



FAIC Samuel H. Kress Conservation Fellowship

NOTE: This form is provided as a MS Word form. Shaded fields will expand as you type. For best results, begin by saving the file on your computer and giving it a new name.

I. Institutional Information

Name of institution	Shelburne Museum		
Contact name and title	Richard L. Kerschner, Director of Preservation and Conservation		
Mailing Address	5555 Shelburne Rd.		
City, State, Zip	Shelburne, VT 05482		
Phone	[PHONE NUMBER]	Fax	[FAX NUMBER]
E-mail address	[EMAIL]		
Institution's website address	http://shelburnemuseum.org		
Fellowship supervisor(s) name and title	Nancie Ravenel, Objects Conservator		
Department and physical location of Fellowship	Department of Preservation and Conservation Shelburne Museum		
Dates of Fellowship	Beginning: September 2012		Ending: September 2013
Previous Fellowships at this institution	Has your institution hosted a Kress Conservation Fellow in the past? <input checked="" type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Unknown If yes, in what year(s)? 1986, 1993, 2000, 2008		

IIA. Fellow Information

Complete this section only if candidate has been identified at this time. Attach curriculum vitae of candidate.

Name of Fellow	[NAME OF PROPOSED FELLOW]
Training Program	Buffalo State College, Buffalo, NY M.A and Certificate of Advanced Study in Art Conservation, 20##

Current status at your institution	Employee Intern/Fellow Volunteer
Previous status at your institution	Employee Intern/Fellow Volunteer
Please describe status if any of the above boxes were checked	

II.B. Fellow Recruitment Information

Complete this section only if candidate has NOT been identified at this time. Attach a position description and/or sample announcement.

- A. Please describe how the Fellowship position will be publicized.

- B. Please describe how and by whom candidates will be evaluated and a selection made.

III. Fellowship Information

If preferred, you may attach a document clearly addressing each item below.

A. Briefly describe the Fellowship, including the scope of work to be completed.

[NAME OF FELLOW] approached the Shelburne Museum with a request to cooperate on applying for a Kress Fellowship to study with Shelburne’s conservators to learn more about the conservation of painted decorative artifacts, a recognized area of expertise of Shelburne Museum’s Department of Preservation and Conservation.

Working under the supervision of Objects Conservator Nancie Ravenel, [NAME] will examine, document, and treat 15-selected works of folk art in Shelburne Museum’s collection over a 12 month period for inclusion in the museum’s Stagecoach Inn folk art exhibition and the inaugural exhibition in the museum’s Art and Education building, scheduled to open to the public in October, 2013. Works would include trade signs, sculptures, and furnishings made of painted wood, painted metal, and reverse painted glass.

Among the objects to be treated for these exhibitions are artifacts that were only partially cleaned of linseed oil and other maintenance coatings in the 1990s because appropriate cleaning methods could not be identified at that time. Additionally, Shelburne’s conservation lab did not have on-site access to a microscope with an ultraviolet light

attachment to permit assessment of cleaning efficacy on varnished and painted surfaces at that time. With new cleaning options and the ready availability of a microscope with a ultraviolet light attachment, [NAME] will be able to test, evaluate, and employ cleaning options in a manner that was not possible in the 1990s.

Specific cleaning methods not available or considered in the 1990s include buffered aqueous solutions, aqueous gels incorporating chelating agents, and oil-in-water emulsions containing the thickening emulsifier, Pemulen TR-2. Ms. Ravenel has incorporated these solutions into her repertoire to work on similar painted artifacts over the past 7 years, publishing her experience with Pemulen TR-2 in the Western Association for Art Conservation Newsletter in September 2010, and maintaining a wiki devoted to the department's experience with the emulsifying thickening agent.

Shelburne's conservators recognize that the FAIC/Samuel H. Kress Conservation Fellowships are designed to provide learning opportunities for both the applicant and the institution. Therefore, while designing a project to meet the applicant's learning goals, we also strive to capitalize on the opportunity to use his unique training and talents. To this end, [NAME] will be asked to apply his interest, experience, and expertise in the conservation of historic fire fighting equipment, to perform a condition survey of the museum's five horse-drawn fire engines and hose carts and write treatment proposals for selected equipment

Approximately one day per month, [NAME] will also assist Mr. Kerschner with activities related to exhibition building environments. Shelburne Museum presently has 32 exhibition buildings, ranging from humidistatically-controlled ventilated barns to galleries with sophisticated HVAC systems. [NAME] will have the opportunity to learn from one of the experts in the field in practical environmental control for collections in historic buildings. He will become acquainted with operating and troubleshooting a wide range of HVAC equipment by assisting with monitoring of temperature and humidity conditions using hygrometers, PEM2 data-loggers and the Johnson Control Metasys building management system. He will learn to use the PEMdata.org website/analysis tool and assist with calibration of humidity sensors. He also will be able to observe the work to evaluate and commission the Arts and Education Building environmental control system prior to installing artifacts in that space.

B. Briefly describe the department structure in which the candidate will work.

There are two full-time permanent staff conservators within the Department of Preservation and Conservation. Department director Rick Kerschner coordinates conservation and preservation activities museum-wide, advises the director and senior staff on preventive conservation issues, manages environmental controls, writes and administers preservation grants, and participates in conservation outreach to the profession, other museums, and the public. He reports directly to the museum director.

Objects Conservator Nancie Ravenel is responsible for all conservation treatments, manages the conservation lab activities to include supervising special project

conservators, and supervising and training fellows, interns, and volunteers. She also advises on preventive conservation, conducts lab tours, leads discussions about museum conservation for college and graduate level classes, and creates content for Shelburne Museum's online outlets. She reports to the department director. Ms. Ravenel will be [NAME]'s direct supervisor and will work side-by-side with him on similar artifacts.

C. Briefly describe the work space(s) that will be available to the candidate.

The candidate will work with the objects conservator in Shelburne Museum's 1650 sq. foot conservation facility. The well-equipped lab is a very flexible space with rolling tables to easily accommodate oversized artifacts. There is also a photo area, a binocular microscope, a polarizing light and UV light microscope, vacuum hot table and low vacuum top table, hot air tool, daylight balanced light for inpainting, task exhaust, and a fume hood. The candidate will have a desk in the conservation lab office. The office has computers for each conservator and the fellow, a separate computer for managing photo documentation, and a conservation library.

Shelburne Museum Conservation also employs and trains graduate and qualified pre-program conservation interns to conserve carousel animals several months a year as well as selected volunteers to assist with conservation projects and preparation of textiles for exhibition. Since everyone works in the same conservation lab and office space, there is ample opportunity for all to contribute to and learn from the numerous activities in the lab even if they are not directly involved in all the projects. We believe this is one of the strengths of Shelburne's conservation experience.

D. Briefly describe resources that will be available to the candidate (such as analytical equipment, research materials, access to collections, personnel).

[NAME] will have full access during the work-day to the research microscope, conservation library, conservation treatment files, objects collection files, and the museum's library. Fully equipped carpenter and exhibition preparation shops are adjacent to the conservation lab. The department works with the University of Vermont's Fletcher Allen Medical Center to obtain radiographs and computerized tomography of artifacts as required. Fletcher Allen provides their services to the museum on a *pro bono* basis, using the opportunity as professional development for their radiological technicians. The conservators work with contracted conservation scientists for media analysis as warranted. The department will commit \$2000 from its restricted funds towards the support of such activity for this project.

The candidate will be granted access to the museum's archives by the museum's Librarian/Archivist. The objects conservator would provide access to collections in storage, particularly for the survey of fire equipment. In addition to working with conservators, the candidate will coordinate directly with the museum's curators, art handlers, and preparators.

E. Briefly describe any opportunities for professional presentations associated with the Fellowship.

It is anticipated that [NAME]'s work at Shelburne will result in a paper and/or presentation at a professional conference describing his findings related to the efficacy of the cleaning procedures used on painted folk art at Shelburne Museum in the 1990s and those used today. Additionally, it is anticipated that his work will contribute to the lab's growing experience with the thickening emulsifier, Pemulen TR-2, and will be shared through contributions to the <http://pemulentr2.pbworks.com> wiki.

F. Briefly describe any opportunities for public outreach activities associated with the Fellowship.

He will have the opportunity to present his work to frequent visitors to the lab, to museum staff and guides, through the museum's blog (<http://shelburnemuseum.blogspot.com/>) and to contribute slide shows of his work to the museum's presence on the photo sharing site, Flickr.

<http://www.flickr.com/photos/shelburnemuseum/collections/72157624463106278/>
Last year, the museum's Development department arranged 7 tours of the conservation lab for board members, various groups of museum members, and the Elder Education Enrichment program, part of the Osher Lifelong Learning Institute at the University of Vermont. Clinics to advise the public on care on conservation of heirlooms are scheduled several times a month, by appointment. It is not uncommon for conservation activities to be featured on the museum's YouTube channel and Facebook page, the local arts weekly newspaper, and the Burlington Free Press.

G. Briefly describe your institution's history of (or capability for) and commitment to training of conservation professionals.

Shelburne Museum has trained over 68 conservation professionals over the past 27 years and is a proven on-the-job training institution for pre-conservation students, conservation graduate students, post-graduate interns, and advanced conservation fellows. Since 1998, Nancie Ravenel has overseen the work of 34 fellows and interns working at the post-graduate, graduate, and pre-program levels at Shelburne Museum. A detailed list of all conservators who have received training at Shelburne Museum since the department's inception in 1983 is attached.

In 2009, Shelburne Museum received the Award for Outstanding Commitment to the Preservation and Care of Collections, jointly awarded by the American Institute for Conservation and Heritage Preservation.

List of Attachments

- Candidate [NAME]'s CV [3 pages, removed]
- [NAME]'s letter of interest [1 page, removed]
- Richard L. Kerschner's and Nancie Ravenel's CVs [2 pages each, removed]
- Description of Shelburne Museum
- Museum Map
- Conservation Training at Shelburne Museum, 1983-2012
- Photos of a few selected projects which had been treated in 1991

Shelburne Museum Statement of Purpose/Mission Statement

Shelburne Museum's **mission** is to broaden our audience, engage their curiosity, and give each visitor an extraordinary museum experience. The purpose is to enrich people's lives through art, history, and culture. The mission, purpose, and guiding principles were developed by staff and Trustees and approved unanimously by the full Board of Trustees on Sept. 25, 1999. A full record is included in the minutes of that meeting.

Guiding principles: We believe in:

- Fulfilling the legacy of museum founder Electra Havemeyer Webb
- Collecting art and artifacts of the highest artistic and cultural merit
- Preserving, interpreting, and making broadly accessible the Museum's collections
- Celebrating American ingenuity, creativity, and craftsmanship
- Imparting a deeper understanding of New England's heritage
- Assuming a special responsibility for serving Vermonters
- Valuing the contributions of the Museum's staff and volunteers
- Achieving the highest standards of professionalism

History of Shelburne Museum

Shelburne Museum was founded in 1947 by Electra Havemeyer Webb (1888-1960), one of the first major collectors of folk art and the only American woman to create and endow an art and outdoor history museum. She was the daughter of H.O. and Louisine Havemeyer, influential collectors of Impressionist and Old Master paintings, Asian art, and European decorative arts.

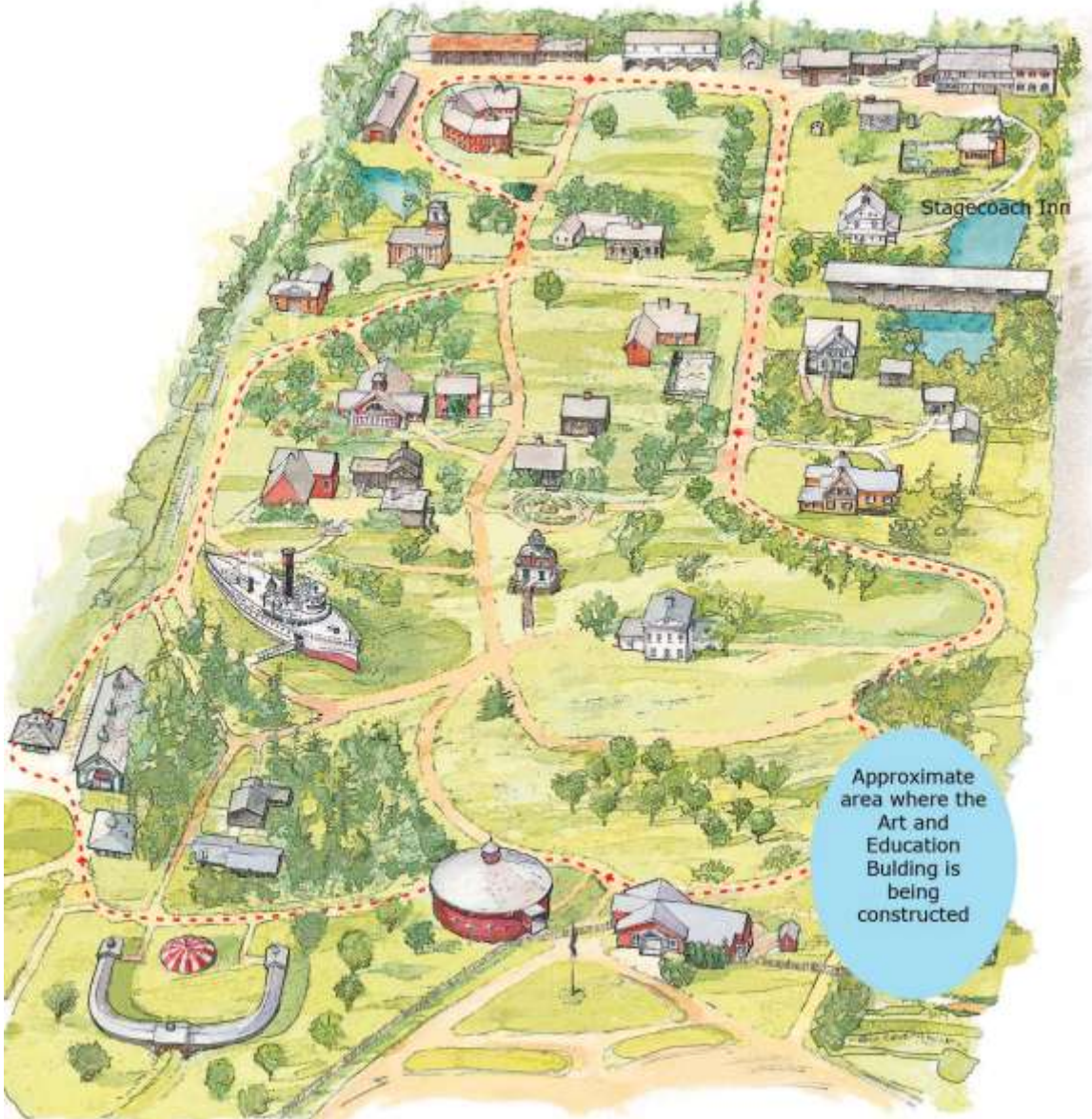
From an early age Mrs. Webb possessed a strong interest in American vernacular forms. The purchase, at age 19, of her first folk art sculpture began an eclectic, independent collecting career that would continue for over 50 years and culminate in Shelburne Museum. Seeking out "the beauty in everyday things," in her words, and inspired by early-American ingenuity she amassed extraordinary holdings of quilts, hooked rugs, decorative arts, decoys, tobacconist figures, weather vanes, trade signs, folk art paintings and sculptures, dolls, tools, toys, carriages, and 18th- to 20-century artifacts of everyday life. In the 1950s Mrs. Webb expanded the Museum's holdings to embrace fine art, acquiring over 400 American paintings and finalizing plans for the exhibition of Impressionist works she inherited from her parents by Monet, Manet, Degas, and Cassatt.

Mrs. Webb's passion for early Americana included architecture and she took the inventive step of preserving and relocating 25 18th- and 19th-century structures to the Museum grounds, both to exhibit the collections and reflect the period they represent. These include houses, barns, a one-room schoolhouse, a meeting house, a lighthouse, a general store, a covered bridge and the 220-foot steamboat *Ticonderoga*, a National Historic Landmark. Shelburne Museum was among the first of a generation of museums including Winterthur, Historic Deerfield, Colonial Williamsburg, and others that focused on early American art, history, and material culture

In 1960 over 50,000 artifacts were exhibited in 30 buildings. Today there are 150,000 works in 39 exhibition structures. In the 1980s Shelburne launched an education initiative that has grown into a multi-faceted blend of programs for youths, adults, general, and scholarly audiences. Practical preservation and conservation methods developed at Shelburne have become national models. In the 1990s an aggressive agenda for new and changing exhibitions was introduced, resulting in a richer visitor experience and improved opportunities to increase and broaden attendance and donor support. Since 1993 the Museum has renovated, and reinterpreted seven important historic structures, including a National Historic Landmark steamboat, that serve as galleries. Three additional renovations, funded in part by the National Endowment for the Humanities, are scheduled by 2008.

In 2005 the Museum completed a \$4.5 million campaign to preserve, restore, and exhibit the Brick House, Mrs. Webb's 40-room Colonial Revival Vermont home. The house is open to public tours in the summer and is the site of residential education programs including symposia and connoisseurship workshops.

Map of the Shelburne Museum Grounds showing the Exhibition Buildings



Approximate area where the Art and Education Building is being constructed

CONSERVATION TRAINING AT SHELBURNE MUSEUM

1983 - 2012

The following conservators worked on 12-18 month grant sponsored projects at Shelburne Museum, several of which were advanced internships:

1985	Sara McElroy	National Endowment for the Arts Advanced Internship - Conservation treatment of 17 paintings
1986	Valerie Reich	Kress Foundation and National Museum Act Advanced Internship - Conservation survey and treatment of 77 folk art objects
1987	Kathryn Hird	National Endowment for the Arts Conservation Project Grant - Conservation survey of paintings collection and treatment of 15 paintings
1989	David Bayne	Institute for Museum Services Conservation Project Support Grant - Conservation treatment of 30 folk art sculptures
1990	Kathryn Hird	Institute for Museum Services Conservation Project Support Grant - Remedial conservation treatment of 64 paintings
1992	Holley White	National Endowment for the Arts Advanced Internship - Conservation survey and remedial treatment of works of art on paper
1994	Barbara McMurray	Institute for Museum Services Conservation Project Support Grant - Storage Improvement project for collections care specialist
1997	Cathy Coho	Institute for Museum and Library Services Conservation Project Support Grant - Conservation survey and remedial treatment of 700 bedcovers
1999	Cathy Coho	Institute for Museum and Library Services Conservation Project Support Grant - Conservation survey and remedial treatment of 437 floorcovers
2000	Gaby Kienitz	Institute for Museum and Library Services Conservation Project Support Grant - Survey and treatment of 137 embroidered samplers and picture
2001	Michaela Neiro	Kress Foundation Advanced Internship - Treatment of painted surfaces and artifacts in

		three historic houses
2002	Jennifer Nicoll	Institute for Museum and Library Services Advanced Internship - Treatment of dolls from Variety Unit
2003	Kirsten Kruse	Institute for Museum and Library Services Advanced Internship - Treatment of dollhouses and miniature interiors from Variety Unit
2005	Melanie Brussat	Institute for Museum and Library Services Advanced Internship - Treatment of Arnold Circus Parade, Dentzel carousel animal, and selected carriages, and survey of Decoy collection
2008	Rachel Penniman	Institute for Museum and Library Services Advanced Internship - General preventive conservation, treatment, and administration to support Dentzel Carousel treatment
2008	Laura Brill	Kress Foundation Advanced Internship - Conservation treatment of Tiffany Furniture and Booby Sleigh, research on patent leather horse-drawn vehicle trim
2010	Pamela Betts	Institute for Museum and Library Services Conservation Project Support Grant - Conservation Treatment of 15 Paintings

The following conservation graduate students completed third-year internships at Shelburne Museum:

1987	Ingrid Neuman	Cooperstown Graduate Program - Decorative and folk art conservation
1990	Keith Bakker	Smithsonian Conservation Analytical Laboratory Furniture Conservation Program - Conservation of painted surfaces
1992	Jennie Baker	Smithsonian Conservation Analytical Laboratory Furniture Conservation Program - Conservation of painted surfaces and horse drawn vehicles
2003	Larry Shutts	State University College at Buffalo Conservation Graduate Program - Conservation of automatons
2007	Laura Brill	New York University Conservation Graduate Program - Conservations of taxidermy specimens, painted surfaces, and preventive conservation

The following conservation graduate students completed 8-12 week Summer Work Projects at Shelburne Museum. Support for many of these projects is provided by the Electra McDowell Fellowship Endowment or the “Adopt a Carousel Animal” program:

1984	Valerie Reich Neil Cockerline	Cooperstown Conservation Graduate Program -Conservation Treatment and Storage of Circus Posters
1985	Valerie Reich	Cooperstown Conservation Graduate Program - Conservation of Folk Art Sculpture for “The American Sampler” exhibit sponsored by the National Gallery of Art
1986	Eliza Jorgensen Cynthia Kuniej	Cooperstown Conservation Graduate Program - Conservation Treatment of scenic wallpapers
1987	Elizabeth Walmsley Annette Rupprecht	Cooperstown Conservation Graduate Program - Conservation treatment of carousel horses
	Chris Lavergne	Queens University Conservation Graduate Program - Conservation survey and treatment of Arnold miniature circus parade
1987	Catherine Anderson	Winterthur Graduate Program -Conservation treatment of carousel horses
	Rebecca Johnston	Buffalo Conservation Graduate Program - Conservation treatment of folk art sculpture
1990	Meredith Montague	Buffalo Conservation Graduate Program - Conservation survey and treatment of stumpwork
1991	Nancie Ravenel	Winterthur Conservation Graduate Program - Conservation treatments of horse drawn vehicles
1992	Jennie Baker Lori Van Handle Besty Baten	Smithsonian CAL Furniture Conservation Program Queens University Conservation Graduate Program University of Vermont Graduate Program in Historic Preservation - Conservation survey and remedial treatment of horse drawn vehicles
1993	Holly Anderson	Buffalo Conservation Graduate Program - Conservation survey and treatment of hatboxes
1995	Karen Pero	Rensselaer Polytechnical Institute Graduate Program in Lighting - Lighting survey of 27 collection buildings
1996	Stephanie Conforti Diane Russell	Buffalo Conservation Graduate Program - Conservation treatment of a Concord Coach
1999	Betsy Geiger	Buffalo Conservation Graduate Program - Conservation treatment of dolls

2000	Melissa McGrew	Winterthur Conservation Graduate Program - Conservation treatment of stenciled walls
2001	Rachel Witt Janelle Borig	University of Northumbria at Newcastle Graduate Program “Volkskunde” Conservator, Bayerisches Nationalmuseum, Munich, Germany - Conservation of the “Berlin” coach Sponsored by the Walter Cerf Foundation
2002	Cary Beattie	Buffalo Conservation Graduate Program - Conservation Treatment of Carousel Deer
2003	Peggy Olley	Winterthur Conservation Graduate Program - Conservation Treatment of Carousel Horse “Chester”
2004	John Thomas Riddoll	Queens University Conservation Graduate Program - Conservation Treatment of Carousel Giraffe “Lily”
2004	Sandra Hons	University of Applied Sciences, Berne, Switzerland Department of Conservation and Restoration - Conservation Treatment of Carousel Horse
2005	Rachel Penniman	Buffalo Conservation Graduate Program - Conservation Treatment of Carousel Horse
2005	Pei Shan Lee	Graduate Institute of Conservation of Cultural Relics Tainan National University of the Arts, Taiwan - Conservation Treatment of Carousel Deer
2006	Amelia Bagnall	Winterthur Conservation Graduate Program - Conservation Treatment of Carousel Horse
2007	Kim Crozier	Winterthur Bachelors Degree Conservation Program - Conservation Treatment of Carousel Horse and Rounding Board
2008	Eileen Sullivan	Buffalo Conservation Graduate Program - Conservation Treatment of Carousel Horse
2008	Lauren Bradley	Winterthur Bachelors Degree Conservation Program - Conservation Treatment of Carousel Horse and painted panel
2009	Rose Daly	Winterthur Conservation Graduate Program - Conservation Treatment of Carousel Rounding Board
2009	Diana Larabee	Advanced Pre-program intern - Conservation Treatment of Carousel Horse
2009	Laine Kirkland	Winterthur Bachelors Degree Conservation Program - Conservation Treatment of Carousel Horse
2010	Utsha Gurung	Winterthur Conservation Graduate Program - Conservation Treatment of Carousel Horse

2011	Megan Salazar-Walsh	Advanced Pre-program intern - Conservation Treatment of Carousel Horse
2011	Sidney Beall	Advanced Pre-program intern - Conservation Treatment of Carousel Horse

The following students trained at Shelburne Museum before gaining admittance to the graduate programs indicated:

1983-84	Scott Fulton	Queens Conservation Graduate Program
1991	C. Mei-An Tsu	Winterthur Conservation Graduate Program
1992	Mary Jo Davis	Buffalo Conservation Graduate Program
1994-96	Pamala Betts	Winterthur Conservation Graduate Program
1999	Kerith Koss	New York University Graduate Program
2005	Emily Gardner	Buffalo Conservation Graduate Program
2006	Katrina Bartlett	Buffalo Conservation Graduate Program

The following pre-conservation interns also trained in conservation at Shelburne Museum:

1994-97	Nicandra Galper	1995-97	Robyn Woodworth
2003	Miriam Wells	2004	Diana Haraya
2005	Brigid Barrett	2007	Sarah Milton
2009-12	Linzy Vos	2011	Caitlin Chan
2011	Hillary Mishcon		

Summary:

- 17 - grant-funded 12-18 month projects or advanced internships
- 5 - third-year internships from conservation graduate programs
- 39 - conservation graduate student 8 – 12 week summer-work project
- 7 - pre-conservation students who were later admitted to conservation graduate programs
- 9 - pre-conservation students

Images of a few of the artifacts selected for treatment.



Rooster sculpture before 1991 treatment



Rooster sculpture after 1991 treatment. Note vestiges of darkened coating over the painted surfaces



Detail of J. Moul trade sign before 1991 treatment



J. Moul trade sign after 1991 treatment



Ship and Turtle trade sign, recto, before 1991 treatment



Ship and Turtle trade sign, recto, after 1991 treatment



Ship and Turtle trade sign, verso. Due to time constraints, the verso was not cleaned as part of the 1991 campaign.



Cigar store figure, before 1991 treatment.



Cigar store figure, after 1991 treatment



Detail of cigar store figure, after 1991 treatment.