An Introduction to the Conservation Internship at the Library of Congress

From Pre-Program to Graduate School: The Emerging Conservator’s Journey

Verónica Ivette Mercado Oliveras
Advanced Book Conservation Intern

Library and Archives Conservation Education Graduate Fellow
Winterthur/University of Delaware Program in Art Conservation
Class 2023
How to Become an Art Conservator

- Bachelors in any major, Masters in Art Conservation (3 – 4 years of study)

- Pre-requisites:
  - ✓ General chemistry, organic chemistry, studio arts, art history.
  - ✓ 100+ hours on internships
  - ✓ Conservation portfolio
  - ✓ Studio Arts portfolio
  - ✓ Three letters of recommendation
North American Master-Level Graduate Conservation Programs
## North American Master-Level Graduate Conservation Programs

<table>
<thead>
<tr>
<th>Institution</th>
<th>Location</th>
<th>Degree</th>
<th>Length</th>
<th>Specialties</th>
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<tbody>
<tr>
<td>Buffalo State College</td>
<td>Buffalo, NY</td>
<td>M.A./M.S. in Conservation of Art and Cultural Heritage, and Conservation Science and Imaging</td>
<td>3 years</td>
<td>Library and Archives, Objects, Paintings, Paper</td>
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<tr>
<td>NYU / IFA</td>
<td>New York, NY</td>
<td>M.S. in the Conservation of Historic and Artistic Works and - M.A. in the History of Art and Archaeology</td>
<td>4 years</td>
<td>Modern and Contemporary, Time-Based Media, Objects, Paintings, Paper, Photographs, Library and Archives</td>
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<tr>
<td>Queen's University</td>
<td>Ontario, Canada</td>
<td>M.A. in Art Conservation</td>
<td>2 years</td>
<td>Paintings, Artifacts, Paper, Objects</td>
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<tr>
<td>UCLA/Getty</td>
<td>Los Angeles, CA</td>
<td>M.A. in Conservation of Archaeological and Ethnographic Materials</td>
<td>3 years</td>
<td>Archeological Materials, Ethnographic Materials</td>
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<td>Ph.D. in the Conservation of Material Culture</td>
<td>4 years</td>
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<tr>
<td>Winterthur/University of Delaware (WUDPAC)</td>
<td>Winterthur, DE</td>
<td>M.S. in Art Conservation</td>
<td>3 years</td>
<td>Furniture, Library and Archives, Objects, Paintings, Paper, Photographs, Preventive Conservation, Textiles</td>
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<tr>
<td></td>
<td></td>
<td>Ph.D. in Conservation Research &amp; Historic Preservation</td>
<td>4 years</td>
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### Institutions
- **Buffalo State College**
- **NYU / IFA**
- **Queen's University**
- **UCLA/ Getty**
- **Winterthur/University of Delaware (WUDPAC)**

### Specialties
- Library and Archives
- Objects
- Paintings
- Paper
- Modern and Contemporary
- Time-Based Media
- Objects
- Paintings
- Paper
- Photographs
- Library and Archives
- Paintings
- Artifacts
- Paper
- Textiles
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<th>Semester</th>
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**B.A. History**

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# Museo de Arte de Ponce – Volunteer Placement

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San Gemini Preservation Studies – Bookbinding Summer School

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- **University of Puerto Rico, Mayaguez Library**
- **NEH – Hurricane María**

- Summer 2015
- Summer 2016
- Summer 2017
- Fall – Summer 2017-18
- Summer – Dec. 2018-19
- Summer 2019
- Fall 2019
- Winter – Summer 2020
- Fall – Fall 2020 - 2023

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Library of Congress

Preservation Directorate
Museo de Arte de Ponce – Volunteer Placement

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### APS
- National Library PR

### Library of Congress
- LoC

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**Smithsonian National Museum of American History – Conservation Internship for Broadening Access (CIBA)**
From Puerto Rico to WUDPAC
Smithsonian National Museum of American History – Ivette Conservation Services

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# Winterthur/University of Delaware Program in Art Conservation – 1st & 2nd Year

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# American Philosophical Society – 1st Summer Work Project

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National Library of Puerto Rico – 2nd Summer Work Project

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Questions

LoC Ask a Librarian: Preservation - https://ask.loc.gov/preservation
Veronica Mercado (WUDPAC) - vmercado@udel.edu
WUDPAC ECPN Liaison - wudpac.ecpn.liaison@gmail.com

Blogs:

LoC - Guardians of Memory Preserving the National Collection - https://blogs.loc.gov/preservation/

Online Resources:

LoC Preservation Directorate Website - https://www.loc.gov/preservation/
Emerging Conservation Professionals Network - https://www.culturalheritage.org/membership/groups-and-networks/emerging-conservation-professionals-network
Treatment of an Utagawa Kuniyoshi Woodblock Print

April 27th 2023

Meredith French
Advanced Paper Conservation Intern
Conservation Division

Treated spring 2023, supervised by Gwenanne Edwards

*pictures of me courtesy of Gwenanne Edwards and Grace Walters
Utagawa Kuniyoshi

*Three Actors in the Roles of Wada Yoshimori, Tomoe Gozen, and Yamabuki, c. 1848-1854*

front, before treatment
normal illumination

* photo by Gwenanne Edwards
normal illumination

UVA-induced visible fluorescence

Infrared luminescence
front, before treatment normal illumination

back, before treatment normal illumination
losses

abrasion and deformation

abrasion in area underneath tape strip
removal of top layer of paperboard
removal of interior of paperboard
back of object w/ bottom layer of paperboard still attached
Testing the sensitivity of the media to moisture

weights over areas of solubility tests
capillary washing:
4:1 deionized water: ethanol

removing the paperboard layer after wash #1

removing the lining paper after wash #2
losses reinforced with untoned kozo tissue

then filled with toned kozo tissues and adjusted with pastels
Many thanks to:

Gwenanne Edwards
Grace Walters
Julie Biggs
and Betsy Haude

Thank You!
An Introduction to the Conservation Internship at the Library of Congress

By Emily Mercer
Intern in Photographic Materials
Introduction

Silver gelatin Developed-Out-Print

Daguerreotype

(AMED Division, [Chad Independence Photograph])

(Private collection)
Introduction

**Single photograph**

(P & P Division, SSF-Photography-Photographers- Kolb Brothers)

**(MSS Division, Russell W. Davenport Papers Collection, [Yellowstone Nation Park])**

**Album (48 photographs)**
Photograph albums
(Rare Book Division, Treasury Albums 1-5, NA 707 .A3 E.AA)
Before Treatment

Front

Back

Prints & Photographs Division
SSF-Photography-Photographers- Kolb Brothers
Before Treatment

Enlarger

Gelatin silver print cross section

Cross section of a silver gelatin DOP photograph
Before Treatment

Raking illumination- front

Raking illumination- back
Photographic documentation setup
Dry cleaning

Silver mirroring

Grated eraser crumbs and eraser stick
Blotter Washing

Washing setup and materials
Blotter Washing

Washing setup and materials
Blotter Washing

Washing setup and materials
Blotter Washing

Washing setup and materials
Blotter Washing

Washing setup and materials
Blotter Washing

Spraying the print to ensure good contact

Looking for degradation
Transmitted Light Table

Work space for washing and the light table

After blotter washing, filling, and lining
After Treatment
After Treatment

Housing
Resources

Questions – Ask a Librarian: Preservation
https://ask.loc.gov/preservation/

Blog – Guardians of Memory: Preserving the National Collection
http://blogs.loc.gov/preservation/

Online Resources – Preservation Directorate Website
https://www.loc.gov/preservation/

Personal Contact: emercer@loc.gov