

ACS Reform of Introductory Science courses for Non-Majors Course Mini-grants
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**ACS Mini-Keck Final Report: Codifying Materials for the Presentation of Scientific
Investigations into 17th Century Dutch Art**

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1. Original goals and objectives: The purpose of this proposal was two-fold: (1) enable the course materials for “Science in Art” to be prepared in such a way that the course may be offered at W&L every other year during the spring term in an even more in-depth format and (2) prepare these course materials so that they may be employed at other institutions under a variety of conditions.

2. Any changes made in goals/objectives: I have made no changes to the goals or objectives.

3. In what ways were the goals/objectives met? The original goals and objectives of the proposal were to, “(1) enable the course materials to be prepared in such a way that the course may be offered at W&L every other year during the spring term in an even more in-depth format and (2) prepare these course materials so that they may be employed at other institutions under a variety of conditions.”

Goal #1 was decisively met. Ms. Kara Coen and I have completely overhauled the existing 800 Powerpoint slides I had from previous versions of the course. In addition, I have a few hundred new Powerpoint slides that are in useful form from students who took the course this spring, and I have generated new materials myself. I obtained a Global Stewardship grant (\$2,500) from Washington and Lee University’s Christian A. Johnson Endeavor Foundation grant (\$525,000) to develop the study abroad component of the course in The Netherlands and used that grant to establish contacts at Universiteit Maastricht and to establish a viable itinerary

of study and travel for the students. I obtained a W&L Class of '65 Excellence in Teaching grant (\$6,000) to develop lab demonstration materials, bring in guest speakers, and to further develop course content.

I taught my Science in Art course this last spring term at W&L. It was the fourth time I have run the course; the first time I have taught the course taking students abroad. The class met twelve hours per week for three weeks at Washington and Lee and then had an intensive set of lectures and tours in The Netherlands for three weeks. Students were evaluated on two 120 minute tests and two 25 minute Powerpoint presentations. For the 2005 course, the first week covered basic mathematics, significant figures, and dimensional analysis; fundamental aspects of nuclear reactions, particularly as they are applied to the pigment analysis technique of neutron activation autoradiography; basic optics of gratings, mirrors, lenses, and atmospheric optical phenomena (e.g., "brown-green-blue" perspective); the wave-particle duality for the photon and electron (including the de Broglie equation, the Heisenberg uncertainty principle, and Einstein's solution to the photoelectric effect); and the solutions to the Schrödinger equation that give the hydrogen-like atomic orbitals; electron configurations and periodic properties of the elements. The second week was a crash course in chemical bonding and intermolecular forces, including Lewis dot pictures; covalent bonding and ionic bonding; and valence bond theory and molecular orbital theory of bonding in organic molecules. The second week also involved an overview of the chemical and biological processes by which paintings decompose, and coverage of the analytical instrumental methods of X-ray radiography and X-ray powder diffraction, scanning electron microscopy (and SEM-EDX), Raman microscopy, infrared spectroscopy, infrared microscopy, infrared reflectography, gas chromatography, liquid chromatography, mass spectrometry, UV-vis spectroscopy, and UV photography. In the third week of the course, students took over the lectures and presented a set of Powerpoint talks on 17th century Dutch

history (1568-1700); the Dutch wars with England and Spain; 17th century Dutch religious issues; 17th century Dutch economy and its relevance to the market for paintings; the Dutch East India Company; David Hockney's hypothesis about optical devices and the old master painters; Philip Steadman's hypothesis about Vermeer and the camera obscura; an introduction to the neuroscience of vision; trompe l'oeil paintings; WWII art repatriation issues; the portrayal of women in 17th century Dutch paintings; and 17th century Dutch interiors. In the third week, we also had guest lectures from Elizabeth Court (Chief Conservator of Paintings, the Balboa Art Conservation Center, San Diego, CA) and Dr. Michael Henchman (Prof. of Chemistry, Brandeis University, specialist in Science in Art topics). At the conclusion of the third week of the course, I presented a few hours of lectures on the major areas of 17th century Dutch painting (e.g., landscape, portrait, still life, religious, vanitas, history, genre, group portraits, maritime, etc.), as well as a quick synopsis of some of the major artists of the period (e.g., Rembrandt, Hals, Ruisdael, Cuyp, Hobbema, Vermeer, van Goyen, Saenredam, Steen, Dou, Leyster, etc.).

We spent the fourth, fifth, and sixth weeks of the course in The Netherlands, hosted by CES Maastricht.

In the fourth week we had two separate two hour lectures from Dr. Noor Mulder of Universiteit Maastricht on the connections between 16th century and 17th century Dutch art and the connections between 17th century Dutch art and 17th century Flemish art. I also began presenting case studies of 17th century Dutch paintings that have been the subject of significant conservation studies. We then visited Amsterdam and had a lecture at AMOLF-FOM by Dr. Jaap Boon on results from the MolART project. We visited the Rijksmuseum and the Amsterdams Historich Museum. (We also took a canal boat tour for a cursory overview of Amsterdam history and geography.) We then went to Haarlem and had a tour of the Frans Hals museum from one of

the curators; the tour focused particularly on conservation issues the museum has had. We had a tour of the Grote Kerk St. Bavo, since it figures so prominently in 17th century Dutch art.

The students then had a three day weekend to visit things that interested them---most of the students visited the van Gogh Museum in Amsterdam and went to major cathedrals and museums in Germany and Belgium.

In the fifth week of the course we visited Den Haag and visited the Mauritshuis and received a splendid talk from Carol Pottasch and her colleagues at the conservation facility at the Mauritshuis. We visited Delft and had a tour of Het Prinsenhof and we visited the Nieuwe Kerk (the Oude Kerk was closed that particular day). We visited Rotterdam and had a tour of the Museum Boijmans van Beuningen from Noor Mulder.

The students then had another three day weekend to pursue their interests. Many of the students visited Paris, Brugge, or Cologne.

In the sixth week of the course I gave them four hours of lectures on conservation treatments of 17th century Dutch paintings. Noor Mulder gave us a full afternoon tour of Maastricht that included a detailed look at St. Servaas Church and the Bonnefanten Musuem. We concluded the course with student presentations on 17th century Dutch paintings that have had significant conservation study. The student presentations covered: Rembrandt's "Nightwatch", Rembrandt's "Anatomy Lesson of Dr. Nicolaes Tulp", Rembrandt's "Danae", Rembrandt's "Bathsheba", Rembrandt's "Alexander the Great", Rembrandt's "A Young Woman Bathing in a Stream", Vermeer's "A Girl with a Pearl Earring", Vermeer's "View of Delft", Vermeer's "Diana and Her Companions", Frans Hals's "Verdonck", Jan Steen's "The Dancing Couple", Rijksmuseum still life paintings, and Rubens's "Drunken Silenus Supported by Satyrs".

The course was extremely well received by the students, and my Department Chair and administrators are fully supportive of continuing the course on an every-other-year basis with study abroad in The Netherlands. I have included course evaluations in the assessment section.

Goal #2 of the original proposal is still in progress. Work I did in the summer of 2004 with a research intern, Ms. Kara Coen, has allowed us to get the 800 Powerpoint slides of the original course into a consistent format, all of the source material has been collated, and permissions for some of the materials have been acquired. The permissions process for copyrighted material has been formidable and is not complete. Ms. Coen and I consulted on a few occasions with Prof. Sally Wiant in the W&L Law School on points of copyright law. Ms. Coen and I had extensive correspondence with various publishing entities and museums. The permissions process will require more work. Simply put, with dozens of reference materials for the 800 Powerpoint slides that themselves each refer to dozens of sources, this process, while well underway, requires more effort. I am weighing the pros and cons of trying to release pieces of the course as intact units versus trying to release the course more or less as a complete unit. I have consulted with the President, Provost, Associate Provost, Dean of the College, and Associate Dean of the College at W&L about the copyright and permissions issues, and many people are keeping an eye out for me for possible options. In addition, I brought in Dr. Michael Henchman from Brandeis University to consult on this issue. Bringing in Dr. Henchman was wonderful. Dr. Henchman is a leader in this field, and he has given me useful advice which I am pursuing. I have included a letter of evaluation of the course from Dr. Henchman in the assessment section.

4. Describe the evaluation/assessment process used. I invited Dr. Henchman from Brandeis University for the purposes of consultation and assessment. His letter follows. I invited Ms. Betsy Court from the Balboa Art Conservation Center for the purposes of consultation and assessment. Due to a death in her

immediate family, her letter of assessment has been delayed---I will relay it to the Associated Colleges of the South when it arrives. I also include the raw student course evaluations. I believe almost all of the evaluations were pretty overwhelmingly positive.

WASHINGTON AND LEE UNIVERSITY
INTERDISCIPLINARY PROGRAM IN 17TH CENTURY DUTCH CULTURE AND ART

Over the past 15 years, I have taught some 10 courses in science and art at Brandeis University; I have participated in several such courses in other institutions; and I continue to co-teach annual faculty workshops to promote the teaching of science and art in other institutions. This was my first visit to Washington and Lee, my first meeting with Erich Uffelman and my first experience of his remarkable program. The more I thought about it during my three-day visit, the more convinced I became that this is the best program I have seen. In these days when institutions are interested in interdisciplinary studies, we should ask why Erich Uffelman's course is so successful.

It has been extremely carefully designed. The calendar at Washington and Lee allows Erich Uffelman and his 15 students to concentrate exclusively on this one topic for a six-week period. Their focus is wonderful. They manage to learn, in just three weeks, the science needed to understand the science of paintings. Assignments come fast and furious so the pace of the work necessitates keen focus. All the time they know that, in the second three weeks, they will be off to Holland to experience Dutch teachers and the art at first hand. That is an exciting prospect and its immediacy drives the learning.

The scope is manageable. I begin teaching science and art with cave paintings and conclude with abstract impressionism. That taxes the students' background. Erich Uffelman has wisely restricted his teaching to C17 Dutch art which has its own unique character and which contains some of the greatest paintings ever created. That was a time of exciting technical innovation, with artists using new technical devices, such as the *camera obscura*. Key to this choice is the familiarity of the subjects in these paintings — not biblical not historical but men and women drinking or servants working in a domestic interior. Erich Uffelman's astonishing knowledge of C17 Dutch painting was apparently acquired, as his parent dragged him around art museums. Rejecting classical, biblical and Renaissance art, he sought refuge in familiar Dutch domestic interiors. As it seemed familiar to him then, so it does to his students today. Thus the course is accessible to students with little background in art. C17 Dutch art is an excellent choice of topic.

I joined the class at the end of the first three weeks, just before they left for Holland. The science teaching was finished. I was able to sit in on the overview of C17 Dutch Art which certainly expanded my own view of the subject. Each student was given a complete set of the annotated images as a reference "text" on C17 Dutch art. My purpose was to talk about a single artist, Vermeer, from a scientific viewpoint.

- By viewing paintings by Vermeer, I asked the class to tell me what they saw and how that made Vermeer such a great artist. Once we can identify what he achieved, we may ask how he achieved it.
- Paintings in museums look pristine. In fact, over time they have often deteriorated or been damaged. What we actually see are the remains, carefully reconstructed by restorers.
- Vermeer used the same materials as his contemporaries. The difference lies in his use of them, his technique. We analyzed his painting of satin and of optical effects produced in the *camera obscura*.
- Establishing Vermeer's oeuvre. Many forgers, including van Meegeren, have attempted to forge Vermeers. Distinguishing the false from the true requires scientific analysis and connoisseurship.

I met with the students repeatedly to discuss their assignments, singly and in groups and at mealtimes. The assignments were very demanding. I heard two presented: *The Camera Obscura* (Page Thomas) and *Were optical devices used by artists?* (Becky Clark). Both were excellent. Familiar with both topics, I learned from each talk.

This educational initiative thrives for two reasons. The students are truly excellent — mature, committed, purposeful and delightful, redolent of a past age. The instructor, Erich Uffelman, is extremely knowledgeable. He is committed to expressing this in new educational ventures. He makes a good idea work through his inspiration, his boundless enthusiasm and his commitment to each student.

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Student Course Evaluations (13 of 14 responded---14th just returned from Europe)

A. Betsy Court's visit.

She was wonderful. Hearing the details about a conservation from the person who did it brought in some aspects that were left out before.

Fantastic. Bring her back in 2007. Her work was very relevant to what we studied.

Betsy Court's visit was extremely interesting. Her talk helped to clarify and then expand on some of the ideas that we were learning about. Also, during our private meetings, she was very helpful with our upcoming presentations. Her talk was the most interesting part of the part of the course at W&L.

I thought that it was very interesting and she was great and enthusiastic about her subject.

She was interesting because that was the first time we got to see paintings in the process of being restored. Of course she was very knowledgeable and easy to talk with.

Provided a lot of good information showing us the steps of painting conservation. Her presentation gave a good background for understanding the painting conservation lab we saw in the Netherlands better.

she was awesome, she was very helpful to talk to and very interesting

Ms. Courts visit was well timed. It was exciting to see some of the processes we had discussed in class through her slide images and her knowledge clarified many of the restoration processes. I especially enjoyed the time out of class where we could talk in small groups and ask more questions about the work she has done. It was a nice initial introduction to more of the restoration work we would get to see in the Netherlands.

I found Betsy to be fascinating. Her presentation and also her question and answer session messed very well with the material we were covering in class. She should most definitely be a permanent aspect of this course.

This was great because it allowed me to really begin to see the connection between science and art from someone actually working in the field of art conservation.

She was very nice and interesting to listen to. Her presentation and slides were excellent at showing the different things that we had talked about in class.

She gave a very informative presentation with great slides to help explain.

I thought that Mrs. Court's visit would be a bit more formal in nature and that she would give a more point by point overview of techniques involved in her work. I thought her discussion was a valuable asset to the course because it showed actual examples of work that has been done. If one has a general idea of the science involved, having her first hand experience and visual aids greatly adds to understanding conservation today. I would not rely on her visit to impart new information but to enhance that already learned.

B. Michael Henchman's visit.

Great! He was very helpful and enthusiastic about our class.

I really enjoyed his lecture, particularly about the Vermeer forgeries. I think Prof Henchman, combined with Ms. Court, really set the tone for the class before going over to the Netherlands.

Michael Henchman was unbelievably helpful and interesting. The only problem was that we had lunch with him before we really knew what he was going to be talking about.

I really liked his visit- he was my favorite out of all of the people that we worked with.

He was excited about our class and it came out in his lecture. He was interesting to talk to and knew a lot about what we were studying. His research was also interesting.

Very, very interesting--and a nice guy, too! He provided a lot of insight into Vermeer paintings.

He was also very helpful and knowledgeable. Both speakers were very good choices.

Dr. Henchman was a very knowledgeable guest to have with us. It was incredible learning more about Vermeer, now my favorite 17th Century Dutch artist, and all the decisions that must be made to accredit or discredit a piece of art. He was wonderful as well outside of class and I enjoyed talking to him about our case studies and hearing his opinion on certain issues.

Dr. Henchman brought something very unique knowledge with him and his lectures were informative, relevant and interesting.

Dr. Henchman was great to be able to conference with. His lecture on Vermeer and Van Meegrhan were not only interesting but showed the importance of technical studies.

Dr. Henchman was very interesting. He obviously enjoyed talking with us, and his visit was quite valuable.

His visit showed what an expert he is in the field. I also liked the interesting related topic of art fraud that he brought up.

Amazing! One of my favorite parts of the course because he is so knowledgeable in "science in art" as a specialty. He spoke with me at length about many of his projects (which are remarkably wide-ranging) during lunches and class visits and really helped to crystallize the ideas I was studying for the first presentation. Definitely try and keep him!

C. The W&L part of the course

Dr. Uffelman did a wonderful job getting us ready. We learned a lot.

I thought some of the chemistry was too detailed and saturated. Though I enjoyed learning the chemistry, I would have appreciated getting going on the technical methods of examination earlier in the W&L part of the class. Bond dissociation energy and Bohr models were fantastic, but perhaps not absolutely necessary for understanding X-rays. Also would have been nice to have more time to play with the optics "toys."

The W&L part of the course was hard. I worked harder in those three weeks than I normally have to for classes. However, learning the science that is responsible for the behavior of paint was incredibly interesting and necessary to really appreciate what we were seeing in the Netherlands.

I thought that it was great, but I think from the standpoint of not trying to cram too much, that not all of the science background was necessary- although it was interesting it could have been watered down a bit more perhaps to save time.

A good background, though I wish we had learned a little more about Dutch culture/language before we left.

Though chemistry is not exactly my cup of tea, I put a lot of necessary effort into learning the basics (very helpful for understanding later discussions). For non-science people, the first three weeks are very difficult (I know I had to spend a lot more time than the recommended hour or two per day devoted just to the chemistry part of the course).

The science was pretty intense but once we got through it, it was worth it because it helped us understand everything else better.

The first part of the course was a lot more than I initially expected but all the work paid off when we were so prepared and knowledgeable on our visits while abroad. It was a challenging fast pace but Dr. Uffelman made sure we were all understanding the material even if it meant meeting outside of class. The first set of presentation also set us up well with a background for the paintings we would be studying. I looked forward to each next day because the material became so interesting.

The lectures were interesting and easy to follow and the tests were fair. The PowerPoint lecture method was very effective and I felt that I absorbed most of the information being presented. With so much information out there from the science and art history side, you did a great job of cutting the material down to the essentials.

This was fast paced for the non-science majors and occasionally slow for the chem majors (this picked up once we finished with the basic science and started on the art) but each group was expecting that and so everything worked well.

It was a lot of work, but it was definitely a good preparation for going to the Netherlands.

This part of the course did a great job of synthesizing a large majority of science information I had already learned and applying it to a new field.

One of the most captivating interdisciplinary experiences of my undergrad career! Every W&L student should have the chance to have such an in-depth seminar...Dr. Uffelman was devoted beyond all expectations and made sure that we had the scientific background to truly appreciate the art in the Netherlands. The work load was intensive but fair and the professor was always available in and out of office hours to help students, especially those with less chemistry background. Class and homework were rigorous but the interactive nature of the classes made it all worth the effort!

D. Noor Mulder's lectures

She was great. It would have been even better if we had some time to recover from the flight over, but other than that they were wonderful.

I thought she was great. Since we were disoriented from jetlag, it was difficult to pay attention sometimes, but having some pure art history background was terrific before going to all the museums.

This experience would not have been the same without Professor Mulder. Her lectures were really interesting and I learned a lot from her.

She was very insightful- but maybe give the students one day to sleep in b/c I know that we all felt bad that we were so zoned out.

Interesting, Prof. Mulder knew a lot about art history but it seemed she spent more time on art that wasn't our area of interest.

Professor Mulder is amazing! Her vast knowledge of, well, everything was very impressive. She seemed a bit distant or cold at first, but after she warmed up to us (and us to her) the lectures got a lot more interesting. She was very interesting in the classroom but when she would guide us through the museum she would sometimes move a little too slow, especially on art that was before the time period we were studying.

I thought Professor Mulder's lectures were meant as a further introduction to the works we would be visiting but it was difficult to fully enjoy these initial lectures because we were jet-lagged.

Noor was excellent all around. Her lectures showcased her expertise in Dutch and Flemish art.

Dr. Mulder was WONDERFUL! I didn't know a whole lot about art history before I went, and her lectures allowed me to be able to look at the different paintings and suddenly be able to put words to the different techniques used.

When I look at a Rubens painting now I notice the broad brushstrokes and the heaviness, the twisted bodies showing movement and a score of other components of the paintings that I probably wouldn't have picked up on before her lectures. Her lectures also very much put the art into context of earlier art that was being done.

I enjoyed Prof. Mulder's lectures. It was a good overview of the art, and she was an engaging speaker.

While Professor Mulder clearly knew a lot about art, I felt that she focused a bit too much on 15th century religious art, rather than the 17th art we were studying.

Although my previous art history courses may bias such an opinion, I was actually somewhat disappointed in the presentation of Drs. Mulder's lectures. They seemed somewhat repetitive and focused much more on style and technique than on historical context, which I think is crucial to understanding art history. She did give a great cultural context for Dutch art in the 17th century and the more time I spent with her on tours, the more I valued her extensive knowledge of the arts, architecture, and archeology. I was glad that the majority of the time we spent with Drs. Mulder was in museums and on site because I learned much more in that environment than in the somewhat undesirable classroom with slides.

E. Noor Mulder's tour of Maastricht

Perhaps a bit too much about architecture. But she did a wonderful job.

We were a little drained from all the walking and continuous flow of information about almost every building in Maastricht, but the woman knows her stuff and I thought her tour was better than either Daphne's or our VVV tour guide.

This was not my favorite part of the experience. The museum was kind of a let down after seeing some of the other museums. However, listening to Prof Mulder talk about her life after the tour was the high point of the day.

It was a nice tour but it was so long- we really could have just used one thorough tour instead of 3.

It was interesting to get a new view of the city that we all kind of thought that we knew, especially to see the different architecture. It would have been nice to have been warned that we were going to be looking at so much architecture, I don't think anyone was expecting that.

I don't remember much from her tour except when we walked past the building with all of the sculptures and she explained the significance of the stars and the angel seen all around the city.

I really liked this although sometimes she would get into a little too much detail

I enjoyed Prof. Mulder's tour of Maastricht very much because she has such a wealth of knowledge. She pointed out many wonderful things in Saint Servatius that I would now of known without her. I especially enjoyed walking over to the new section of Maastricht and hearing about all the architectural decisions that had to be made. The Bonnefanten was a neat museum and I especially enjoyed the modern design. The day was perfected by the tea time in her garden. Professor Mulder has lived a fascinating life and it was wonderful to get to talk with her.

Out of the several tours we got of Maastricht I can't remember exactly what her tour consisted of.

This gave me a better appreciation for my surroundings in Maastricht. It was a very long day though, and I was ready to be done with the Bonnenfanten Museum at the end of it.

The things she pointed out to us were interesting. A bit long, but still good. The church was interesting.

While this tour did expose us to new parts of Maastricht we hadn't covered on other tours, the tour in general was a little lengthy.

Much better than those provided by the CES office tour guides! Her knowledge of the Netherlands and of Maastricht in particular made the visit to St. Servas (sp?) wonderful. I got a much better sense of what Maastricht means and is in the context of the Netherlands at large. Not having the rapid fire tours the first day we arrive and going on the more in depth and cultural-historical tour with Drs. Mulder is definitely the way to go!!

F. Noor Mulder's tour of Antwerp

Perfect. Did not spend too much time at any one place.

If by tour, you mean the museum? Fantastic. I'm so used to going to art museums without a tour guide and having to figure the information out on my own. Having her there, with her rich knowledge of the artists (particularly Rubens)

really supplemented the visit.

It was nice to have a tour guide through Antwerp, especially one that we knew and who knew us. It was a shame that we were rushed though. I think we missed out on some things because we were running around trying to be on time to see everything.

Interesting, but again a bit long at times - the students need to have a little time to see and absorb for themselves. I wish we had more time to spend in Antwerp, the tour was very interesting, as was the city, and it was impressive how much Prof. Mulder knew about another place. I liked seeing Ruben's paintings in the place where they were made to be, rather than in a museum.

I'm sorry, I'm not sure what exactly this is referring to... She talked about a few of the buildings on the way to the Mauritshuis, but I don't remember a formal tour...

very good

Prof. Mulder always has wonderful things to say but I wish we had spent a little less time on the Rubens and had more time to spend in the transported Rijksmuseum area or tour other collections in the museum. The cathedral there was my favorite and it was lovely seeing Rubens altarpieces in a church. Rubens house was also very interesting to see and spoke volumes of his success.

Antwerp was great, especially seeing those huge Rubens' paintings.

This was great! I very much enjoyed seeing Rubens Descent from the Cross and Ascent to the cross in the context of the Cathedral. I think that this day could be renamed the Rubens day of the trip. The day was definitely necessary though as so many of Rubens paintings are so large that until I saw them on this scale, I couldn't really appreciate some of the concepts that Dr. Mulder was trying to explain.

I really liked Antwerp and wish that we had more time there. The museum was really good, and it was fun to see Ruben's house. Also, the church there was awesome, and I am really glad we got to see it. Prof. Mulder is really great; she knows so much and was great to have on our trip.

This tour had some interesting high points in that we learned a lot about Antwerp history and architecture, but it also was too long and subsequently made us a half an hour late for the remainder of the day.

Most comments above about the tour of Maastricht apply again here. I think I would have looked on Antwerp as "just another town" if Drs. Mulder had not been there as a reference and guide as we walked through the church with Rubens altarpieces and Rubens' house. she proved often to be a more reliable and effective guide than Daphne when we tried to get in and out of different locations.

G. Mauritshuis visit (The Hague)

Seeing the works of art that we had talked about was great. Seeing the actual piece of art made it more than just a picture in a slide show.

My favorite museum of all that we visited. Seeing Girl with a Pearl Earring, Anatomy Lesson of Dr Nicolaes Tulp, View of Delft, Art of Painting, among others was fantastic.

I really enjoyed the Mauritshuis. This was the first time that we really had a chance to see some of the paintings that we had been talking about. Walking by a painting and doing a double take because it had been in the presentation that I gave a week earlier was rush.

This was magnificent- it was by far my favorite, and the restoration work just added to it.

Interesting, there was a good amount of the art that we had been studying there. It's too bad that we didn't get to stay in the Hague longer (maybe staying there instead of Rotterdam, that day had too many cities in it)

Great museum with a lot of amazing art.

I loved this! It was so amazing to see all of the art that we had been learning about.

The Mauritshuis visit was my very favorite part of the trip. I was thrilled that the trompe l'oeil exhibit was still open and the entire museum was well laid out and held so many amazing pieces that we had been/would be discussing in case studies. I wanted to stay in the room with the Vermeer works forever. The visit became even more amazing when we were brought up into the conservation lab.

Amazing museum. This stop in the tour is obviously indispensable. I had a great time here and also felt that I learned a great deal and benefited from seeing so many famous paintings that we had discussed in class first hand. I loved the Mauritshuis, possibly because I very much enjoyed seeing the Vermeers. The collection is amazing, and the time allotted was perfect (note that if conservation lab tour had taken up part of our time in the Mauritshuis scheduled time, then extra scheduled time should be added to compensate and allow students to just gaze at and study the collection).

I liked this museum a lot. It wasn't too big that it was overwhelming, plus it had some great art. It was definitely worth visiting.

I thought it was great that we could wander through the museum at our own pace, spending time on paintings that we wished to, while also being able to find Professor Uffelman and ask particular questions if we needed to.

My favorite museum of the entire trip, just surpassing the Rijksmuseum. The well designed exhibits and easy access of this palace home-turned-museum made it a real gem. I really did try to think of a negative to balance out this evaluation segment but there just isn't one....I mean when Vermeer, Rembrandt, Steen, Ruysdael, Saenradam (sp?), and trompe l'oeil are in the same ten rooms what more can one ask for!!

H. Mauritshuis conservation lab tour

Amazing

Was nice to see what we had been studying in action. That Rembrandt painting with the varnish in the process of being removed--not something you see everyday. This tour was key to understanding what we had been studying. This was hands down the best part of the class. Listening to conservators talk about what they were doing, while looking at the painting they were working on in person was absolutely amazing. This is probably the part of the trip that I will remember the most.

Really cool! and it allowed us to see some of the principles put to work.

This was one of the highlights of the outings because we got to see what we were learning about in action. I wish that we had more time there as well.

Incredible! Great way to see the techniques we've been studying actually being applied. Helped immensely with understanding the processes taken in the case studies as well.

It was a shame that we were a little rushed but this was definitely a once in a life time experience.

It was incredible to hear about what they were working on. We had talked about the various techniques that are used in the studio but everything came alive when we got to see the equipment and pieces in process of conservation.

Furthermore, to see a Rembrandt undergoing work was definitely a once in a life time experience.

Wow. This blew my mind. This was possibly the highlight of the trip. Seeing the process of conservation firsthand, seeing it done on very famous paintings, and seeing it done by highly renowned specialists, was a one in a lifetime opportunity that I won't forget.

INCREDIBLE!!!!!! I don't think that I could say enough about how amazing it was to be able to see a Rembrandt half glazed or talk to the people who had actually done all of the conservation work on my painting.

Definitely a highlight of the trip. It was awesome to see conservators at work.

This was one of the main highlights of the entire trip. We finally got to see exactly what we had been studying for four weeks in person and with the people that actually perform the work. This trip needs more experiences like this.

Words fail me again...one of the most invaluable and memorable experiences of my ENTIRE life! We saw the 1669 Rembrandt self-portrait in the middle of varnish removable from a distance of several inches!!! The entire purpose of the course and its significance came to immediate fruition as Rembrandt's face emerged from its original background, free from the yellowing of time. If W&L wants its students to appreciate the benefits of a liberal arts education then every student should go on a trip like this one and visit places like the Mauritshuis!

I. Rijksmuseum (Amsterdam)

I liked that we were able to go through by ourselves and spend as much or as little time as we wanted at each painting.

I actually didn't mind that they only had a sample of the whole museum. As nice as it might have been to see the whole thing, spending a few more hours there might have gotten tiring. I place the Rijksmuseum second behind Mauritshuis in terms of favorite museums.

I really enjoyed this museum because I got to see "The Night Watch". It was great to see, in person, the painting that I had spent weeks researching. However, this was the only museum that I wished that we had had a guide for at least part of the time we spent there. Even though it was under reconstruction and there was a limited number of paintings, I know I missed a lot.

I also really liked this museum, and the smaller/limited gallery was actually perfect.

It's too bad the museum was under repair, but this was a great museum to start with, it had everything.

Great museum, wonderful exhibits, and the perfect amount of time to see what we wanted/needed to see.

This was my favorite museum. I liked seeing it without a guide because we had already learned so much about the paintings and if we wanted to discuss them then we could do it with our peers.

The Rijksmuseum was a wonderful experience because it was the first museum visit after our 3 intensive weeks of studying all the aspects of the paintings. It proved we would never look at art in the same way. We were all so excited to view cusping or craquelure, etc. Although much so the museum was under construction it made the visit more manageable to view everything.

Although much of the museum was closed, this was still one of the best collections on the trip. Very enjoyable.

The Rijksmuseum was probably one of my top two museums of the trip. This could possibly have been because it was the first museum that we visited, however it was simply amazing to see the Milkmaid and the Nightwatch as

well as some of the still lifes. More scheduled time there would have been nice. (I think that we were scheduled to only spend an hour there and we ended up spending two which was perfect).

Great! This was the first one we went to, but it made all the work at W&L worth it to see all the things we had studied about in person. It was great to see Rembrandts and Vermeers. Awesome.

This museum was awesome because it was the first one we visited and saw how impressive the paintings that we had been discussing are in real life. I also liked being able to wander at my own pace and ask questions if I needed to.

Even in renovation this was worth the visit...future trips will really be able to bask in the glory but I actually think that having a smaller collection made the visit less tiring and overwhelming. I'm so glad this was on the agenda.

J. Amsterdam Historische Museum

Not very interesting, seeing the Van Gogh would have been better.

Though it was interesting, I think it would be better to replace Amsterdam's Historisches Museum with a visit to either the van Gogh museum or Rembrandthuis. The latter two I thought were more relevant to our course.

This was nice because we were able to see the other Anatomy Lessons. It was also nice because we didn't spend too much time there.

It was okay, but I didn't get a lot out of it.

The Historische museum was a good way to get a feel for the whole history of the Netherlands and Amsterdam.

Of all of the trips, I thought this museum was the most disposable. It was confusing how it was arranged, and it didn't have much Dutch art (though it did have a lot of the group portraits). I think this trip could be eliminated in the future after the Rijks museum's renovation is complete (and more time there is warranted).

very interesting

I didn't feel like I got a lot out of this visit because it was limited time and unguided so I felt like I just browsed over everything versus really taking away something.

This museum was good for getting a general history of Amsterdam. It added to my overall perspective of the city and its development over time.

This is the one museum that could possibly be left out. It provided a great context for Dutch art, but was hard to truly appreciate after a long day and the truly amazing Rijksmuseum.

Interesting, but I don't think we got enough time to really explore this museum fully, so I wasn't ever quite sure what we were supposed to get out of it.

This museum did not offer anything significant to our course or learning. I suggest it be replaced with another activity or visit.

I was rather disappointed here. We rushed there after the Rijksmuseum and had no guide. I didn't have a sense of what we were there to see or how I should negotiate the large museum space. A more organized and deliberate visit might improve my impression but I really don't think its all that necessary to keep it on the itinerary.

K. Frans Hals Musuem and tour

The musuem was wonderful. But for the tour she went very slow and lost our attention after just the first painting.

Great, but the tour guide focused for the most part on non-17th century paintings, and we didn't have much time left after the tour to see all the Frans Hals paintings in the other section. Might be better to ditch this tour for next time.

This was not my favorite musuem, but that's because Frans Hals is not my favorite painter and not because of the musuem or the tour itself.

Very nice, and the lady was full of info, but again at times it trailed on a bit too long- I like to receive some guidance but I also like to be able to move at my own pace.

In the museums, I preferred it when we could walk around at our own pace and see the paintings we wanted, it was nice to have a guide though.

We spent a little too much time on a few of the paintings, not giving us enough time to tour the rest of the museum. Perhaps a little less formal instruction and a little more wandering about on our own would be good here.

very good

I enjoyed the Frans Hals Musuem although I found the tour guide a bit dragging. It was nice to see his works and I really enjoyed exploring the rest of the museum on my own.

Another museum packed with masterpieces. This stop was highly valuable to my experience because I could see Frans Hals paintings and observe how his style changed over his career. Very interesting.

It was neat to see Frans Hals' paintings, but this might be one museum where people should be able to go at their own pace with a small amount of instruction to look for underdrawings coming through.

I really liked this museum. Our tour guide was very knowledgeable, and she was good at picking out the key works and talking about the evolution of the modes of representation in group portraits. Also, enjoyed seeing the Frans

Hals up close.

While this museum had a lot to offer in terms of specific Frans Hals paintings, I thought that the guided tour, while helpful for certain works of art (i.e. the alter piece), was a little long.

The guide was a bit long-winded but I enjoyed what she had to say. I personally don't enjoy Frans Hals group portraits but the building itself is remarkable architecturally and the larger collection has some really intriguing pieces of furniture, china, and medical tools. If you are going to go to Haarlem this top is a great way to get a sense of place and culture - - and the courtyard is breathtaking!

L. St. Bavo (Haarlem) and tour

St. Bavo's was great and the tour was nice, even though having some time to look at parts of the church not included on the tour would have been great.

I really liked the church and our tour guide was fantastic.

I loved St. Bavo. The tour guide was fantastic and I am glad we got to spend so much time there. I am also glad that this was the first cathedral we saw, that way I actually remember everything about it.

I can't seem to recall this one too well- sorry!

Even though it was cold and long, I really enjoyed the tour, since it was my first time in a church like that, it was nice to have someone able to answer my questions and to get to go into the choir. The tour guide was very friendly and knew a lot (in English!)

The guide worked so hard to give us a complete tour--a lot of what she said was interesting, but I had a bit of an information overload. I wish we could have spent less time in the chorus area and saw more of the church closer to the organ's end.

I loved this!! Our tour guide was really amazing and I was so impressed at how much she wanted to teach us and learn from us

The visit to Saint Bavo was definitely educational and even though the tour guide ran overtime, I was very impressed with her wealth of knowledge and her effort to discuss restorations specifically for our group.

This was an interesting tour and the church was beautiful.

The tour guide at St. Bavo's was great! She had a lot of enthusiasm and did quite a bit of research just for our group on conservation and restoration. I would suggest that more time be allotted so that the class isn't rushed.

I liked this church, especially since it was quite different from some that we saw later. Our guide was really nice; I admire how hard she tried to talk to us, even though she struggled with the english. Also, she was really cute how she picked art things to tell us about, like the tapestries and the crests. very interesting.

This tour was interesting as well, but also lengthy. I think a shorter less excessively informative tour and some self-wandering would have been better.

A tour filled with information and a church with very unique details. It went on a bit long but what we learned about its history and evolution made the cold interior worth the shivers! St. Servas and St. Bavo were both great church visits and very informative.

M. Het Prinsenhof and tour (Delft)

More time in the museum was necessary.

This tour guide was perhaps the most enthusiastic. I thought that seeing the bullet hole where William the Silent was assassinated was worth the trip, but I recall being a bit tired since it was late in the afternoon.

I enjoyed Het Prinsenhof. It was also nice to have a tour, otherwise we would have just been wandering around aimlessly, not knowing what we were looking at. This was one of the places where having a tour was a definite plus.

don't really remember this one well enough to comment- sorry!

Interesting, especially after the guide relaxed a bit about her time schedule.

very good

I didn't enjoy this tour very much but it may have just been the timing of it. Because of the scheduling conflicts and we were run down it was hard to gather a lot from the visit.

Not sure what this is.

It was cool to see this building; it was really neat.

I thought the most informative points of this tour were the bullet holes that we talked about in class and the example of a 17th century room.

The guide was rude on arrival, I was unimpressed with the collection other than the bullet holes, and thought it could have been left off. Didn't feel like we had much time to actually look around because we were rushed through.

N. Nieuwe Kierke (Delft)

Climbing the tower was definitely worth it. The church was beautiful.

Yes...particularly climbing the tower with spectacular views of Delft, and Rotterdam and the Hague (and if you stand in the right spot and use peripheral vision, you can see both at the same time!) Would have been nice to see the Oudekerk as well, but I guess we can't control when people have funerals.

I liked the Nieuwe Kierke. I only wish we could have had more time there. We spent so little time in Delft that everything we did seemed a little rushed. It would have been nice to spend more time just being able to look around. The tour guide was so cute! and I thought it was very interesting, but it took a long time!

I enjoyed all the things that we did that pertained to history, more than just art, so it was great to see where all the kings and queens were buried and learn more about Dutch history.

Beautiful building--and I liked that we walked around this one on our own. We were free to read and look at what we wanted to, but also free to walk around Delft. This was an ideal set-up for the visit.

I am very glad we got to see this

I really enjoy the New Church in Delft. I especially enjoyed climbing the tower to see the wonderful view of Delft!

Climbing to the top of this church and seeing Delft from up high was a really wonderful experience.

Wish we had more time to explore this church.

I really enjoyed visiting this church because we got to climb the tower and see over Delft.

I think I was a bit disappointed with Delft. I had hoped there would be more things about Vermeer although there is little that survives. The tombs were very unique and enjoyed walking about but I missed having a tour of some sort in Delft...I think I never really got a feel for where I was or what I was seeing. Having time to look at the Delftware was really all the pleasure it afforded.

O. Bonnefanten Museum (Maastricht)

Way too much time talking about the floor.

A little tired from Prof Mulder's St Servaas/Maastricht/information extravaganza by the time we got here, but the museum was an interesting building. I noticed that each of the non-Amsterdam museums that we visited had some paintings on loan from the Rijksmuseum, which was nice because it allowed us to see more of the Rijksmuseum's collection, but in different places. I really liked that dome room with the black and white lines. That was pretty crazy.

I was not a fan of this museum. It didn't really seem to have what we were learning about. It was nice because it was so close to where we were staying, but it seems like we went there because it was close and not because of the relevance to the course.

This was my least favorite of all the museums- it is one that students should be able to move through at their own pace in my opinion, b/c interest was lost rather quickly.

I wish we could have had a little more time to explore this museum (and some of the modern art wings) on our own.

This was one of the few things on the trip I really didn't like. It didn't really go along with the theme of our class.

This was a very interesting museum because the design of the building alone was interesting to hear about. I especially enjoyed seeing the very different modern exhibit and the rocket tower was really neat. Again Prof.

Mulder was wonderful to have along.

Great museum. I enjoyed the 17th century Dutch art as well as the modern art exhibit.

This was interesting, but I was a bit tired after going through most of Maastricht and so wasn't able to fully appreciate it.

This museum was different from the others that we saw, which is good sometimes to remind you that there is a lot more art than just what some consider "master" works. I didn't like the art here, but it was good to see it anyway, and since our home base was in Maastricht, it would've been a shame not to visit here. Plus, Prof. Mulder was great to have with us while going through the museum.

I did not enjoy this museum. We spent excessive time on paintings in periods which we were not studying, architecture, and other artifacts.

Not a fan...don't think it applies to our area of study, although seeing the other side of Maastricht was a treat.

P. In the future, I think it would be best to have the first day in Maastricht be a catch up on sleep and get food and other items arranged day. Please respond to that suggested change.

Sounds perfect!

Yes yes yes! I would have saved a fair amount of money by being able to get to the supermarket before Wednesday

of the second week. I heard someone refer to our tours of Maastricht the first day and second days as the "brain-dead tours" and I don't think that's very far from reality. Having time to get oriented would have definitely helped and I hope you add that in for next time.

I think that is a very good idea. Trying to jump into things right after getting off the plane was hard and I think that if we had had a little more time to adjust on the first day, we probably wouldn't have been jet-lagged so long.

Definitely agree!

That sounds good, have some time to settle in and maybe explore the area around the guesthouse.

Yes--a very good idea. The city tours we saw the first two days were essentially worthless because of how tired we were.

I really like this idea.

WONDERFUL IDEA! We were whisked to about 3 different events once we got off the bus from the airport and I think it took a toll on us. It was be nice to settle in and get more on schedule before we jump into things so we are not dragging during important things.

I think that would be a good idea because I don't feel that we did anything essential on the first day anyway. Also knowing where the food shopping is would be good information to have early.

That sounds nice. I could have slept and slept that day.

I think this is a good idea, just because it seemed as though no one ever got over their jet lag, and it was hard to take things in when one is so utterly exhausted. But, if the change is not possible, it wasn't the end of the world to do things on the first day.

I think that a planned group trip to the supermarket is a great idea. However, I still think that what we accomplished during that day is feasible for other trips.

ABSOLUTELY! All the ideas you were throwing around about adjusting the work schedule to better accommodate the resources at the University and changing the first by eliminating or at least rearranging the CES introduction are a must. Much of what we did that first day could have been done on a bus, in a dorm room, etc (signing forms, etc). The tours weren't helpful in orienting us because we were zombies.

Q. Do you have packing advice for future students?

Bring enough clothes that you only have to do laundry once.

Bring a jar of peanut butter, umbrella or raincoat, a backpack (easier to carry around on weekends than any other sort of suitcase), and MASTERCARD (because of the lack of Visa accessibility).

Pack a bag that you can pack 4 days worth of clothes in without it being too uncomfortable. Bring comfortable shoes because there is a lot of walking. Finally, if they are going to stay in the guest house again, be prepared to hand wash clothes.

Pack clothes for layering so that they could function in various temperatures.

Clothes for any and all climates! and bring your own film, buying a lot at Wal-Mart is a lot cheaper than trying to find places that sell film in the tourist areas of Europe. Pack closed toed shoes for going out, since sandals and sneakers are not part of the dress code.

Make sure to leave space in your suitcase for things you buy in the Netherlands (or be prepared to leave some of your stuff behind). Laundry is expensive (4 euros, or about 5 dollars per tiny load). Invest in rinsible soap so you can do laundry by hand (the dryer is free).

Bring a winter coat. Don't be afraid to pack to heavy because you can leave everything in maastricht and so it is better to have the clothes you need for the extreme weather variation.

Pack light, it made it so much easier. I just brought a week's worth of clothing and did laundry (granted it was expensive) but it beat lugging around a huge suitcase. A backpack should be all that is necessary on weekend travel.

Girls, it won't kill you to go 3 weeks without all your makeup and hair products, I promise.

Make sure to bring clothes for warm, cold, and rainy weather. Bring comfortable shoes and a small umbrella that can be carried around.

Take an Umbrella! Plan to wear lots of layers. It can be QUITE cold and wet and then a few days later be in the 80s.

Do not plan to use a credit card much as A: Visa is not widely accepted in the Netherlands and B: Cash is much, much easier. Just take a debit card and get cash out of the ATMs over there.

Don't pack too much for overnight trips. Definitely pack layers, a raincoat or an umbrella. Perhaps a guidebook (I never had one and wished that I did) and a Dutch phrase book, because I felt stupid not even trying to say things at restaurants, etc. also, don't pack too many extraneous items. Tell them to think long and hard about whether or not they will actually use something.

I would tell them to expect not to be able to use credit cards, to pack a wide variety of layering pieces for weather from 50 degrees to 80 degrees for both rain and shine, to bring enough clothes to not have to do laundry because it is so expensive, very comfortable walking shoes (i.e. even flip flops get painful after 7 hours on your feet), and to

plan out roommates and consolidate toiletries rather than every person carrying every item.

Do be advised laundry is rather expensive, computers are an issue, batteries are very expensive, phone cards are a great idea or cell phones if you've already worked it out, bringing snacky foods is good for emergencies and missed meals due to scheduling uh-ohs.

R. Do you have long weekend travel suggestions for future students?

Belgium. Brussels was just a big city but Brugge was wonderful and Southern Belgium is also great.

Cologne/Aachen--doable in 1-2 nights. Bruges--spend one night there (use the GO PASS when taking the train in Belgium--10 rides between any two points within Belgium for 43 euros) So if five people are traveling together and get a GO PASS, they can each ride from Antwerp to Brussels and then from Brussels to Bruges, for 43 euros which is much cheaper than the actual price. Brussels--spend one night there spend an extra night or two in Amsterdam Cologne was my favorite place. I think that everyone should see the Cathedral there. Brugge was nice for a day trip but Brussels is not a must see.

plan ahead- or at least look into options of train times, etc.

Paris was a great place to go, the train tickets weren't too expensive, and a lot of trains have special deals for bigger groups to go anywhere.

Belgium is very nice and not too expensive (since it is close by). Skip Utrecht--and if you decide to go, do not stay in the \$15 hostile. Gouda is nice, and has amazing cheese.

we loved brugge

It's nice to travel with a group because you can get group rates with some trains if there are 5 people in your group but make sure not to get too large or be willing to split up because sometimes people want to see very different things. We are in a great location though to view other countries though. I loved my little tastes of France and Germany.

Amsterdam is great because you can never run out of things to see. Rotterdam is very interesting because it is a different kind of city from the rest and had what I would call a better nightlife than Amsterdam if you plan ahead and know where you are going. If you do go to Rotterdam go to "Use it." It is a free tourist service that is located close to central station and will book a cheap hotel for you and give you all kinds of good information. Brugge is a great place to spend some time. Very picturesque.

Travel in Belgium is easy and not too expensive. Buy the Go pass which allows 10 point to point trips for 43 euros or so. Multiple people can use it at one time and it's especially nice for traveling long distances (i.e. from Liege to Bruges). It can be purchased at any train station in Belgium. Bruges is nice but is like a Belgian Disneyland and so can be SUPER crowded with tourist groups. If students are tired of being in cities, they should head to Wallonia.

Becky and I stayed at the youth hostel in Namur and found it to be great. It was fun exploring the citadel and simply wandering about the town. Also, we spent a morning in Rochefort (take the train to Jemelle and then bus 29 to Rochefort which is only a couple of km away). Rochefort was incredibly wonderful because it was simply a small town in southern Belgium that was not touristy, and yet had a huge amount of charm. As a heads up, skip Dinat. It's incredibly crowded and though the train trip there is nice, the town is not.

I liked Belgium, Aachen, and Cologne, which is where we went. They were all interesting to visit.

Plan, plan, plan. Make sure you know where you're going more than two days in advance, where you will be staying for the entire trip (which might have to be multiple hostels if rooms aren't available for entire weekends), how you're getting there, how you're traveling from place to place, how you're getting back (especially when the last train leaves!), and how much money you expect to spend for the weekend. Poor planning leads to high stress situations and tends to ruin your weekend vacation.

the more you know ahead of time the better when it comes to finding hostels and hotels, don't always rely on credit or debit cards, try to always keep at least 50 euros cash on you, stay away from Utrecht, Belgium is a dream!, the Go pass is a great way to travel the trains in Belgium (10 rides per card, use for more expensive rides)

S. Do you have suggestions for University of Maastricht or recommendations/suggestions for Maastricht living? The computer problems we experienced have already been emphasized to them before I left.

just the computers

Living in Maastricht--rent a bike--only 7 Euros and lots of fun and it gets you around much quicker. --Visit the American cemetery --Always ask about a group rate on bus and train tickets...that makes it much cheaper.

Other than the computer issue, I think that things were fine in Maastricht.

If you're going to try and watch movies, make sure they are the European kind

In general, the library is a waste of time (unless you have a cynical/dark sense of humor like I do--then it might be

amusing to go there). Definitely opt for group dinners. They were a lot of fun and much better for people on a tight budget.

nope

It would be nice if there was a way there could be a group bike rental arranged for the 3 weeks to make travel to the university easier. Not a huge problem to walk, but it would have been nice.

No, I thought it was a good arrangement.

The program was aided so much by simply being in Maastricht. I felt safe there, and with so much traveling around, it was nice to be in a place compact enough and safe enough to really get a feeling for the town. Being able to go with a number of classmates to the Unser Lieber Frauerrplein and to simply sit for hours in the shadow of a great cathedral in the evening was an experience of immense value. It was nice too that our class didn't meet in the Teikyo building because it forced all of us to explore the city and not just stay in the quite small world of the guesthouse. I thought that the walk was very nice.

I liked Maastricht; it's too bad that the guesthouse is quite a walk from the city center, but it was still good.

Maastricht felt safe and was small enough not to be overwhelming, but big enough that there was still good shopping and many interesting things to do (caves, museum, church, just exploring)

I would tell students to realize that they are staying in a dorm and to bring the needed supplies (shower shoes, towels, adaptors). I think group laundry outings to a washerette might be a good idea since an armful of clothes is very expensive to wash in the dorms. I also would have liked it if we could have had the option of some sort of meal plan at the university for the two weeks we were there rather than having to grocery shop. Also, if students are planning on grocery shopping, tell them to bring big bags to carry their groceries in because they aren't provided. Make sure there is an understanding about accommodations when you arrive, particularly details like mailings to and from, laundry, nearest grocery, rules about using the kitchen and what we can use and what we can't.

T. Even if we had full computer access, do you think that eliminating the final paper and just doing the presentation would still make a lot of sense? That is sort of how I'm leaning at the moment.

Unless time can be found to do the paper while in the States then eliminating it makes sense.

Yes. The paper might have been excessive. The PowerPoint really allows us to demonstrate to the class and you what we learned. While a paper also demonstrates to you what we learned, I think it would be nothing more than a script for the PowerPoint presentation. I don't think canceling the paper would negatively impact the class.

That makes a lot of sense. Even if we had computers, we would not have had the time to write a quality paper.

Definitely agree.

Just doing the presentations were plenty of work, without having to find time to write a paper on a piece of artwork, especially since some works had more information than others.

Yes. I know in my case, I spent a lot more time than many of the other students working on learning and understanding the chemistry part of the course during the first three weeks. I was not able to do much research for my paper (and no writing whatsoever). If you keep the paper, stress to the students the importance of having most of it done before you leave (because resources and time are VERY limited once you leave the country).

Alternatively, there is already a lot of work in the course--it is still a very demanding workload without an additional final paper.

that is a good idea because they both would have the same information and so there is no point in writing it twice

It made sense to eliminate the final paper and I felt like we had already put a lot of work into the course so it wasn't like we were getting off easy. However I had much more I would have liked to have said about my case study and the paper would have allowed all our research to be present fully. So I guess it's a coin toss.

YES!! Once you are in the Netherlands working on a paper is the last thing you are going to want to do.

That would take more of the stress off and allow students to focus simply on the presentation.

I don't know honestly. I think I could've done a really good job with a paper, but it honestly would've been really hard to do while over there. It was a lot easier just to do the power point, and I really enjoyed doing the research for it and seeing others.

I think this is a great idea. The research that I had to complete for a 20 minute PowerPoint was equivalent to the amount of research I would have done for the paper. In fact, I completed my PowerPoint before leaving the states so that I could use it to write my paper while I was there.

Yes I think so: you learn and experience so much while there that taking time away to type a paper would cut away from the afternoon trips to the caves, cemeteries, etc. And that would be dreadful!

U. Please evaluate Dr. Uffelman's teaching and handling of the course. Any recommendations? Please note that Dr. U taking valium for the first couple of days of traveling is probably not an option!

Wonderful. No suggestions or recommendations.

Amazing...this is the best class I have taken at W&L. It was truly a liberal arts experience in that it combined two disciplines that you don't always think about together--art and science. After taking this class, I will never look at a painting the same way again. I've learned so much about Chemistry, Physics, and Art History in a six-week span. The studying abroad component is critical to the success of the program. It's one thing to talk about how these paintings are conserved and restored while looking at them as PowerPoint slides. It's a completely different experience going to the Rijksmuseum and seeing a wooden panel that is curved and doesn't fit the frame because warping has occurred. Or looking at a painting and understanding why there are cracks, or why a yellow haze envelopes the composition. These things simply cannot be conveyed on PowerPoint. Furthermore, seeing art conservation in action in the Hague and Antwerp was crucial to understanding what happens to paintings as they are conserved and restored. Living in the Netherlands, immersed in Dutch culture, enhances the totality of experiencing Dutch art and is also essential to the liberal arts nature of the program. Dr. Uffelman made this class so great...the energy and passion he brings to teaching and to his students make him such a phenomenal professor. This class would not be the same with anyone else teaching it and I couldn't imagine going to the Netherlands with any other professor. He's amazing.

Dr. Uffelman was fantastic! The first day at the airport was a little intense, but everything worked out in the end. As far as the part of the course at W&L, I can say with all honesty that Dr. Uffelman is one of the best professors that I have had so far. He made it perfectly clear that we are encouraged to ask him questions outside of class, and when we did, he was very helpful. It was also great that he understood that some of us were not chem majors and took that into consideration when he taught.

Well done.

He was very flexible, listened well to our concerns, trusted our judgment and was fun to be with on the trip. I enjoyed all the group dinners and especially the canal trip in Amsterdam. Thanks!

Dr. Uffelman is wonderful! Always accessible for extra help, unlimited enthusiasm and energy for the topics (both chemistry and Dutch art), and a really direct teaching style make for a great course. Dedication to making sure the students get their money's worth (and helping students without money still be able to take interesting weekend trips) go well beyond the duty of a professor. Thank you!

He did an amazing job. There really isn't a single suggestion I could make because this class was probably the best that I will take at W&L. I already knew that Dr. Uffelman was an amazing teacher from general chem but I was even more impressed this semester at his vast knowledge in both the sciences and arts. He is really good at explaining things to students when they are on different levels of understanding (like the chem majors and the people who never took a science class before all learned a lot even about chem).

Dr. Uffelman was incredible! We immediately picked up on his passion for the subject and got just as engrossed. He was very well organized with his lectures and introduced us to so many wonderful sources and people and places. He was always available outside of class to make sure everyone was understanding the material since we worked at a rigorous pace. Each day was exciting and I have never enjoyed a course more. Everyone is completely fascinated that I had the opportunity to experience such a unique course and travel experience. Dr. Uffelman worked tirelessly for us at all times so that we could enjoy everything to its fullest and learn as much as possible in 6 short weeks.

HaHa. Dr. Uffelman did an incredible job teaching, organizing and handling unexpected developments. I can't think of anything that could improve on this aspect of the course.

Dr. Uffelman is a really great teacher; he was there for questions and just to talk. He really helped me when I was struggling with the work, and he was a great leader while we were abroad. He is awesome!

Dr. Uffelman's teaching was great. He always answered our questions as completely as he could and talked to us about the subjects after class if we needed to. I could definitely tell that he put a lot of time and planning into this course that he really enjoyed being able to teach this material to us using The Netherlands as the classroom.

Just keep truckin: you did great. Just don't forget to take deep breathes and the allergy meds!

V. Please feel free to make any other comments you think would be helpful in improving the course in the future. If you think the course should not be offered in the future, you should also state that and explain.

The course should be offered in the future. IF possible have a few more free afternoons or mornings so we can travel a little bit more around.

Like I said, the best class I have taken at W&L. I sincerely hope that other students will get to partake in this experience in 2007. This class exemplifies the value of a W&L liberal-arts education.

My only suggestion would be to try and work something else out with the food. Maybe have group dinners every night that we were at the guest house. Buying groceries when we seemed to not spend two nights in the same place just doesn't make sense but eating out all the time got expensive.

Definitely keep the course and go back to Maastricht- I love the town!

It would be tragic if this course (in the Netherlands) is not offered in the future. It was more than I hoped for when I initially signed up for the course. Easily one of the best classes I have taken while at Washington and Lee.

The idea of not offering this course is horrible to even think about!! We worked really hard but it was worth it. I know spring term has a reputation for being a little laid back but we worked harder than I have in any other class. Even though we didn't do as much actual work when we got to the Netherlands, we still continued to learn at the same rate. This class was an amazing experience and I am so thankful to Dr. U for putting so much work into it. I LOVED this course. It was incredible to combine science knowledge with art, truly a liberal arts experience that W&L prides itself on. Having the opportunity to visit all the museums and churches in the Netherlands made all the material we had been studying rigorously on campus for 3 weeks come alive. There is no better way to study Dutch art than to visit its origin. We got a taste of different cultures as well during our travels. There is no way we could have been exposed to such a breadth of material if we were not abroad. The intensity of the work in Lexington paid off immediately once we stepped into the first museum in Amsterdam and we realized we would never look at art the same way. I am so glad I had the opportunity to experience such a unique educational experience.

This course was the best experience--academic, personal or otherwise, that I had during my four years and W&L. Besides the Netherlands being an INCREDIBLE place to visit, seeing art first hand and interacting with Dutch experts is absolutely unquantifiable. I more in the course than in perhaps any other course I have yet taken because of the way in which it was presented. This course is a great asset to the university and the W&L student.

It is quite easy for me to write, "More time would be nice here and here and here...." In reality, more time isn't possible without sacrificing the wide spectrum of the places we visited. The trip might have been a bit of a whirlwind at times, but being able to see so many works of art at so many different places was incredible. This was simply because we were able to see quite a few of the Rembrandts, Ter Borches, de Hoochs, Vermeers, and Rubens. Through seeing them, I was able to learn so much and to form a database in my head that I can sort through. Comparison suddenly all of my class work makes sense about style and technique. I must say that this trip was absolutely amazing. I gained tremendously in my appreciation of 17th century Dutch art. Being able to meet with conservators and see the actual paintings in front of me made the material come alive in a way that reading a textbook or looking at slides never could.

The only major thing that I would like to be improved is the lack of time management. I feel that we were constantly on tours that ran past their allotted time and thus made us either eat lunch late or not at all (not a good feeling for hungry college students who hadn't eaten for 6 hours. This also caused us to be late for the rest of the day. While I understand that perfect punctuality is nearly impossible, being more mindful of the time would have kept us on schedule and with less hungry college students with lagging attention spans.

I liked the class. It was a lot of work, but in the end it was worth it. I came to appreciate everything we did so much. I am so glad I took this class.

5. If you were to redesign your project, what would you do differently and why? The course implementation aspect of the work went better than I could have reasonably hoped. The course dissemination aspect faces formidable copyright hurdles. Finding a publisher or a web dissemination partner is now a high priority. In the meantime, I have addressed the course dissemination issue by speaking about the course and its subject at ACS and non-ACS events and institutions.

6. How have you shared the results with ACS colleagues and beyond ACS?

- (a) I have presented an overview of this project at the Associated Colleges of the South Science Education Reform Workshop at Millsaps College on November 13, 2004.
- (b) I presented a seminar at Sewanee on February 18, 2005, using travel money supplied by ACS Mini-Keck.
- (c) I visited Ms. Elizabeth Court (Chief Conservator of Paintings, The Balboa Art Conservation Center) at the Balboa Art Conservation Center, San Diego, CA March 16, 2005 using W&L travel funds and ACS Mini-Keck funds.
- (d) I used W&L Class of '65 funds to bring Ms. Elizabeth Court to W&L for guest lecturing, consulting with students, and consulting with me. May 1-3, 2005.
- (e) I used ACS Mini-Keck and W&L Class of '65 funds to bring Dr. Michael Henschman to W&L for guest lecturing, consulting with students, and consulting with me. May 4-6, 2005.
- (f) I exposed a number of professionals in The Netherlands to the course from May 8-28, 2005; see section 3 above.
- (g) I was a guest speaker at an NSF workshop on Science in Art run by Dr. Michael Henschman and Dr. Patricia Hill at Millersville University in Millersville, PA. June 8, 2005.
- (h) I will be presenting this project at the Associated Colleges of the South Science Education Reform Workshop at Furman College on September 17, 2005.
- (i) I will be lecturing and visiting at Davidson College on November 18, 2005.

I am still working hard on further methods of disseminating my course materials.

7. What are the next steps (follow-up) in your project? As indicated in previous sections, I am continuing to consult university-wide, and beyond the university, on course dissemination strategies. The talks that I have given (see section 6 above) indicate that there is a significant interest in these materials.

8. Please include a statement that you give ACS permission to post your original proposal and the results of your work on the ACS Science Reform website. Permission granted.

Other information: Please see the attached document: “Science and Art Summer Research Internship: Daily Log of Project Duties and Progress” prepared by Ms. Kara Coen. It is a shorthand summary of the work done during the summer of 2004.

Kara Coen
June 16, 2004

Science and Art Summer Research Internship

Daily Log of Project Duties and Progress

June 15, 2004
9:30am-5:30pm

- *Created a separate Novell user account, rembrandt, to protect materials created during the project. Password: vermeer
- *Organized bibliography using the EndNote program—bibliography is known as Science in Art Bibliography Kara Coen 6.24.04
- *Set up PowerPoint presentation of slides that one can duplicate without infringing on copyrights from scientific publications. Slides were taken from the master PowerPoint slideshow containing all the slides for the course. Placed in a folder entitled “Slides to be Re-Done” in the Rembrandt user folder. PPT file is also named Slides to be Re-Done and contains 104 slides. Courtenay Glisson will most likely be duplicating these slides
- *Began noting and logging slides that we will have to ask permission to use again. These slides often contain materials from books and online sources and their nature prevents us from drawing or duplicating such materials. The majority of these slides have actual Dutch paintings, x-ray data, paint samples, etc. I cataloged these slides by the number they appeared in the PPT entitled “All ESU and student Science in Art 2003 PowerPoint slides.” The name of the Word document used to catalog these slides is “Catalog of Slides that Will Require Permission.”

June 16, 2004
9:30am-5:30pm

- *Continued to note and log slides that we will need permission to use; finished task.
- *Printed EndNote created bibliography and the Word Document “Catalog of Slides that Will Require Permission. Cross-checked each slide with its corresponding source.
- *Began to create another Word Document (“Sources and Corresponding Slides”) with each source and its corresponding slides so that we may have a full inventory of what we need to ask publishers/authors for.
- *Created this daily log of duties to track internship progress.

June 17, 2004

9:30am-5:30pm

*Continued work on the Word document “Sources and Corresponding Slides” that tracks each publisher and the corresponding sources we will need to contact to use those slides; finished task.

*Separated and categorized by publisher

*Made file “Slides to be Re-Done” available to Courtenay Glisson so that she can draw scientific slides

*Did Internet research to find the publishing address for each source we need to contact

Publishing Information I Could Not Find:

Mayflower Books, New York

Stewart, Tabori and Chang Publishers, New York

Aurora Art Publishers, New York

Konemann, Cologne

Amsterdam, Rijksmuseum

June 18, 2004

9:30am-5:30pm

*Began to fact-check all the student generated presentations; checked appropriate books out of Leyburn Library and began to go through to make sure citations were legitimate

Presentations In All (2 for each student):

Emboldened ones indicate fact-checking completed

Kara Coen

Historical Presentation b.e. 17th Century Holland: The Historic Rise and Fall of the Dutch Republic (465-501)

Case Study b.e. Jan Steen’s The Dancing Couple (799-828)

Rory Gray

Historical Presentation Hockney’s Book: Rediscovering Techniques of the Old Masters (613-630)

Case Study Frans Hals (702-719)

Virginia Baird

Scientific Presentation Visual Intelligence (566-583)

Case Study Nightwatch (774-776)

Alex Schaerrer

Political Presentation The Dutch Revolt 1566-1609 (502-526)

Case Study Judith Leyster (661-701)

Ben Hicks

Historical Presentation b.e. 17th Century Dutch Religion (527-544)

Case Study b.e. Danae (631-660)

Katie Wall
 Scientific Presentation Camera Obscura (584-612)
 Case Study Vermeer (720-743)

David Shriver
Economic Presentation 17th Century Dutch Economics (545-565)
 Case Study Aristotle (777-798)

June 21, 2004
9:30am-5:30pm

*Researched and professionalized both of Kara Coen's PPT presentations.
 *Perused all other Student Generated PPT presentations and recorded length of slides for each presentation

June 22, 2004
9:30am-5:30pm

*Began reading Michael North's *Art and Commerce in the Dutch Golden Age*
 *Started fleshing out David Shriver's Presentation on Seventeenth Century Dutch Economics, adding and deleting appropriate slides when necessary

June 23, 2004
9:30am-5:30pm

*Finished fleshing out David Shriver's Presentation on Seventeenth Century Dutch Economics—added 10 slides, and supplemented existing slides when necessary

June 24, 2004
9:30am-5:30pm

*Emailed Law School Professor Sally Wiant about meeting to discuss copyright issues
 *Modified titles of all modified files to include Kara Coen for easy access and to distinguish these files from pre-existing ones
 *Formatted all student generated presentation slides so that they were compatible with existing presentation formats
 *Altered Ben Hicks's presentation on Dutch religion to remove the hyperlinks and place the presentation in a linear format

June 25, 2004
 9:30am-5:30pm

*Checked out the necessary books and fact-checked Ben Hick's presentation on Dutch religion
 *Took out animation elements of Rory Gray's slide show presentations
 *Examined slides for content and deleted ones that were irrelevant/inappropriate to scholarly subject matter

June 28, 2004

Off in Washington, D.C.

June 29, 2004

Off in Washington, D.C.

June 30, 2004

Off in Washington, D.C.

July 1, 2004

12:00pm-6:00pm

*Returned library books

*Began making a separate PPT show that includes all slides with legitimate paintings on them—called the slide show “Slides We Have Found Weblinks For” most recent copy ends with 7.2.04

July 2, 2004

9:30am-5:30pm

*Finished slide show of legitimate paintings slide show

*Began searching the Internet for web links for all slides with legitimate paintings

July 5, 2004

2:00pm-6:00pm

*Continued finding corresponding web pages for legitimate paintings in the slide show “Slides that We Have Found Weblinks for”

July 6, 2004

9:30am-5:30pm

*Continued finding corresponding web pages for legitimate paintings in the slide show “Slides that We Have Found Weblinks for”—finished task

*Contacted Professor Wiant and squared away a meeting time and day (Thursday, July 8, at noon in her law school office)

*Composed a Word document of potential questions to ask her at our upcoming meeting

*Looked up various copyright notices on art website

June 7, 2004

9:30am-5:30pm

*Continued compiling list of questions and various copyright material for websites

*Added to questions list for meeting tomorrow

*Fixed spelling errors in main slide show and also compiled a list of websites used as information sources within same slide show

June 8, 2004

9:30am-5:30pm

- *Continued fact-checking/paraphrasing Kerry Barrett's outline of the Haak book
- *Met with Professor Wiant at the law school with Dr. U, armed with copyright questions—took notes (notes on yellow legal paper); received a sample letter from Professor Wiant—we have the photocopy
- *Designed a sample permissions letter request and emailed it to Prof. Wiant
- *Modified Sample Draft upon receiving advice from Wiant via email
- *Designed an Excel spreadsheet organizing all pending outgoing correspondence—entitled “Permissions Database 7.8.04”
- *Began to tally number of emails/faxes/etc. that will have to go out
- *Took letter drafts home for evening work

June 9, 2004

9:30am-5:30pm

- *Began typing up letters to publishers, requesting permissions for materials we wish to use in the CD-ROM course—letters are in a folder entitled PERMISSIONS REQUESTS in this folder address:

C:\Documents and Settings\rembrandt\Desktop\Science in Art 2003 and Kara Coen Modifications\Kara Coen Science in Art Modifications

Completed: letters to MET, National Gallery (US), MFA and Yale University Press

- *Took information home so as to work on this project over the weekend
- *Letters to the MET and the Univ. of New England Press are in a folder within PERMISSIONS REQUESTS entitled SENT PERMISSIONS, since they were faxed first

June 12, 2004

Off in Washington D.C.

June 13, 2004

Off in Washington D.C.

June 14, 2004

930am-530pm

- *Faxed letters to MET and University Press of New England
- *Completed more emails to be sent to publishers: Phaidon Press Limited (NY and UK)

*Faxed MET letters and Univ. Press of New England letters successfully

*Wrote the Waanders letters

*Plan on mailing all of the emails tomorrow AM after verifying them tonight at home

July 15, 2004

10am-6pm

*Finished all letters to be emailed

*Attempted to email letters from Dr. Uffelman's account

*Attempt failed, since emails were translating text into a mess

*Worked on fact-checking the Haak book until email problem can be straightened out

July 16, 2004

9:30-5:30pm

*Squared away the email problem thanks to the expertise of John Watkins

*Converted all files to PDF format, using Adobe Acrobat—all PDF files are within the PERMISSIONS REQUESTS folder (see above for address)

*Sent out all emails to publishers from Dr. Uffelman's account, bc-ing myself and Dr. U

*Emails included all appropriate Word/PDF files

*Worked on the Haak book

July 19, 2004

Off in Washington D.C.

July 20, 2004

10am-6pm

*Worked on fact-checking the Haak book

*Analyzed forwarded responses from Dr. Uffelman; recorded responses in Excel spreadsheet: C:\Documents and Settings\rembrandt\Desktop\Science in Art 2003 and Kara Coen Modifications\Kara Coen Science in Art Modifications ("Permissions Database 7.8.04") and assessed next step activities

*Re-sent request email to U of Amsterdam Press after getting another email address for contact use

Responses From:

NGA UK: Was given a website link to request appropriate transparencies

Initial list of works used:

Rembrandt:

Belshazzar's Feast

83 Year Old Woman

Portrait of Phillip Lucasz

Adoration of Shepards

Judas and the Thirty Pieces of Silver

Lamentation over the Dead Christ

Rembrandt's Self-Portrait at Age 60

Titian's Portrait of a Man

Van Dyck:

Portrait of Giovanni and his Wife

Raphael:

Madonna and Child

Steps We Can Take:

1. Create link to pictures online
2. Actually contact/purchase transparency/pics
3. Not use graphics all together

NGA.gov

They sent us an email instructing us to write for permission to display artworks that are featured in the National Gallery—after surveying the slides that we asked for, these are the following we need to request:

Vermeer's *Woman Holding a Balance*

Vermeer's *Woman in Blue Reading a Letter*

Vermeer's *Girl in a Red Hat*

Bellini's *The Feast of the Gods*

Others I have found appropriate links to on the Artcyclopedia Website

<http://www.artcyclopedia.com/>

Univ. of New England

Use the Dancing Couple Painting link on the NGA.gov website

July 21, 2004

9:30am-6:00pm

*Emailed the National Gallery for Permissions Quotes on the following paintings:

Rembrandt's Belshezzar's Feast

Portrait of an 84-year Old Woman

The Adoration of the Shepard's

The Lamentation Over Christ

Self-Portrait at Age 64

Woman Bathing in a Stream

Portrait of Phillip Lucasz

Titian's Bacchus and Ariadne

*Tracked down National Gallery Publications Contact (Shirley Ellis); re-emailed NPG UK letters

*Registered for OUP's Copyright Clearance Center On-Line.

July 22, 2004

10:00am-6pm

*Attempted to get price quotes on OUP's Copyright Clearance Center On-Line

*Failed to do so, due to difficulty of the website; instead, decided to fax stuff instead—printed out appropriate OUP 1-5 documents, address and date changed accordingly

*Re-emailed NGA UK Word and PDF documents in hope that they will help us with permissions requests

*Emailed Barbara Bernard with our updated painting requests from the NGA USA

*Evaluated correspondence so far and prioritized permissions requests we have yet to hear from in a Word document entitled: Permissions Requests 7.22.04

address: C:\Documents and Settings\rembrandt\Desktop\Science in Art 2003 and Kara Coen Modifications\Kara Coen Science in Art Modifications

July 23, 2004

9:30am-5:30pm

*Faxed documents to the Copyright Clearance Center (OUP)

*Responded to a Ms. Rebecca Staffolani from the London National Gallery, the third person to refer me to the Gallery's Transparency website—the response basically told her that we need actual published images, not mere Gallery affiliated paintings

*Responded to a phone call from a Ms. Annie Ortega, a Customer Service Representative from the Copyright Clearance Center (OUP). Ms. Ortega inquired as to the nature of our permissions requests, apparently unaware of the fact that we had faxed the necessary requests that following morning. Ms. Ortega also advised that we limit our requests to a non-CD-ROM request, since publishers are wary of allowing CD-ROM requests due to liability. Instead, Ms. Ortega declared we would have a much higher degree of success if we placed the requested material on a password protected site for students (i.e. BlackBoard) since the security would allow publishers to give us permission. She gave me better directions on how to navigate the site, and gave me the contact information for the VA Representative...

Ms. Kateri Noone--(978) 646-2794

July 26, 2004

10am-6pm

- * Prioritized slides in order to see what publishers we really need to hear from
- * Went through current correspondence in order to further analyze next step action
- * Emailed Dr. Ernst van der Wetering after receiving a response from the University of Amsterdam Press that stated he was the one to contact
- * Ran into a wall when the email was returned
- * Brainstormed on how to actually hear back from these important, integral sources: telephoning would be best

July 27, 2004

9:30am-5:30pm

- * Fact-checked the Haak book
- * Attempted to fax Dr. Ernst van der Wetering—fax did not go through, perhaps due to inexperience with int'l faxes
- * Prepared a spreadsheet of contact names and numbers and finally prepared to contact these people via telephone
- * Updated spreadsheet on publishers and correspondence

July 28, 2004

11:00am-6:30pm

*Called Yale University Press; Donna Anstey (permissions contact) is on vacation until August 10th. Printed and faxed necessary materials to Yale University Press so that someone else can get to us faster

*Called Oxford University Press; spoke with Kateri Noone, who emailed me necessary materials in order to order requested materials

*Called the Metropolitan Museum of Art; spoke with Julie ZefTel, who apologized, since the MET has been backed up with permissions requests. Ms. ZefTel said that as long as we were not placing material in CD-ROM format, we were allowed to use the material, since it was considered 'fair use' for educational needs. I asked Ms. ZefTel about placing the material on a password-protected site (i.e. BlackBoard) and she said while we might want to discuss it with Univ. counsel, she thought that applied under the fair use doctrine. In matters of simply displaying the information in a classroom scenario, Ms. ZefTel gave us the MET's permission to do so under the Fair Use clause. This permission not only applies to the paintings on the website, but also to any publications affiliated with the MET.

*Updated and squared away the Internship Daily Log and gave it a new date name 7.28.04

*Updated call spreadsheets

*Continued to fact-check the Haak book

July 29, 2004

11am-7pm

*Updated intern log

*Went through all OUP requests, figured out what we need permissions for and compiled a list

*Went on copyright.com website and began to process orders for integral copyright requests

*Cross-checked every slide we either need permissions for or can link with current status of permissions—wrote current status of permissions under each slide

P-pending request, L-it can be linked to a website if necessary, U-publisher unknown

Checked indicates we have been given permissions

Phone calls to make tomorrow:

National Gallery Visual Services Department: Barbara Bernard (202-842-6263)

Waanders Publishers: Emailed them

National Gallery UK Telephone: 020 7747 2885.

Fax: 020 7747 2423.

Ernst van der Wetering Telefoon

(0031)20-5253048

July 30, 2004

10am-6pm

* Updated Dr. Uffelman on current happenings

*Attempted to call the NGA UK—phone call failed to complete; either I got a busy signal or simply do not know how to dial international calls—will try on Monday

*Emailed Ms. Staffolani once again

*Attempted to call the NGA (US); after a rather frustrating attempt to get in contact with the Visual Services Department, I received Barbara Bernard's number—since I kept getting her voicemail, I will contact her on Monday as well

*Updated intern log

*Cross-checked all links I marked with the “Slides We Have Found Weblinks For” in order to verify them

August 2, 2004

8:30am-6:00pm

*Received a phone call from Ms. Annie Ortega at Oxford University Press Copyright services—Ms. Ortega confirmed our orders from the previous week. We have received permissions for the Copper as Canvas book, which is great. The current order price is \$63.20. Ms. Ortega promised to fax a list of our current invoices. The other two sources we need (Artists Pigments vols. II and III) are still pending.

*Updated Catalog of Slides with written commentary regarding newest permissions

*Called Waanders. I was told to call back tomorrow circa 9-10am. Our new contact's name is Ms. Moever, who has been sent an email regarding the current requests. Will call Dr. Ernst van der Wetering tomorrow as well at this time.

*Attempted to call National Gallery UK again. Status: BUSY.

*Called National Gallery (US). Spoke to Ms. Barbara Bernard. She told me to send the office a list of the paintings/artists we needed. (I had already sent information 7.22.04 to her). Re-sent information to image-online@nga.gov.

*Located number for Dr. Seymour Slive. (617) 495-2382. May contact him directly regarding material that is his.

*Went through all Phaidon Press requests. Looked through all slides and found appropriate links for all images. Updated slide catalogue (with pen) accordingly.

*Re-sent National Gallery US successful--Ms. Bernard said no further authorization was necessary so long as we only used PowerPoint media presentation.

*Updated Excel Spreadsheet on Permissions—renamed UPDATED Permissions Database 8.2.04.

*Updated Phone Contact Database

*Researched National Gallery UK requests; they seem to have publishing origins with Yale Univ. Press, so re-routed accordingly—sent to Anne Bihan, in the London dept.

August 3, 2004

8:30am-4:30pm

*Checked email, got a response from Ms. Bihan at Yale UK, who forwarded our request to the New Haven Dept., where Ms. Anstey is still on vacation until 8.10.04

*Called Waanders; could not reach Ms. Moever; got email address and attempted to email info to her—email sent back to us

*Tried to find an address for Konemann, since Knut Nicholas's Resoration of Paintings is a key source, and its material is integral to many technical images needed in the PPT presentations—read a Publisher's Weekly article that says Konemann went out of business.

*Attempted to clean up internship log

*Created another PPT presentation entitled "Slides We Have Permission and Links For"

August 4, 2004

8:30am-6:00pm

*Met with Dr. Uffelman about project's progress; ran through internship log with him, and also explained the catalog of slides to him

*Added to "Slides We Have Permission and Links For"

*Organized paperwork—began placing already printed items in appropriate folders; also printed out correspondence and filed it accordingly

August 5, 2004

8:30am-6:00pm

*Printed the rest of the documents—filed, separated them and put them in alphabetical order

*Finished "Slides We Have Permission and Links For"

August 6, 2004

8:30am-4:30pm