



College of Arts & Sciences
OFFICE OF THE DEAN

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Faculty Senate
University of Delaware
206 Gore Hall

4 October 2012

Dear Faculty Senate and Office of the Provost,

I am writing to express my strong support for the Preservation Studies PhD Program's application for permanent status.

As the other letters of support suggest, this program is a leader in its field and is an example of the sort of interdisciplinary work that we can all be proud of. It is based on an inter-institutional collaboration of long-standing; its faculty are shaping their fields of research; and its students exemplify the sort of public engagement that we would like to see all of our programs aspire to.

I endorse this application with great enthusiasm and no reservations.

Sincerely,

A handwritten signature in cursive script that reads 'George H. Watson'.

George H. Watson
Dean



Art Conservation Department

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October 8, 2012

Faculty Senate
University of Delaware
Room 206 Gore Hall
Newark, DE 19716

Dear Faculty Senate and Office of the Provost,

I write with strong commitment to and deep support for our exceptional doctoral program in Preservation Studies and our application for permanent status.

As clearly documented in the comprehensive overview and many accompanying letters of strong support from faculty and alumni, this interdisciplinary program is a recognized leader in the preservation field internationally. Its goals and accomplishments are well matched to the University of Delaware's *Path to Prominence Strategic Plan*. In fact, in many ways the Preservation Studies Program *exemplifies* this plan with its emphasis on excellence, interdisciplinary study, global impact, and engagement.

The Preservation Studies Program admits only a few students annually seeking out those who have the clear capacity and commitment to advance knowledge in the preservation of works of art and the built environment, work collaboratively, and share their research effectively with professional and public audiences. Prior to admission, these students have had successful careers in historic preservation, archival practice, materials characterization and analysis, conservation, and other disciplines and are returning to the University of Delaware to pursue research they now realize is needed in their fields of study. Their scholarship has advanced significantly our abilities to care for and preserve at-risk cultural heritage from pre-1856 Native American quillwork to public murals, contemporary acrylic paintings, and historic domestic outbuildings. These students have amassed a remarkable range of highly competitive research grants and fellowships, international speaking engagements, and distinguished honors – all carefully documented in this application.

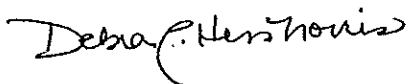
The Preservation Studies Program builds on the unique and distinguished programs at the University of Delaware and involves collaboration with faculty and resources in the Colleges of Arts and Sciences, Agriculture and Natural Resources, Engineering, Human Services, and Earth, Ocean, and the Environment, and the Winterthur Museum. It is the model for intra-departmental, –college, and –institutional collaboration and an exemplar for best practices in regards to graduate student advisement and mentoring and public engagement.

Within the Department of Art Conservation, we have leveraged the Coremans endowment funds raised specifically for our doctoral program with multiple stipend, equipment, and travel grants; earnings on this account are strong and we are well positioned to cover multiple stipend awards in full annually. With faculty encouragement and directed oversight, our doctoral students pursue internal and external grants regularly. Recent doctoral student awards include those from the Office of Graduate and Professional Education, Davis-Biggs Award, National Science Foundation, American Association of University Women, and the American Council of Learned Societies. Seven of our ten PSP student have received highly competitive summer awards from UD's NEH-funded public engagement institute and one student was a 2012 Dean's Doctoral Summer Scholar in the College of Arts and Sciences.

In a short time, the Preservation Studies Program has taken a leadership role in our field and is one of very few of its kind in the world. Working in collaboration with faculty experts across campus and prominent professionals in major collection and research institutions globally, our committed doctoral students will continue to advance and inform preservation efforts focused on art, architecture, landscapes, and material culture. These needs are pressing and this scholarship must continue.

I fully endorse this application for permanent status.

Most sincerely,

A handwritten signature in cursive script, reading "Debra Hess Norris". The signature is written in dark ink and is positioned above the printed name.

Debra Hess Norris
Henry Francis du Pont Chair in Fine Arts
Chair and Director, Department of Art Conservation



School of Public Policy
& Administration

CENTER FOR HISTORIC ARCHITECTURE & DESIGN

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September 18, 2012

Dear Faculty Senate and Office of the Provost,

I am pleased to enthusiastically endorse the continuation of the doctoral program in Preservation Studies. As one of the group that wrote the proposal, I am very pleased that it has exceeded our expectations. The program was designed to take advantage of the outstanding faculty resources in conservation, preservation, and material cultural at the University of Delaware. This internationally known multidisciplinary faculty spans a range of disciplines and fields of practice from humanities to social science to physical sciences.

Conservation and historic preservation are inherently inter-and multidisciplinary fields since different objects and historic resources require different combinations of disciplines for their study, interpretation and treatment. The program serves to assemble the faculty expertise needed to address the research agendas its students bring to the program. In this, through the leadership of Professor Stoner, the program has involved many faculty who never considered themselves part of the fields of preservation and conservation and expanded the faculty affiliated with the program.

One broader goal of the program was to facilitate the linking of the fields of conservation and historic preservation within the context of material culture studies. Another goal was to offer the opportunity for practicing professionals to complete doctoral studies in which they bring their experience, substantive knowledge and research agendas to the program. Masters in conservation and historic preservation, for example are terminal degrees preparing people for practice. In these, we designed the program for professionals who had developed research agendas in areas of their substantive knowledge from their professional practice and who needed the benefit of advance study to achieve them.

In this, the program has been very successful and has developed a national reputation as perhaps the "ideal" preservation studies doctorate from the point of view of practicing professionals in the field.

As co-director of the new Masters in Historic Preservation and long-time director of the Center for Historic Architecture and Design, I consider this doctoral program an extremely important asset not only to UD but also to the larger national field of conservation and historic preservation. It should be continued.

Sincerely

A handwritten signature in black ink, appearing to read 'D. Ames', written over a horizontal line.

David L. Ames, Ph.D., Professor of Urban Affairs and Public
Policy, Geography and Material Culture Studies



Department of Art History

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August 31, 2012

Faculty Senate
 University of Delaware
 206 Gore Hall

Dear Faculty Senate and Office of the Provost,

I am delighted to write in strongest support of granting permanent status to the Preservation Studies Doctoral Program. The PhD in Preservation Studies is a unique degree that, because of its interdisciplinary nature, is really only possible at the University of Delaware. Centered in Delaware's premier programs in art conservation, historic preservation and material culture studies, and drawing on the expertise of faculty in, among other departments, art history, chemistry and anthropology, the program is producing leaders in the exciting and critical fields of conservation science and technical art history. While it admits relatively few students, those it does accept are already experienced professionals with focused goals; their research both for the PhD and beyond is crucial for advancing the varied specialties concerned with the preservation and conservation of works of art and other cultural properties. Needless to say the program is both aligned with the University's mission and significant to the University's reputation.

From my perspective as an art historian, I offer my observations on the importance of the degree and the place of the program at Delaware and, more specifically, in relation to the Department of Art History. The PhD in Preservation Studies helps to fulfill a crucial need for sophisticated researchers in the fields of conservation, conservation science and technical art history. Conservators today, whether in private practice or working for museums, are increasingly consumers of research and researchers themselves. The field of technical art history, which merges the scientific investigation of works of art with the methods of art historical research, is recognized as increasingly vital to the work of curators, art historians and conservators. Technical art history is by its very nature collaborative and interdisciplinary; research in technical art history can be pursued at the highest level only at an institution such as Delaware, with its absolutely distinctive and essential constellation of departments and programs.

Delaware's Department of Art History is uniquely positioned at once to help to advance the Preservation Studies PhD and to benefit from it. Faculty members in art history welcome the opportunity to teach and offer our expertise to PSP PhD students. Conservation students have long enriched both our seminars and the experience of graduate students in art history. With the implementation, in 2012, of art history's new Curatorial Track PhD (CTPhD), which is aimed at the doctoral student seeking a museum career, the goals of art history and preservation studies have come closer together. The curricula of the two programs now enrich each

other. Art history's CTPhD requires course or seminar work in conservation and technical art history; and art history faculty are committed to offering seminars focusing on the close investigation of works of art that will be of particular interest to both PSP and CTPhD students.

To this end, two art history faculty members, David Stone and myself, have attended the Kress Foundation funded Summer Teachers Institute in Technical Art History, which is an intensive week-long course aimed at bringing academic art historians up to speed in technical art history. Professor Stone attended in summer 2011, when the STITAH was held at the conservation program of the Institute of Fine Arts (NYU's graduate program in art history and art conservation) and at the metropolitan Museum of Art; I attended in summer 2012, when the institute was held in New Haven, using the resources of Yale's Art Gallery and Center for British Art. (In addition, one of our PhD candidates, Lisa Berry Drago, attended the similar summer institute for art history graduate students in 2012.)

I can speak to my experience with one the PSP's current doctoral students, Kristin de Ghetaldi, who was a student in my spring 2012 seminar "Dutch Painting and Technical Art History." My expertise is in early Netherlandish and 17th-century Dutch painting, which has been a leading field in the development and advancement of technical art history. The aim of the seminar was to engage art history graduate students in the scientific examination of paintings by the likes of Jan van Eyck, Rembrandt and Vermeer, and to engage conservation students (both undergraduate and graduate) with the art historical implications of technical study. Kristin de Ghetaldi, who came to the PSP after three years of working in paintings conservation at the National Gallery of Art, was a wonderful asset to the seminar; indeed, at times, and in areas where her expertise was greater than mine, she taught the seminar. The art history students and I benefitted tremendously from her experience working on Dutch paintings and her understanding of the different scientific means of investigating works of art. Kristin, in turn, was able to advance her knowledge of the historical, cultural and art theoretical contexts of the material that is the subject of her doctoral research. Thanks in part to Kristin, the seminar – one of the best and most exciting I have ever taught – was a model of collaborative, interdisciplinary investigation. All of the students operated at the highest level possible and produced extraordinarily accomplished research papers.

In sum, the Doctoral Program in Preservation Studies is operating at the highest level possible and is producing extraordinary, accomplished researchers. I urge you to grant it permanent status.

Sincerely yours,

H. Perry Chapman (LA)

H. Perry Chapman
Professor



Winterthur Program in
American Material Culture

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Phone: 302-831-2678
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August 29, 2012

Dear Faculty Senate and Office of the Provost,

I am writing in support of the proposal to award the Preservation Studies Program permanent status as a doctoral program. Because I have served on several of the Program's admissions and doctoral committees I am quite familiar with both the quality of the Program's applicants, its curriculum, its leadership, and its current students. It is a very high quality Program whose students have done exceptional work.

Unlike many academic disciplines for which there are many doctoral programs of note, this Program meets an important need and has a unique niche. The demand for conservators and preservation specialists who hold the PhD is small—precisely the reason why this Program is so important. In many respects it has no competitors that share its particular focus, and it is likely to remain one of the only ways in which we will be able to train people in the field who are qualified to teach these subjects at the University level or to do advanced research on topics that require so much interdisciplinary knowledge.

There are very few places in the world that can provide the intellectual, library, laboratory and professional resources required for leadership in this area. The University of Delaware is by far the best qualified institution in this country to do this because of the array of faculty working in the area of material culture, its location on the east coast, and the ability here to do cutting-edge science and art and historical scholarship.

The students in the Preservation Studies Program that I have worked with (I am chairing Melissa Blair's committee) are the equal of those I have worked with in the Department of History and Art History. They are bright, resourceful, and mature and they are making a difference in their areas of specialty.

While other institutions have pulled back in this era of fiscal constraint, closing programs or abandoning fields that seem to them as less "marketable," this Program continues to attract the best and brightest.

So I enthusiastically recommend that the College Senate grant the Program permanent status. We are the best place in the country to do this, we have outstanding leadership in place to do it, and we ought to pride ourselves on our continuing ability to lead the field.

Sincerely,

A handwritten signature in black ink, reading "J. Ritchie Garrison". The signature is written in a cursive style with a large, stylized "G" at the end.

J. Ritchie Garrison
Director, Winterthur Program in American Material Culture
Professor of History



DEPARTMENT OF CHEMISTRY
AND BIOCHEMISTRY

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September 1, 2012

Dear Faculty Senate and Office of the Provost:

I am writing to convey my strong support for the Preservation Studies Program's application for permanent status. This program was well designed from the beginning and has excelled over its first six years of existence. It represents the best of the academy by promoting cross-disciplinary scholarship in ways that would not happen spontaneously on their own.

My goal for this letter is not to reiterate information that can be found elsewhere in the application. Instead, I would like to provide insight based on my direct interaction with the program and its participants. I have been associated with the program since its inception, first serving on the admissions committee (2006-2008), then on several preliminary exam (Cole, Rogala, Ausema, deGhetaldi) and dissertation (Rogala, Ausema) committees, and finally as an instructor/mentor for independent study (Rogala, deGhetaldi).

With respect to admissions, I have been greatly impressed by the quality of the applicant pool from which the finalists were selected. Over the years, the admissions committee has had the enviable and difficult task of identifying the strongest of a very strong group of individuals for submission of a formal application. I have observed that this process also increases the probability of success by giving potential applicants feedback at an early stage to sharpen their dissertation goals and address potential weak spots. For these reasons, it is not surprising to me at all that students in the program are doing so well.

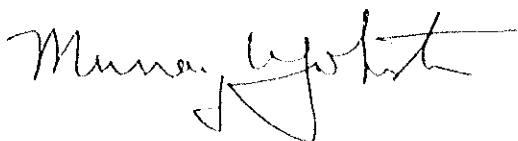
My experiences with independent study have been greatly rewarding. Both of the students I mentored were highly motivated to learn the details of chemical measurements and sharpen their ability to "think like a chemist" when interpreting analytical data. In the same way, I have enjoyed learning to speak the language of preservationists, which has served me well in my ongoing interactions with preservation staff at the Library of Congress. These experiences also have affected the way I teach, since they have provided me excellent examples for courses such as CHEM437 (Instrumental Methods of Analysis) and CHEM100 (Chemistry and the Human Environment) about the use of chemical measurements to solve preservation problems.

Finally, I would like to highlight the impact that the Preservation Studies Program is making on the chemistry and biochemistry department. Four of our faculty (Tom Beebe, Karl Booksh, Andrew Teplyakov and myself) have worked at one time or another with students and/or faculty in the program. We have opened our measurement facilities to PSP personnel, we have welcomed preservation students into our laboratories to work side by side with chemistry

students, and we have helped interpret chemical measurements that were performed elsewhere. In fact, we have recruited a few students into our Ph.D. Chemistry program who specifically came to the University of Delaware because of the possibility of interacting with preservation personnel during the course of their graduate experience. I suspect that joint publications and preservation oriented thesis chapters are likely future outcomes of these Ph.D. Chemistry students.

Over a relatively short period of time, the Preservation Studies Program has grown into an effective catalyst for cross-disciplinary scholarship at the University of Delaware. The program is vibrant and gives every indication for continued success. My colleagues and I in chemistry and biochemistry strongly support permanent status.

Sincerely,

A handwritten signature in cursive script, appearing to read "Murray Johnston". The signature is fluid and extends to the right with a long horizontal stroke.

Murray V. Johnston
Professor and Chair
Chemistry and Biochemistry



College of Arts & Sciences
OFFICE OF THE DEAN

KINSERVIK: CAS ASSOC DEAN/ENGLISH/

PEMCI/DELPHI

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Faculty Senate
University of Delaware
206 Gore Hall

24 July 2012

Dear Faculty Senate and Office of the Provost,

I am pleased to write in support of the Preservation Studies PhD Program's application for permanent status. Since its establishment in 2006, the PSP has been a model of interdisciplinary teaching and research and its students have done high-impact work both on campus and around the world. This is a field-leading program and one that brings great distinction to the University of Delaware.

I had the pleasure of getting to know several of the PSP doctoral students over the past four years when I served as co-director of the Public Engagement in Material Culture Institute (PEMCI). Supported by a Challenge Grant from the NEH, this is a two-week, intensive summer institute for UD graduate students in the humanities focused on promoting interdisciplinary approaches to material culture studies and on developing the communication and technical skills needed to engage the public in humanistic research. (Now re-named the Delaware Public Humanities Institute, or DELPHI, the institute was just run for the fifth time under new faculty leadership.) The institute has been highly successful because it focuses on a traditional strength of the university (material culture studies) and by emphasizing the importance of engaging the public in our research.

The PSP's application lists the students who have taken part in the institute, so I won't repeat that information here. But I will say that in my experience, the PSP students are the most engaging, articulate, and dedicated graduate students I have come across during my fifteen years at UD. I have served as the Director of Graduate Studies in English; I have been a member of the Winterthur Program's Executive Committee for over a decade; I served for three years on the Faculty Senate's Graduate Studies Committee; and I am now Associate Dean for the Humanities in the College of Arts and Sciences. So I have had the opportunity to meet a lot of graduate students and to get to know many programs. There is really nothing in my experience that compares to the professionalism and impact of the PSP students.

The first two graduates, Amanda Norbutus and Christina Cole, have already distinguished themselves as first-rate scholars and conservators and they have both been excellent spokespeople on television, in museums, and on the lecture circuit. The same is true of the two students who will complete their PhDs this year. Richard Wolbers teaches in UD's Art Conservation Department and is generally regarded as the leading authority in the world on the preservation and conservation of painted surfaces. A panel session at a recent international conference was devoted to his impact on the field. The other student who will finish up this year, Maria Dobronovskaya, has received a highly competitive Dissertation

Completion Fellowship from the Mellon Foundation and American Council of Learned Societies. Even the newest students to the program bring unusual distinction. For example, Kristin de Ghetaldi joined the PSP in fall 2011 after finishing a three-year fellowship at the National Gallery of Art in Washington, D.C., where she worked as a conservator of paintings. She and Brian Baade (an instructor in UD's Art Conservation Department) delivered a lecture on the conservation and reproduction of Old Master paintings at the Smithsonian Institution, which is available as a Web cast on the Web site for the Smithsonian American Art Museum. Their work has been funded by a generous grant from the Kress Foundation and that grant has recently been extended so that they can continue their important work. These examples show how the PSP students are doing cutting-edge work, generating significant grant funding, and engaging the public in preservation studies in important ways.

If I had to sum up the PSP PhD program in two words, they'd be "Impact" and "Interdisciplinary." The program combines the humanities, the social sciences, and the natural sciences. There is a strong professional orientation, but students also engage in public service, pure research, and teaching. From the outset, the students receive outstanding advisement and mentoring and are soon regarded as colleagues. The PhD in Preservation Studies exemplifies best practices, advances UD's strategic goals, and should be granted permanent status.

Sincerely,

A handwritten signature in black ink, appearing to read 'Matthew J. Kinservik', written over a horizontal line.

Matthew J. Kinservik
Associate Dean for the Humanities
College of Arts and Sciences
matthewk@art-sci.udel.edu



COLLEGE OF ARTS AND SCIENCES

DEPARTMENT OF
ANTHROPOLOGY

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July 26, 2012

Dear Faculty Senate and Office of the Provost:

I am writing to express my strong support for the Preservation Studies Program and the proposal to give that program permanent status. The program was well conceived and designed from its inception, and has been highly effective in meeting its goals at multiple levels: it provides a basis for very rewarding interdisciplinary contact and cooperation among both students and faculty, it taps into a heavily under-served educational area, and it exemplifies the excellence, and thus offers the visibility, that the University of Delaware strives for.

The Preservation Studies Program has drawn a talented, accomplished, and diverse array of students with an interest in multidisciplinary research and a wholistic perspective—an approach that the department Anthropology particularly values. Thus, students come with solid backgrounds deriving not only from their past educational backgrounds but also from the fact that they are virtually all already in professional practice. Their backgrounds span a broad range, from historic landscape and architecture to murals, paintings and pigments (in turn ranging from modern commercial pigments to idiosyncratic Renaissance paint formulations to “natural” vegetable dyes) to low-tech “crafts” such as porcupine quill work. They approach preservation of these materials as problems in chemistry and material science but with a keen awareness and involvement in the social context of production and contemporary use and curation of these materials—a sophistication lacking in most technical preservation work. This perspective has been very rewarding for Anthropology faculty who have had an opportunity to interact with Preservation Studies Program students; faculty generally lacking the technical expertise in chemistry and material sciences that the students bring to bear, but with expertise in the cultural background of the materials that the students work with.

As a member of the admissions committee I have had the opportunity to see the range of applicants to the program. The applicant pool is of a very high caliber, allowing great selectivity and a careful matching of students with appropriate university resources (both faculty and facilities) across departments and colleges. The eagerness and range of applicants shows a clear need for a Ph.D. level program for preservation professionals who are already practicing but seek an opportunity to develop their skills and engage in research. Currently, there are remarkably few institutions that offer such advanced degrees in the US or indeed worldwide, and almost none with the combination of breadth of topics and focus of purpose of the Delaware program. Such advanced students not only offer an under-served population eager for such a program, but bring their own skills and backgrounds that benefit the University of Delaware when they in turn engage in teaching or mentoring of undergraduate or Masters students.

Finally, the visibility of the students in the program—coming from prominent positions at institutions such as the Smithsonian, the National Gallery of Art and the National Holocaust Museum not only reflects the success of the program but serves to enhance the University of Delaware's reputation as one of the premier locations for advanced training and research in preservation. It also provides a basis for other University of Delaware students to become aware of opportunities at these institutions and in the range of preservation experiences that the Preservation Studies Program represents.

The Preservation Studies Program was established on a provisional basis in 2005, and has precisely fulfilled its goals and expectations since that time. Admissions have hovered steadily at the anticipated one-to-two students admitted per year, financial support for students has been adequate, and a corresponding flow of successful graduates have begun to emerge. As could be expected with the experienced and advanced level of the incoming students, there has only been a single withdrawal from the program throughout its existence. The research of the students has been consistently excellent. The benefit of interaction with the students, their research, and their teaching has been shared by students and faculty across colleges and departments, and adds prominence to the already solid reputation of the University of Delaware in Art Conservation, Material Culture Studies, Museum Studies, and a broad range of other disciplines. The program well deserves permanent status.

Sincerely,

A handwritten signature in cursive script, reading "Thomas R. Rocek". The signature is written in dark ink and is positioned above the printed name.

Thomas R. Rocek

Associate Professor, Anthropology



Disaster Research Center
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Joseph E. Trainor
Founding Directors
Russell R. Dynes
E. L. Quarantelli

Dear Faculty Senate and Office of the Provost:

I am writing to express my strong support for the Preservation Studies Program (PSP) and the proposal to give that program permanent status. I have just begun to work with one of the students, Jane Klinger – a non-traditional student with an important administrator-level position in a national museum. She is Chief Conservator for the United States Holocaust Memorial Museum, responsible for the conservation and preservation management of the Museum collections and the holdings of the USHMM Archives and Library. As I understand it, the PSP was designed to be able to accommodate both traditional students as well as non-traditional, experienced students who are interested in perfecting their research skills and addressing the preservation of international cultural heritage. There is no other interdisciplinary program like this in North America.

The Disaster Research Center is a natural partner for art conservation and preservation studies initiatives. We study a range of national and international disasters, focusing on a range of issues related to social and human dynamics. Issues related to cultural heritage preservation, symbolic representation of pre and post disaster communities, as well as the ways material culture can serve as a mechanism to make sense and transmit knowledge about the disaster are of interest to our center. I can easily imagine students from the PSP finding a strong potential link to the work we routinely do.

Jane Klinger is researching the material culture of trauma and is working with the departments of Sociology & Criminal Justice, Psychology, Anthropology, and Material Culture. An understanding of the impact of trauma and the reading of the objects that have survived a disaster, from the Vesey Staircase of the World Trade Center to the art objects of Haiti following a major earthquake, is important when decisions must be made about interpretation, exhibition, and preservation.

The Disaster Research Center is delighted to partner with Preservation Studies and hopes that the program can be granted permanent status.

Sincerely,

A handwritten signature in black ink, appearing to read "Tricia Wachtendorf".

Tricia Wachtendorf, PhD

WARREN: UAPP



3 September 2012

COLLEGE OF EDUCATION & PUBLIC POLICY

SCHOOL OF URBAN AFFAIRS
AND PUBLIC POLICY

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Dear Faculty Senate and Office of the Provost,

This letter is written in support of permanent status for the Preservation Studies Doctoral Program. My support has two bases. One is the overall excellence of the program, its enhancement of the University's cutting-edge intellectual reputation, and the quality of the students who have entered the program so far. The second is the productivity of my own experience in serving as chair of the doctoral committee for one of the program's students, Marina, Dobronovskaya.

The rationale and detailed evidence of the desirability of the Program and the achievements and accomplishments of the students who have gotten their degrees and those working on them are well set out in detail by Dr. Joyce Hill Stoner, the Program Director, in the material that she is providing. I would simply say that the Program gives the University a leadership role in building interdisciplinary work in an important area of research and advanced training that has been under developed in the United States and internationally. Further, the interdisciplinary character provides opportunities for faculty from various units here and from other universities to work together on projects of mutual interest that would not otherwise be possible.

Urban Planning is a major area of my work in the School of Public Policy and Administration. Marina Dobronovskaya, whose dissertation committee I am chairing, is doing important and innovative research on the general policies followed by various countries in efforts to preserve and reconstruct historic towns after WWII. It has a specific focus on Novgorod in the Soviet Union. The preservation of historic urban places and the authenticity of efforts to restore them, if destroyed, have been recurring elements of urban planning but have received limited attention in research and theorizing. Marina's study will make significant contributions to both urban planning and Preservation Studies. This is reflected in her current awards of a Dissertation Completion Fellowship from the Mellon Foundation and the American Council of Learned Societies and of the Robert R. Davis Graduate Fellowship top-up award in Art History, Preservation Studies and Art Conservation.

Permanent status for the Program has my strongest backing.

Sincerely,

A handwritten signature in black ink that reads "Robert Warren".

Robert Warren
Professor

6416 Fifteenth Street
Alexandria, VA 22307

10 September 2012

Faculty Senate and Office of the Provost
206 Gore Hall
University of Delaware
Newark, DE 19716

Dear Faculty Senate and Office of the Provost:

I am writing today to express my strongest support for the proposal to award permanent status to UD's Preservation Studies Program (PSP). My support is based on my research interests in cultural heritage preservation—a field in which science is truly in the service of the humanities, but with incredibly few advanced graduate programs—and by my perspective as an alumna and member of the first class admitted to PSP.

In the spring of 2006, I applied to PSP with a singular research objective: to develop an instrumental analysis method suitable for the identification of early Native American quillwork dyes and capable of meeting academic, museum, and Native community expectations for the scientific study of truly one-of-a-kind objects. My studies began with the Fall 2006 semester, and when I graduated with my doctorate in Spring 2010, I came away with more than just a viable method of dye analysis. Over four years, I was unexpectedly and delightfully exposed to historic preservation, policy studies, history, English, and art history. Unexpected, because my Master's experience in a top-tier Chemistry program had a singular focus on technical research, and delightful because my humanities' exposure has unquestionably led to my becoming a better scientist.

To my mind, the most obvious question confronting the review committee is, "why should PSP have permanent status?" When institutions of higher education consider how to do more with less and to appeal to a broad student base, PSP's focus may seem niche—but I believe that such an assessment is overly narrow in scope and not representative of the international paucity of doctoral programs exploring preservation issues, or the impact that its graduates can have.

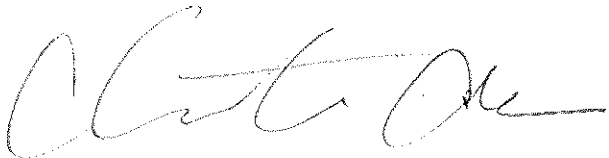
When PSP accepted its first students, it was singular for being the only Ph.D.-granting program in the world concerned with "preservation" in its broadest, most interdisciplinary definition. As of 2012, there are now a few programs in the "trial stage" in Europe—all of which are much more limited in their preservation focus and which seem to involve recruiting a researcher for a specific fixed-term project, with awarding of the doctorate as a secondary activity. By contrast, PSP's inherent

design and interdisciplinary framework asks its students to: develop their curriculum, determine the courses needed for success, create what may not already be "pre-packaged," set a budget, find and secure necessary resources for research or travel, and execute the work plan. As students, we are our own group leaders and research teams. As graduates, we step into these same roles with the authority of experience, routinely drawing on our PSP experiences to communicate effectively across disciplines, to build consensus among experts in disparate fields, and to apply critical organizational and project management skills to the advancement of our professional goals.

Regarding impact: consider the range of PSP projects *thus far*. Research interests range from the investigation of artists' materials, to the understanding of relationships between historic preservation and urban planning, to the preservation and interpretation of socially challenging material culture, to the documentation of rural Mid-Atlantic life through its outbuildings and the role of tangible and intangible aspects of preservation. The value of PSP to the international art conservation community cannot be understated; historic preservation research will undoubtedly influence conversations on sustainability, local food movements, urban growing pains, and the ways in which we balance preservation and development for the highest quality of life. Consider also UD's incredible resources: how many other institutions could produce the alumni so perfectly suited to shape all of these conversations?

PSP has attracted a cohort of students with very diverse backgrounds and research interests. The common thread between us? That we all recognized the incredible and unique opportunity presented to us. The design of the program encourages us to learn from each other in ways that only an interdisciplinary structure can provide, while at the same time providing the academic resources for the successful completion of our dissertation research. As its first graduate, I urge the review committee to grant permanent status to the Preservation Studies Program. As my own application statement explained: UD is the only place in the world that could support my research to identify pre-1856 Eastern Woodlands quillwork dyes by instrumental analysis, and it should be the institution to house the program by which all others will be modeled.

Sincerely,

A handwritten signature in black ink, appearing to read 'Christina L. Cole', with a stylized, flowing script.

Christina L. Cole
UD Preservation Studies, Class of 2010
colecl@udel.edu

911 Bill Smith Blvd.
King of Prussia, PA 19406

14 September 2012

Faculty Senate and Office of the Provost
206 Gore Hall
University of Delaware
Newark, DE 19716

Dear Faculty Senate and Office of the Provost:

I am writing today in support of awarding the Preservation Studies Program (PSP) permanent status at the University of Delaware. As the second graduate from the Preservation Studies Doctoral Program at the University of Delaware, I feel very honored to have been a part of this program and to have had a chance to meet all of its affiliated faculty and staff. The passion and drive demonstrated by professors and associates in the program was wonderful to see in person. Their commitment to teaching students how to appreciate our shared cultural heritage along with their continued encouragement throughout the entire doctoral process was amazing.

As soon as I entered the University of Delaware in 2008, I became a member of an emerging field of outdoor mural conservation, and quickly began to interact with nationally renowned artists, art conservators, and conservation scientists. My membership, at the time, was not based on my own reputation, but that of my advisors, who are highly regarded in the art conservation world. Like many of the PSP research projects, my work investigating protective coatings for outdoor public murals and analysis of common mural paints addressed a pressing need in cultural heritage. For example, several muralists, conservators, and preservation groups eagerly anticipated my research into the relatively unexplored topic of mural art materials and conservation treatments. The impact of research that comes out of the Preservation Studies Program cannot be understated; PSP students are actively changing how cultural heritage is approached and understood as part of their doctoral research.

The unique structure of the Preservation Studies Program provided me with the opportunity to explore areas of research outside of the typical course offerings in a single department. While at UD, I took coursework in Departments of Art Conservation, Art History, Chemical Engineering, Chemistry, Historic Preservation, Urban Affairs and Public Planning, as well as the Center for Science, Ethics, and Public Policy. Interacting with different professors and students across campus led to developments in my research approach that may have been lost if I did not have the opportunity to take these courses.

My doctoral work in mural research has become nationally and internationally recognized during my time at Delaware. With generous support from the PSP

program and the Office of Professional and Graduate Education at UD, I was able to perform research in Philadelphia, Los Angeles, San Francisco, the Netherlands, England, and France. I have also been fortunate to present my research at various conferences and universities in the United States and in Europe. Stemming from all of the opportunities available at the University of Delaware for public engagement, development of public speaking skills, and also ability to do international research, I was invited to apply for an interdisciplinary postdoctoral fellowship at Villanova University, which I was awarded this past summer. As the Mendel Science Postdoctoral Fellow in the chemistry department at Villanova University, I am currently teaching a forensic science course with accompanying laboratory, followed by a chemistry and art course and laboratory in the spring semester. Also, I am performing postdoctoral research that continues the work that I began in the Preservation Studies Program; the lab I am associated with at Villanova has recently received a joint NSF grant between the University of Delaware (Richard Wolbers, Preservation Studies, Art Conservation) and Villanova University (Anthony Lagalante, Chemistry).

The faculty of the Preservation Studies Program engenders a commitment to professional development in their students, as we have all been offered highly coveted visiting researcher positions at places such as the Getty Conservation Institute, the Smithsonian Institution, and the San Francisco Museum of Modern Art. For such a small program in its early years, the impact of PSP students is amazing to consider. As you review all of the accomplishments and history of the Preservation Studies Program at the University of Delaware, I hope that your decision will allow for the work of PSP students to continue and expand in the future.

Sincerely,



Amanda J. Norbutus
Preservation Studies Program, 2008-2012
University of Delaware

ajnorbutus@gmail.com