50th Anniversary Celebration
Conservation Center
Institute of Fine Arts
New York University
1960 – 2010

October 15 & 16, 2010
Program Schedule

Friday, October 15

1:00 pm  Welcome Remarks – Patricia Rubin, Judy & Michael Steinhardt Director


1:45 pm  “How It Began: A Bow to Those Who Made It Possible for New York University to Open a Conservation Training Program in 1960” – Jean D. Portell, Brooklyn, NY

2:15 pm  Out to lunch
Norbert S. Baer, Hagop Kevorkian Professor of Conservation

2:30 pm  The Saga of Seventy-Eighth: an Ode by Joyce Hill Stoner ‘73

2:45 pm  Radical Initiators – The Basement Years: 1960-1971
Lynda Zycherman ‘75

3:15 pm  Break

Margaret Holben Ellis ‘79, Rebecca Rushfield ‘80 & Pamela Hatchfield ‘86

4:15 pm  People, Places & Parties
Margaret Holben Ellis, Eugene Thaw Professor of Paper Conservation

Martha Singer ‘96

4:45 pm  Curriculum Post-Plenderleith
Michele Marincola ‘90, Sherman Fairchild Chairman and Professor of Conservation

5:00 pm  Autoxidation and Expansion: 1996-2006
Sanchita Balachandran ’03 & Rebecca Capua ‘07

5:30 pm  An Activated Complex – Here and Now
Julia Sybalsky ‘12

5:45 pm  The Best is Yet To Come
Hannelore Roemich, Acting Chairman and Professor of Conservation Science

6:00 pm  Reception
Acknowledgment of donors

In celebration of 50 years of excellence, leadership and tradition at the Conservation Center, we have created a special 50th Anniversary Fund to help ensure the continued success and growth of our program for future generations. Our ability to provide the highest quality graduate study in art conservation, attract top students and offer them essential support is only made possible by the generosity and stewardship of our friends and alumni. Contributions to the Conservation Center’s 50th Anniversary Fund will be dedicated to the support of conservation students including tuition, stipends and support for presenting their work at conferences. Our goal for this special 50th Anniversary Fund is to raise $50,000 during the celebration year.

We would like to thank all of you who have so generously contributed to the 50th Anniversary Fund:

**LAPIS LAZULI**
- Dana Cranmer
- Phoebe Dent Weil
- Gertrude Helms
- Dorothy and Terrence Mahon

**CYCLODODECANE**
- Anonymous, in honor of Norbert S. Baer
- Margaret Holben Ellis
- Michele Marincola
- Paula Volent
- Steven Weintraub

**PARALOID B-72**
- Jean Dommermuth
- Masako Koyano
- Charles Olin
- Marjorie Shelley

**SILICA GEL**
- Kate Carmel
- Shelley Fletcher
- Suzanne Fredericks
- Christine Frohnert
- Christine Giuntini
- Joyce Hill Stoner
- Victoria Jennsen
- William King / Merrill Lynch
- Mary Oey
- Ann Seibert
- Martina Yamin

**WHEAT STARCH PASTE**
- Anonymous
- Sanchita Balachandran
- Sarah Barack
- Buffalo State College Foundation
- Lucy Commoner
- Rachel Danzing
- William Hickman
- Cat Lukaczewski
- Eugenie Milroy
- Norman Muller
- Fredric Schneider
- Nellie and Aaron Stavisky
- Mark Watters

**INHERENT VICE**
- Jean-François de Lapérouse
- Rosa Lowinger
- Rebecca Rushfield
- Eliza Spaulding
Hardly a person’s still here
Who’d remember events of that year;
Mr. Eisler, the Olins, have thoughts to compile;
We’ve interviewed Toddy and Phoebe Dent Weil;
Plus others who’ll speak through our history file.

But memories are slippery—people forget—
Gettens and Stout don’t agree how they met.
I kept this in mind, as I launched on the task.
What really happened? Depends whom you ask.
But there was much agreement, so please keep the faith
As I spin out the “Saga of Seventy-Eighth”!

Who preceded this fifty-year trek?
Craig Hugh Smyth, Harry Bober, of course Sheldon Keck.
Mr. Bober detailed how he asked both the Kecks
To lecture in Brooklyn on matters complex
Regarding the physical structures of art,
And IFA students went south to take part.
The following year the course was up here,
But scheduling problems now seemed to appear.
Mrs. Keck said these students had spoken in class
Contradicting art history teachers, alas!
And so the next year there were many seats free—
It competed with courses “required for degree.”

But at the same time, a conference evolved—
Discussing how technical needs could be solved.
It was then ’58, and the timing was stellar
To bring in support with the name “Rockefeller.”
History’d be made in the Doris Duke cellar!

A grant was prepared—you know how it came out—
Signed by Keck, Smyth, Murray Pease, and George Stout,
Along with Fred Adams of Morgan Lib’ry fame.
Flyers went out, and five students then came.
Three of group you will know well by name.

These are the three that were launched in fine style:
But there were two more that you may not have met—
Barbara Rumpf and an artist called Anna Held Audette.

In September of ’60 the students arrived,
But during the first year things barely survived.
The noise made the students go nearly berserk;
Plumbers and carpenters still were at work.
And what would be taught at this newly-born school?
Of course things were based on Stout’s “three-legged stool.”
They researched small objects within their basement lair,
And to study art hist’ry they’d go up the stair.
CONSERVATION MAD LIBS: ON THE OCCASION OF THE
CONSERVATION CENTER’S FIFTIETH ANNIVERSARY

by Sanchita Balachandran

An excerpt from Chapters II and III of Cennino d’Andrea Cennini’s *Il Libro dell’Arte* (transl. Daniel V. Thompson, Jr., 1960), slightly edited to suit the celebration. Please fill in the blanks with the following words used in actual Conservation Center lectures between the years 1997 and 2001:

(a) Immature sediment  
(b) It drove me to the bench  
(c) Magmatism  
(d) New surface energy situation  
(e) Pot of soup of Argon  
(f) Pseudo-sagger out of sagger  
(g) Putative ‘x’  
(h) Sticky limit  
(i) The dirt’s interesting there  
(j) This jobbie  
(k) Tripartite eggsack,  
(l) You’ve got to be out of your tiny mind  
(m) A shopping cart full of isotopes  
(n) An oppressed worker crucible  
(o) Battlestar Galactose  
(p) Chordate bunnies  
(q) Drive-by analyst  
(r) Eutectic style  
(s) Fantasy world of equilibrium  
(t) Fretting larva  
(u) Giant Rat of Borneo  
(v) Greywacke  
(w) I’m very concerned about the state of cleaning in this country

How Some Enter The Conservation Center Through the Loftiness of Spirit, and Some, For Profit: Chapter II

It is not without the impulse of a _______ that some are moved to enter The Conservation Center, attractive to them through natural _______. [_______!] Their intellect will take delight in the _______, provided their _______ attract them to it of themselves, without any _______’s guidance, out of loftiness of spirit. And then, through this delight, they come to want to find a _______; and they bind themselves to _______ with respect for the _______, undergoing an apprenticeship in order to achieve a _______ in all this. [_______!] There are those who pursue _______, because of poverty and domestic need, for profit and _______ for The Conservation Center too; but above all these are to be extolled the ones who enter The Conservation Center through a sense of _______ and _______. [_______!]

Fundamental Provisions for Anyone Who Enters The Conservation Center: Chapter III

You, therefore, who with _______ spirit are fired with this _______ and are about to enter The Conservation Center, begin by decking yourselves with this attire: _______’s, _______; Obedience, and _______. And begin to submit yourself to the _______ for instruction as you can; and do not leave the Conservation Center until you have to. [_______!]

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About the Institute

The Institute of Fine Arts, New York University is dedicated to graduate teaching and advanced research in the history of art, archaeology, curatorial studies, and conservation. From its privileged place on New York City’s Museum Mile, the Institute prepares students to enter careers in university teaching, museum work, independent scholarship, art criticism, and art conservation. The rigorous curriculum provides students with a sound knowledge in the history of art, along with a foundation in research, connoisseurship, and theory.

Founded in 1960, the Conservation Center of the Institute of Fine Arts is dedicated to the study of the technology and conservation of works of art and historic artifacts. It prepares students for careers in conservation through a four-year program that combines practical experience in conservation with historical, archaeological, curatorial, and scientific studies of the materials and construction of works of art.

Saturday, October 16

Picnic at The Parsonage

12:00 PM - 6:00 PM

237 Sheafe Road, Wappingers Falls, NY 12590
(Former Home of Larry Majewski)

Bus transportation will depart from 1 East 78th Street starting at 10:30 am.