Dear Alumni, Friends and Colleagues,

The only constant is change—this also applies to the Conservation Center. So here I am, writing my first foreword for our Newsletter after having served as Acting Chairman of the Center for one academic year. In the meantime, Michele Marincola has completed an exciting and challenging year as Interim Director of the IFA. After focusing on teaching in the fall term, Michele will go on sabbatical for the calendar year 2010, so I will remain Acting Chairman of the Center until Michele returns in January 2011. We are all very pleased about the appointment of Patricia Rubin as the new Judy and Michael Steinhardt Director of the Institute of Fine Arts. Pat Rubin was professor and Deputy Director at the Courtauld Institute of Art in London, as well as the head of its Research Forum. Pat’s appointment becomes effective September 1, 2009. We welcome her to the NYU community with great pleasure and pride.

Another academic year came to a satisfying close this May with the graduation of four students from the Conservation Center (see page 20). We are all proud of our recent graduates and hope to remain in touch with them as they proceed in their professional careers. It also means a lot to us that our fourth-year students found exceptionally high-level internship opportunities (page 19). The entering class this fall will consist of four students, plus a special guest student from Albania. The Leon Levy Foundation has established Visiting Fellowships, which will be awarded over five years to one individual each year who specializes in the conservation of archaeological materials of the ancient world—western Mediterranean to China.

In This Issue
Conservation at Abydos
Anna Serotta
Travel Diary: 2009 Washi Tour
Eliza Spaulding and Lindsey Tyne
Creative Models of Engagement: Conservation and Cultural and Historical Heritage Preservation
Suzanne Deal Booth
Ten Years of the Lawrence J. Majewski Rare Book Fund
Daniel Biddle
Turning Theory into Practice: An Account of My Metalworking Experiences Abroad
Amy Tjong
Preventive Conservation: A New Look For an Old Case
Kevin Martin
Conservation Workshops 2008/09
Folk Metal Craft of Eastern India: Technical Examination and Collaboration
Tara Hornung
Fourth-Year Internships
Alumni News
In Memoriam: Helen Otis
Institute and Guest Lecturers
Funding Report
Annual Fund
Again this year, our students had the unique opportunity to explore conservation in other countries and to gain work experience in exotic places, ranging from the lifting of archaeological remains in Abydos, Egypt (page 3) to a washi (papermaking) tour through Japan (page 6), from metalworking in Denmark (page 12) to discovering folk metal craft of Eastern India at the Denver Art Museum (page 19). An exceptional national and international engagement from one of our alumni is described on page 9 of this Newsletter: Suzanne Deal Booth reports about her initiative called Friends of Heritage Preservation (FOHP).

Back on 78th Street, the Conservation Center continued to expand the Lawrence J. Majewski Rare Book Collection (see page 11), and upgraded our scientific equipment, opening up new opportunities in teaching and research (page 13). Not only did we give the façade of the Stephan Chan House a face lift, we also started to refurbish the show cases in the front stairwell, with the assistance of students from the Preventive Conservation class.

We have had a lively series of lectures, mid-career seminars and workshops this year, covering a broad range of topics, including polarized light microscopy, pressure-sensitive tapes, modular cleaning and the well-established McCrone course on “Chemical Microscopy of Art and Artifacts”. Our core curriculum and the advanced elective classes would not be the same without the participation of our talented faculty and visiting lecturers time (see pages 25). I want to express my gratitude for their hard work and dedication to the school.

The downturn in the economy presented challenges for the Center, the IFA and NYU, as it has for most institutions of higher learning. Our endowment income decreased significantly, and to maintain our level of excellence we had to work overtime to secure alternate sources of funds. A full report on fundraising is given on page 28. It is a measure of the Center’s reputation for excellence—and of the widespread appreciation of its value—that we met with many successes even in the current economic climate. As a result, we were able to maintain financial aid packages as 2008-09 level for enrolled students. Let me underline at this point that we are deeply grateful for the support from Conservation Center alumni, who doubled their level of contribution from the previous year and helped us raise more than $28,000 during the last academic year. I hope that you will consider responding once again to our annual appeal enclosed in this Newsletter. Please keep in mind that there is no greater need today at the Center than student support, and that your gift of whatever size makes a difference.

Let me end my special greetings with an important announcement: The Conservation Center is approaching its 50th anniversary! We are entering the preparation phase for some exciting events—you will hear more about it before the end of the year!

With best regards to all,

Hannelore Roemich
Acting Chairman (2008 – 2009)
Associate Professor
of Conservation Science
Conservation at Abydos
by Anna Serotta

In February of 2009 I traveled south from Cairo—seven hours by local train—to the heart of Upper Egypt and the ancient site of Abydos. Situated on the western bank of the Nile, on the edge of the low desert, Abydos was a significant funerary site and cult center throughout much of Egyptian history. Believed to be the burial place of Osiris, fabled first king of Egypt and ruler of the Nether-world, Abydos was the primary cult center of this deity and thus an important pilgrimage site. The site was also the burial place of many Early Dynastic kings, including Khasekhemwy, the last king of the Second Dynasty, whose mud brick funerary enclosure is still an imposing feature in the desert landscape. Abydos is also home to several well-preserved New Kingdom structures—including the remarkably well-preserved temple built by Sety I—and an extensive network of non-royal cemeteries and offering chapels.

Since the mid-1960’s, Abydos has been excavated by the Pennsylvania-Yale Expedition, initially co-directed by William Kelly Simpson of the Peabody Museum at Yale University and David O’Connor of the University of Pennsylvania Museum; the venture became the Pennsylvania-Yale-IFA Expedition in 1995 when Dr. O’Connor joined the faculty at the Institute of Fine Arts. Much of recent work of the Expedition, under the field direction of Matthew Adams on behalf of the IFA, has focused on the Early Dynastic royal funerary enclosures, particularly that of Khasekhemwy, known locally as the Shunet el-Zebib, or simply as the Shunet. The Expedition has undertaken a systematic excavation of enclosure, shedding light on the use of the structure from the time of its construction through late antiquity and is also undertaking the comprehensive architectural conservation of the monument, which is the only example of the early royal enclosures at Abydos still standing today. The Shunet originally served the funerary
cult of Khasekhemwy in the early period, but was extensively re-used in the 1st millennium BC as a burial place for sacred ibises, which were frequently buried in ceramic vessels. The Shuneh continued to function as a sacred space into late antiquity when it was inhabited by an early Christian monastic community.

Much of the conservation work I participated in during the two weeks I spent on site focused on a trench in the south corner of the Shuneh. Prior to my arrival, the excavators had uncovered the remains of a woven plant fiber mat with associated human bones, terracotta jars with ibis burials, a large (approximately 3m x 0.7m) mass ibis burial covered with plant fiber matting, and a deposit of painted cartonnage and wood fragments. Having little experience with freshly excavated or in situ organic materials, I was fortunate to have the guidance of senior conservator Hiroko Kariya*, a graduate of the Conservation Center who is now the project conservator for the University of Chicago’s work at Luxor Temple.

We initially focused on the large ibis burial, which had to be lifted so that excavation in the trench could continue on schedule. Ideally, the burial had to be kept intact so that it later could be systematically examined and micro-excavated by Salima Ikram, a scholar specializing in Egyptian animal burials. Hiroko and I were required to devise a solution that took into account not only the fragile nature of the assemblage—which contained dozens of articulated and disarticulated skeletons, feathers, resin-soaked linen and partially or completely degraded matting—but also the limited material resources available to us in rural Egypt. We decided to lift the assemblage in three sections in order to reduce the risk of damage. The surface and edges of the assemblage were consolidated with gauze impregnated with cyclododecane, a waxy, cyclic alkane that slowly sublimates at room temperature. Once hardened, the gauze was cut along the boundaries between the three sections. Flexible metal strips were carefully inserted underneath from all accessible angles with the aid of a rubber mallet. The edges of the mat were further secured with aluminum foil. Finally, a rigid wooden board covered with Mylar was slowly inserted under each section and the sides were supported with sand bags. All three sections were successfully lifted in this manner and hand-carried on their wooden boards back to the dig house conservation lab.

Similar obstacles presented themselves in the stabilization and lifting of the other finds. The woven mat with the human skeletal remains, which also had to be lifted as an assemblage for further study, was consolidated in situ with Paraloid B-72 and faced with strips of cotton gauze. Once dry, the consolidated mat was lifted onto a wooden board by inserting rigid plastic strips underneath—both this process and the prior consolidation campaign were complicated by an on-coming sandstorm! In addition to the stabilization of artifacts in situ, an effort was made to
Revealed From the Vaults ...

This photo was taken in early 1990 during an advanced conservation course in archaeological and ethnographic materials. The light filling the studio is quite unforgettable, but can you identify the instructors? How about the students? (M. Müller)


examine, stabilize and re-house objects excavated in previous seasons, as part of an ongoing initiative to monitor and improve the storage conditions of the Abydos research collection. In addressing this backlog I was exposed to a wide variety of materials, including painted wood and plaster, plant and animal fiber, limestone, faience, copper-alloy and ceramic.

My time at Abydos was a truly exciting immersion in the challenges of desert excavation and “quick-and-dirty” conservation. I fell instantly in love with the site, the wonderful team and the cozy dig house, and I hope very much to return to Abydos in future seasons.

The Institute of Fine Arts conservation project at the Shunet el-Zebib at Abydos has been made possible in part by the American Research Center in Egypt, with funds provided by the United States Agency for International Development; The Selz Foundation, Inc., through the World Monuments Fund*, and the Egyptian Supreme Council of Antiquities.
Travel Diary: 2009 Washi Tour
by Eliza Spaulding and Lindsey Tyne

This past March we were fortunate to go on a washi (papermaking) tour through Japan. Over the course of two weeks, Megumi Mizumura, a London-based paper conservator and native of Japan, led us along with eleven other conservators and artists through approximately fifteen cities and towns where we visited papermakers, paper museums, and paper artists.

Our trip began in Tokyo, from where we traveled south to Kochi, Tokushima, Osaka, Nagoya, Fukui, and Kyoto. These cities acted as hubs from where we took day or overnight trips to small towns nestled among mountains and rivers where many of the papermakers and paper museums are located. The papermakers we visited work from small studios often adjacent to their homes and function as two- to five-person operations. Among this efficient workforce, they divide the tasks of fiber preparation, cooking, beating, sheet formation, and drying. During our visits, we often filled their studios to capacity while they explained what raw materials they use then demonstrated how they form a sheet of paper. While the materials and basic processes were similar, there were endless subtleties in their techniques. At the end of our visits, we almost always were welcomed warmly into their homes and offered tea and snacks. Many servings of the popular red bean desserts were consumed!

In total, we visited seven papermakers. Some of the noteworthy papermakers were Mr. Hironao Hamada, Mr. Satoshi Hasegawa, and Mr. Iwano Ichibe, the 9th. Mr. Hironao Hamada is the grandson of Mr. Sajio Hamada, a Living National Treasure. In 1950, the Japanese government began awarding the title of Living National Treasure to masters of crafts in danger of being lost. Since 1948, Mr. Sajio Hamada has been the only papermaker to produce tengucho paper by hand from 100% kozo fiber. Hironao is apprenticing with his grandfather so that he can continue to make tengucho paper after his grandfather’s death. Mr. Satoshi Hasegawa has been making mino-shoin-shi and usu-mino-gami papers for nineteen years and established his own business with his wife in 1994. Usu-mino-gami is made from 100% kozo fiber and is one of the most popular conservation papers. It also is used for artwork, paper screen doors, and stationery. Mr. Ichibei Iwano, the 9th is a Living National Treasure, who learned to make echizen kizuki hosho paper from his father, Mr. Ichibei
Iwano, the 8th, who also was a Living National Treasure. Echizen kizuki hosho is made from 100% kozo fiber and is used primarily for woodblock printing.

In addition to these papermakers, we also visited two papermaking factories and several paper artists. One of the highlights of our trip was to Awagami Factory, where we participated in their annual two-day winter papermaking workshop. Established in 1989, Awagami functions as a nonprofit museum and a workspace for artists. During the first day, we toured the factory and museum, then rode up to the base of the Kotsu Mountain where we harvested Mitsumata trees. After gathering enough material, we prepared the trees for papermaking within a beautiful clearing in a forest set aside by Awagami specifically for fiber preparation. The next day we made sheets of Mitsumata paper within the factory, alongside their professional papermakers. Another highlight was the studio of Mr. Tadao Fukada, Fukui Prefectural Asset and suminagashi artist. Suminagashi is the ancient Japanese technique of decorating paper with marbled patterns made from ink. After Mr. Fukada demonstrated the suminagashi technique to us, we each were allowed to make our own sheets of suminagashi as souvenirs.

In between visiting papermakers, paper museums, and paper artists we delighted in experiences that will forever be unique to our washi tour. While spending the night in a ryokan (traditional Japanese inn) in a small town outside of Tokushima, we were invited by a group of elderly Japanese women to a special performance. After settling into one of the inn’s banquet halls, the women appeared dressed in costume with puppets. They were ventriloquists! And, their message? The teachings of Christianity. During our trip to Echizen, an ancient papermaking city, we visited several papermakers and paper museums. A
local television crew accompanied us in anticipation of featuring a short story about our tour on the evening news. We unexpectedly were interviewed and enjoyed a few seconds of fame. A newspaper reporter also accompanied our group and submitted a brief story about our tour in the local paper the next morning. Our day in Echizen appropriately concluded with a visit to the Paper Goddess Shrine, a testament to the deep appreciation the Japanese feel for one of their most prized traditions.

After two weeks, almost twenty paper related visits, and over sixty cups of tea, we reveled in what was truly the trip of a lifetime. Learning about Japanese papermaking from such master papermakers not only gave us a much deeper understanding of the materials and properties of Japanese paper, but also revealed to us the very special place it has as one of the world's greatest crafts. □

We would like to thank and express our heartfelt gratitude to the following for their support and for making this trip possible:

The Dedalus Foundation
Fredric T. Schneider
Katsuhiko Masuda
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Mari Yamaryo
Masako Saito
Takeo Kadokura
Mika Okawa
Yoko Shiraiwa
Miho Takahashi
Mamoru Watanabe
The Conservation Center, Institute of Fine Arts, New York University

The Paper Goddess Shrine in Echizen (E. Spaulding)
Eliza Spaulding and Lindsey Tyne in Kyoto (a fellow tourist)
Creative Models of Engagement: Conservation and Cultural and Historical Heritage Preservation

by Suzanne Deal Booth

As an alumna of IFA and the Conservations Center I wear my heart on my sleeve with regard to art history and conservation, so that on completion of a variety of projects with the J. P. Getty Conservation Institute I decided to look at how I could, perhaps in a new way, effectively promote conservation and preservation causes in the world at large.

Together with my husband—founder of Dimensional Fund Advisors—we came up with the idea of a small group of like-minded individuals who would pool their resources and, free of any bureaucratic restrictions, fund conservation projects that we as a group found compelling. From this initial conversation, Friends of Heritage Preservation (FOHP) was born. To date, we have been involved with 32 projects in four continents. Our current projects include:

- Restoration of Sumda Chun Buddhist Monastery, (11th – 14th C.), Ladakh, India. Partner: World Monuments Fund
- Website for the Foundation for the Advancement of Mesoamerican Studies, Inc., Florida.
- Conservation of Italian Illuminated Ketubbot,(wedding contracts), (1681 – 1907). Partner: The Skirball Cultural Center, Los Angeles

These conservation projects have been successful not only because of the conservation work itself but because we have always sought to link conservation in a dynamic way to the cultural and historical heritage of those connected to the particular artwork, site, building, or collection. The rewards have been amazing, and I feel that, because of our involvement, new life has been breathed into the works and thus a new generation is excited by our connections to the past.

Sumda Chun Monastery, A vajradhatuman-dala composed of 37 individual sculpted figures—is one of the earliest surviving works of its kind.
In 2001-02 our family relocated to Rome, Italy for a year as a way of immersing ourselves in a foreign culture and broadening our understanding of the world and our place in it. Our daughter Erin was twelve and our son Chandler was five. I was in ‘cultural’ heaven, and the family grew closer as our perspectives grew wider. Rome revealed its past and we felt connected to it, both historically, and to people who made our stay so vibrant. We were fortunate in being frequent guests at the American Academy in Rome (www.aarome.org) and were impressed by the fellowships that were offered by the Academy and the work that was a product of those fellowships. It was a natural progression for us to share our good fortune with others so they too could experience Rome, and so, in 2004 the first Booth Family Rome Prize Fellowship for Historic Preservation and Conservation was awarded. Every year since then an American conservator has received the Fellowship and cast new light on the ongoing challenges of conservation and cultural and historical preservation. The fellowships thus far, have been awarded to: J. William Shank’, 2004-05; Paula M. de Cristofaro, 2005-06; Pamela Hatchfield’, 2006-07; Jana Dambrogio, 2007-08; Andrew J. Kranis, 2008-09; and Jon Calame, 2009-10. We are very thrilled with this endeavor and we encourage all conservation professionals to explore this fantastic opportunity if possible.

I have recently relocated to Austin, Texas where I continue to promote cultural heritage and conservation issues.
Ten Years of the Lawrence J. Majewski Rare Book Fund
by Daniel Biddle

The Conservation Center’s Rare Book Collection began to take shape soon after the program’s inception in 1960, under the guidance and sustenance of its namesake, the Professor and later Conservation Center Chairman, Lawrence J. Majewski. Larry’s goal was to build a comprehensive collection of scholarly material, irrespective of format, on all aspects of the technologies and materials of art. Ten years ago, on the occasion of his 80th birthday in February 1999, numerous donors including many of his colleagues and former students chose to stand by Professor Majewski and his bookish goal by contributing to a fund established entirely for this purpose—the Lawrence J. Majewski Rare Book Fund.

With great thanks to these donors and to the late Professor Majewski, the fund has supported acquisitions that have added new perspectives from such singular voices as Cennino Cennini, Dard Hunter, and the American Wool and Cotton Reporter. In addition to bibliographic holdings, the collection contains objects such as a rare 19th-century Winsor & Newton watercolor set that is regularly examined by students in Professor Margaret Holben Ellis’ classes, as well as other specimens of artist materials and tools. Acquisitions are typically selected by faculty from catalogs prepared by antiquarian book vendors such as Charles Woods, Bernard Quartich, and F.A. Bernett and from independent sellers with listings online at AbeBooks.com or BookFinder.com.

Recent acquisitions include:

*Saggio analitico-chimico sopra i colori minerali e mezzi di procurarsi gli artefatti, gli smalti, e le vernici* by Lorenzo Marcucci, Roma: L. Contedini, 1813. Co-written by restorer Pietro Palmaroli, this first edition of perhaps the first published analysis of mineral, vegetable and animal-based pigments used by painters of the Renaissance also discusses varnishes, sizing and binding agents. The final chapter describes oil painting practices typical of artists in Florence, Venice, and Flanders, including references to notable individuals from each locale. A thorough index concludes this work.

*The art of engraving, with the various modes of operation, under the following different divisions: etching, soft-ground etching, line engraving, chalk and stipple, aquatint, mezzotint, lithography, wood engraving, medallic engraving, electrography, and photography,* illustrated with specimens of the different styles of engraving by T.H. Fielding. London: M.A. Nattali, 1844. This comprehensive technical analysis offers a chapter for each printmaking process then in use, including an early discussion of photography. Each division, excluding photography, is further illustrated by an actual specimen of the technique described.

*Die Technik der Oelmalerei* by Ludwig Hans Fischer, Wien: Gerold, 1898. A concise technical manual on painting in oil that includes chapters on the history of various painting techniques, color theory, and the purposes and properties of varnish. It concludes with a chapter on the conservation of painting that prescribes environmental conditions favorable to their exhibition. Also included are pages of hand-painted color samples of contemporary oil paint manufacturers. And perhaps most intriguing is a page of twelve mounted canvas samples from the Viennese supplier Alois Ebeseder, pictured below.
Contemporary photography digital prints: sample set, Newark, DE: University of Delaware, Art Conservation Dept., 2007. Compiled by Taina Meller and funded by the Andrew W. Mellon Foundation, this publication contains 25 unique specimens encompassing a range of traditional and digital print techniques all from digital file sources. The high quality and standardized format in which each print is presented provides an excellent means for analysis and comparison between processes.

Since most of the titles represented within the Rare Book Collection are now out of print and copyright, electronic versions are increasingly becoming accessible online through databases like Eighteenth Century Collections Online (ECCO), available through NYU Libraries and Google Book Search. While this increased access is a welcome development for scholars, it is clear that consulting the physical object can provide a more robust depiction of a book’s content, as readers of this newsletter, steeped in the philosophy of consulting the original object, are fully aware. And as the Conservation Center Library takes advantage of the full range of digital and analog formats available in the provision of bibliographic content, as further evident by the ongoing digitization of student treatment reports, it strives to compile a research collection with as much breadth and authority as possible in its coverage of the technology and materials of art.

With an enormous debt of gratitude to Professor Majewski and the donors who contributed to the rare book fund, the library remains well suited to actively seek out and collect literature and complementary pedagogical materials that increasingly depict the many nuances and perspectives that collectively tell the story of art, how it was made, and ultimately how it can be preserved for the edification of those who follow.

Turning Theory into Practice: An Account of My Metalworking Experiences Abroad
by Amy Tjiong

For as long as I can remember, I have always been fascinated with metals, their technologies, and the tremendous effect they have had on the world. From weaponry to industrialization, from ancient civilizations to the modern world, their influence has been broad and far-reaching.

Core curriculum lectures at the Conservation Center introduce students to the physical properties, deterioration processes, and different technologies related to a variety of materials, including metals. To augment this information and to get additional “hands on” exposure, I was on the lookout for opportunities in metalworking. For this reason, when the opportunity to partake in two unique welding and forging workshops presented itself during the 2009 summer and winter breaks, I couldn’t resist and immediately signed on.

In Copenhagen, Denmark, metal artist Zohar Gev, whose works have been influenced by Alberto Giacometti and Robert Jacobsen, introduced me to different welding techniques—the process by which two independent parts are permanently joined through the application of molten metal. While there are several techniques that are commonly used, the workshop focused

Amy welding in Copenhagen
Forging a knife in Andrey Koumanin’s shop in Israel.

on shielded metal arc welding, also known as stick welding, and on metal inert-gas, or “MIG” welding. The actual application was useful as I was able to develop a feel for the elements that constitute a “high quality join” as well as specific and unique details that pertain to each process. For example, I learned about the different ways in which the flux, used to shield the weld from atmospheric gases, could be administered—either as vapors from the coating on the electrode or as an inert gas fed through the welding gun.

Subsequently, I visited the workshop of blacksmith artist Andrey Koumanin, located on a kibbutz near the archeological site of Caesarea, Israel. There, theory turned into practice as principles of metal technology that I learned in the classroom could be applied while I hot forged a knife. As I was taught how to assess different color temperatures to achieve a workable material and other subtleties such as exerting the right amount of pressure while striking the metal at the proper angle to force the grain structure into a desired shape and strength, it all seemed to come together during the process. Having access to and using a variety of tools also enabled me to better recognize the toolmarks on objects that I have come across since then.

These two experiences were quite timely as they framed a semester of coursework in which I participated in two projects focusing on metals. With Debbie Schorsch, I examined a series of Egyptian bronzes from the collection of The Metropolitan Museum of Art using scientific instrumentation such as X-radiography and X-ray diffraction, and my advanced science class with Tony Frantz focused on the study of metallurgical properties and principles of behavior. The experiences from the workshops helped me to better understand the material covered in my coursework. My final paper on Japanese pattern welded swords, for the advanced science course, examined the different phase changes the sword underwent at the micro-level as it was being produced. After forging a knife myself, the mechanics behind the production process became clearer as I was able to witness firsthand how the different properties of metals can be leveraged and manipulated to achieve a desired product.

I feel fortunate to have been able to participate in the workshops in Denmark and Israel. I learned a great deal of practical information and am thankful to the artists Zohar Gev and Andrey Koumanin, the Conservation Center, and the Leon Levy Foundation for making these experiences possible.

New Equipment Acquisitions

The Conservation Center has upgraded its laboratory equipment to reflect its current needs in research and training. Over the past two years, more than $90,000 has been spent on the purchase of non-destructive analytical instruments. This includes: a handheld XRF (X-ray fluorescence) elemental analyzer unit that is used by students in the lab and in the field to analyze environmental changes on surfaces, e.g., the patina on outdoor bronze sculptures or to identify pigments on paintings; an OceanOptics spectrophotometer that is used for characterizing visible light in order to understand potential damage by UV components in natural and artificial light sources; a thermal imaging camera that is crucial for evaluating building envelopes, including historic houses; a light microscope for the paintings studio attached to a stable bridge that allows detailed documentation of areas where cross sections are taken; a special, portable light microscope for detecting surface corrosion and residual pigments on sculptures at archaeological sites, which was introduced in the field at the NYU excavation in Aphrodisias, Turkey during Summer 2009. In addition, several monitoring instruments, including hygrothermographs and dataloggers, are now available for student use for monitoring assignments conducted at historic houses and in storage facilities.
Preventive Conservation: A New Look For an Old Case
by Kevin Martin

The Conservation Center moved into the Stephen Chan House in 1983 after extensive renovation to the former town house. Seven show cases were integrated in the front staircase, rather as an afterthought than part of the original planning. Since fire code stipulations needed to be respected, the architect chose to insert the show case into the thick, exterior wall of the building. The last-minute nature of the case construction revealed some drawbacks over time and the aesthetics of the displays needed to be improved.

As part of the spring 2009 Preventive Conservation course, co-taught by Professors Hannelore Roemich and Steven Weintraub, three second-year students were assigned a project to refurbish one of the seven display cases, located between level 4F and 5F.

First up was dismantling the case. Dirt patterns developed on the fabric lining due leakage through the front door. A painted, wood backboard was uncovered when the fabric was cut away, and old silica gel packets were found nestled under the case’s particle board base.

To learn more about the underlying structure, the students drilled a small hole in the lower-right corner of the show case’s back wall. This allowed them to insert a flexible scope through the hole in order to see what was behind the board.

Oddy Testing was done on the existing materials and also on the proposed new materials to determine their suitability for use in the redesign. Joannie examined all 45 metal coupons exposed with materials in test jars while Katie recorded the results.

The shelving brackets, fabric, and silica gel packets were removed and the particle board base was stripped of its fabric. More clean-up was done to remove the sawdust, dirt, and debris left in the case.

Improving the lighting aesthetic of the case was one of the priorities. As can be seen from the photo of another show case, the original lighting consisted of two fluorescent tubes installed on both sides of the case. This system did not adequately light those items placed towards the center of the case, especially if no day light is balancing the artificial lighting.
A new lighting system was conceived using Light Emitting Diodes (LED). Steven Weintraub provided two light bars with LEDs, especially designed by Art Preservation Services, to meet the challenge of lighting an extremely shallow case as evenly as possible. Analysis on a variety of LED’s was carried out by Katie, as well as comparisons with other light sources immediate to the cases, such as the fluorescent stairwell lamps and the natural, northern light from the stairwell windows.

Katie used our new Ocean Optics USB2000+ Miniature Optic Spectrometer with SpectraSuite spectroscopy operating software to measure the wavelength distribution and the color of various light sources. She also used a Minolta Flash Meter VI (with built-in spot meter) to measure light levels in the cases.

Furthermore, it was important to monitor the interior environment of the case, to measure and evaluate the air exchange rate and to determine relative humidity and temperature fluctuations.

Amanda used a Telaire 7001 Monitor attached to a HOBO U12-012 data logger to measure the carbon dioxide (for leakage detection), relative humidity, temperature, and dew point.

Our FLIR P640 Infrared Camera was used for imaging the thermal energy being emitted from the case, highlighting the difference in temperature between the exterior and interior wall.

Decisions were made on the final components and the students began installing the additional board with sealant, the new fabric, and new lighting system.

The aim of this project was to provide a practical case study for students to exercise the refurbishment of a show case, with all its complication of respecting the original concept and a restricted budget. Based on this prototype, the remaining six show cases will hopefully find the attention of volunteers. Joannie, Katie, and Amanda, our three pioneers in show case refurbishment, can be proud of their achievement: a show case providing a cleaner and safer environment, as well as a more aesthetically pleasing display for objects from the Conservation Center study collection. □
The Conservation Center Undergoes a Façade Restoration

The façade of the Conservation Center, composed of a conglomerate of materials including limestone and granite, was restored during summer 2008. The restoration of the façade was initiated because cracks had developed in the brickwork at the sides and rear of the building, due to rusting of the interior metalwork. The scope of the work included careful excavation of all joints in these areas and replacement of corroded metal tiebacks and cracked bricks, as well as proper waterproofing of all metalwork. The focus then shifted to the front façade. The mortar joints between blocks, which aid in the waterproofing of the façade, had also failed in many areas. Weathering phenomena ranged from fine pitting patterns and stains to local darkening due to particle deposition and biological attack. The chosen method for cleaning featured water misting with a custom-made system, emitting water at low pressure, tailored to achieve homogeneous cleaning. Ferrous deposits were removed with poultices of stain remover. Old ivy sucker markers were removed with polishing pads and a low pressure water wash. The copper stains on the limestone were not treated to avoid risk to the material. Now, the brickwork is secure and the limestone façade is lighter in color, more in keeping with its original appearance. Thanks to New York University for financial support of the restoration.
NYU students presented research papers and posters at the 35th Annual ANAGPIC Conference

April 23 – 25, 2009: Buffalo State College

Papers:

Eliza Spaulding: Evolving Authenticity in Henri Matisse’s The Swimming Pool

Amy Tjong: CSI: Conservation Science Investigation. A study of membrane materials used in Yup’ik Eskimo objects

Posters:

Lisa Conte, Lisa Nelson, Katherine Sanderson, Eliza Spaulding:

A Cut Above: The Crayola™ Cutter as Conservation Tool

(also presented at the AIC Annual Conference in Los Angeles, May 19 – 22, 2009)

Conference papers and posters are available for viewing on the official ANAGPIC web site: www.ischool.utexas.edu/~anagpic

Applications for the fall 2010 entering class are due into the Graduate School of Arts and Science’s Office of Admissions by December 18, 2009!
Conservation Workshops 2008/09

- Polarized Light Microscopy
  with E. Melanie Gifford, November 7 – 8, 2008, and January 15, 2009

- Pressure-Sensitive Tape Workshop
  with Elissa O’Loughlin, January 14, 2009

- Cross-Section Analysis
  with E. Melanie Gifford, January 16, 2009

- Digital Conservation Photography
  with Dwight Primiano during the spring semester, 2009

- Dyed Pulp Infills
  with Alan Buchanan March 31 – April 2, 2009

- Archaeological Field School
  with Kent Severson* and Steve Koob, May 18 – 22, 2009

Workshops open to Conservation and Art History professionals:

- Modular Cleaning
  with Chris Stravroudis, March 16 – 20, 2009, sponsored by FAIC

- Microscopy for the Conservator of Art and Artifacts: McCrone Research Institute Certified Course for Conservators and Art History Professionals
  with Dr. Gary J. Laughlin, June 1 – 5, 2009, sponsored by FAIC

Dyed Pulp Infills Workshop with Alan Buchanan

In April, the Conservation Center hosted two workshops (a two-day intensive for CC students and a half-day introductory session for the New York paper conservation community) on infilling with dyed paper pulp at the Morgan Library and Museum. Instructor Alan Buchanan introduced participants to a new system that allows conservators to create matching infills for missing areas of works of art on paper by dyeing cotton rag papermaking pulp different shades of yellow, red and blue. The custom-blended pulp is then “cast” into losses in the paper using the suction table or disc. Mr. Buchanan generously donated a full supply of pre-dyed pulp for future use by the students.
Folk Metal Craft of Eastern India: Technical Examination Through Collaboration
by Tara Hornung

One objective during my fourth-year internship at the Denver Art Museum (DAM) has been to sustain a fledgling collaboration between the museum and the Colorado School of Mines (CSM) that provides the conservation lab with access to analytical instrumentation that is otherwise unavailable. To this end, I have been working as the Principal Investigator on a research project examining a group of folk metal objects from the extensive DAM collection, generally found under the moniker “Bastar Bronzes.” In collections around the world, these objects are found without secured provenance. Our first goal was to develop a methodology for examining the manufacture of the objects through bulk alloy composition and reference to anthropological data and art historical literature. We began by surveying a small representative sample of the folk metals with an Innove-X System Field Portable X-Ray Fluorescence Spectrum Analyzer located at CSM. Thus far, the results suggest that alloy composition could prove meaningful to the question of provenance when compared to the literature. The cooperative efforts of the institutions have shown that continuing collaboration between DAM and CSM is possible. As a Kress Fellow with the DAM in 2009 – 2010, I hope to maintain this relationship.

Hanuman with Two Figures on Shoulders, 19th-20th century, Madhya Pradesh Province, India. (Denver Art Museum 1985.542, Courtesy of the Denver Art Museum)

Fourth-year Internship placements for the academic year 2009 – 2010

**Melissa Gardner**
Paintings Conservation
National Gallery of Art
Supervisor: Cathy Metzger

**Eliza Spaulding**
Conservation Division
Library of Congress
Supervisors: Sylvia Albro and Cyntia Karnes

**Amy Tjong**
Objects Conservation
Brooklyn Museum of Art
Supervisor: Kenneth Moser

**Lindsey Tyne**
Sherman Fairchild Center for Works on Paper and Photograph Conservation
The Metropolitan Museum of Art
Supervisor: Majorie Shelley

**Laleña Vellanoweth**
Costume Institute
The Metropolitan Museum of Art
Supervisor: Christine Paulocik
Alumni News

Congratulations to our recent graduates!
Jennifer Badger, paper
Sayaka Fujioka, paintings
Diana Johnson, objects
Anna Serotta, objects

Konstanze Bachmann ‘76
This year I complete a special project at the Heritage Conservation Center (HC) in Singapore. It began in December of 2008 and lasted through February of 2009. In August I will be returning to Singapore to complete the contract and travel to China and India – politics and climate permitting.

Sanchita Balachandran ‘03
My husband Anand and I welcomed our son Karun Bala Pandian on November 8, 2008.

We will be in Baltimore until May so that I can teach my conservation courses at Johns Hopkins University and Morgan State University. Then we head off to India where I will be conducting conservation research under a Fulbright grant. Any conservators visiting India between mid-May 2009 and January 2010, do look me up by emailing me at sanchita@gmail.com, or by viewing our blog.

Kenneth Bé ‘87
From the Nebraska State Historical Society’s May 6, 2009 press release:

The First Paintings Conservation Laboratory in Nebraska Opens in Omaha

The Nebraska State Historical Society is pleased to announce the opening of the first professional Paintings Conservation Laboratory in Nebraska at its Gerald R. Ford Conservation Center facility in Omaha. The laboratory will offer professional paintings conservation and preservation services, including stabilization, repair, cleaning, and retouching, to public and private cultural institutions, art collectors, and individuals. The new paintings conservation laboratory is made possible by generous support from the National Endowment for the Humanities, many local and national donors, and the Peter Kiewit Foundation and is operated through partnerships with the Nebraska State Historical Society Foundation and the University of Nebraska at Omaha.

The lab, at the Ford Conservation Center, 1326 S. 32nd Street, in Omaha, will be staffed by Kenneth Bé, a graduate of Yale University and the New York University conservation program, who has over twenty-one years of experience in museum and private paintings conservation. A recent arrival from Cleveland, Ohio, Mr. Bé will head the paintings conservation lab where he will direct and/or perform all painting conservation treatment and other preservation activities including outreach presentations, lectures, tours, and professional training. He brings his extensive experience and knowledge of paintings conservation, technology, and history to the region. The Nebraska State Historical Society is extremely pleased to welcome Mr. Bé and the new Paintings Conservation Lab to the Ford Center.

The Gerald R. Ford Conservation Center, a division of the Nebraska State Historical Society, is one of the leading regional conservation centers in the United States. The Ford Center is charged with preserving the historic, cultural and artistic heritage of Nebraska and surrounding regions through preservation and conservation activities. The Nebraska State Historical Society collects, preserves, and opens to all the histories we share.

Rebecca Capua ‘07
I presented my paper Material Japonisme in American Art, 1876 – 1925 at this year’s AIC conference in May. The paper is about the use of Japanese artists’ materials by American artists.
I also ended my second Andrew W. Mellon Fellowship early to begin my new position as Preservation Assistant in the Sherman Fairchild Center for Works on Paper and Photograph Conservation at the Metropolitan Museum of Art, starting June 1, 2009.

Ellen Carrlee ‘00

In addition to her work at the Alaska State Museum, ethnographic and archaeological objects conservator Ellen Carrlee has started a weblog about conservation at: Ellen Carrlee Conservation

Alisa Eagleston ‘08

I moved to the San Francisco Bay Area a few months after graduation and I am working primarily as an assistant conservator at the Fine Arts Museums of San Francisco. My two current projects are a condition survey and treatment of objects for the reinstalltion of the museum's porcelain gallery and the treatment of an Egyptian cartonnage, sarcophagus, and mummy in preparation for an upcoming exhibit. In case anyone would like to contact me at the Fine Arts Museums, my e-mail address there is: aeagleston@famsf.org

Kelly Keegan ‘06

Kelly Keegan received a Samuel H. Kress Grant to work on a 19th-century Impressionist digital catalogue project (with some related treatments) at the Art Institute of Chicago for the next year. This year she treated a number of 20th-century paintings in preparation for the May 16 opening of the Art Institute’s Modern Wing.

Deborah LaCamera ‘00

We welcomed Xavier Thanh La Camera (born on November 6, 2007 in Hue, Vietnam) into the family on August 11, 2008.

After an amazing family trip to Vietnam, big sister, Vivienne, as well as Pete and I, were thrilled to bring him home. I was fortunate to be able to take an extended maternity leave, and am now back at work at Studio TKM in Somerville, MA. At the moment, we are finishing the conservation of Frank Lloyd Wright drawings for exhibition in the upcoming Guggenheim Museum show in New York: Frank Lloyd Wright: From Within Outward, May 15 – August 23, 2009.

Richard McCoy ‘04

Richard McCoy has published a paper in issue #3 of CeROArt, an online conservation journal devoted to a multidisciplinary approach to questions of Conservation, exposition, Restauration of d’Objets d’Art. His paper, Collaborating in the Public’s Domain can be found here: CeROArt

In addition, the first Conservy award was given to INCAA. Read more about it here.

Kate Moomaw ‘07

I have been awarded a Smithsonian Postgraduate Fellowship in Conservation of Museum Collections, which will be hosted jointly at the Hirshhorn Museum and Sculpture Garden and Museum Conservation Institute. I will be in residence at the Smithsonian from September 2009 – September 2010. My research topic will be the conservation of plastic and rubber sculptures.

Mary Oey ‘07

Last November, Mary joined the Weissman Preservation Center at Harvard College as the Lake Conservator for Houghton Library. She left the Morgan Library & Museum and many great friends and supporters in New York with a heavy heart, but is thrilled to represent NYU in this wonderful and large lab.

Rebecca Rushfield ‘80

Rebecca Anne Rushfield has recently begun a three year term as a member of the College Art Association’s Committee on Women in the Arts and has taken on the position of American Institute for Conservation liaison to the College Art Association. She continues to organize the AIC sponsored “Learning to Look” workshop, which takes place at the annual meeting of the CAA.

With Jean Portell, she is coordinating a special issue of the Journal of the American Institute for Conservation (expected date of publication Spring 2011) that will consider the influence of Sheldon and Caroline K. Keck on the field of conservation.

She is also assisting the Conservation Center staff with its preparations for the 50th anniversary of the September 1960 opening of the Conservation Center.

Paul Schwartzbaum ‘72

As part of an institutional reorganization aimed at defining the relative roles of the Solomon R. Guggenheim Museum and its parent Foundation, Paul Schwartzbaum, has been appointed Chief Conservator and Technical Director for International Conservation.
Projects of the Solomon R. Guggenheim Foundation.

Leaving the position of Chief Conservator at the museum, a post he held for 21 years, Paul continues to play a significant role in the restoration of the Guggenheim’s landmarked Frank Lloyd Wright Museum in New York, but now is free to concentrate on the conservation and museum construction needs of the Guggenheim’s extensive non-New York based programs. These include the Peggy Guggenheim Collection in Venice and the other world-wide Guggenheim museums, especially the Guggenheim’s extensive new Frank Gehry museum building project in Abu Dhabi.

**Suzanne Siano** ‘96

After a long search, I moved my private practice, Modern Art Conservation, into a lovely new space in Chelsea.

The studio is flourishing and I am here four days a week. I spend one day each week at MoMA as Special Projects Conservator. I have been treating MoMA’s paintings by Edward Hopper as well as other works in the permanent collection. My most important job truly begins at the end of each day when I get home to my two wonderful little boys, Damien, 4, and Wyatt, 3. They keep my husband Michael and I very busy!

Joyce Hill Stoner spoke at three events in May, 2009: on “Whistler’s Labor-Intensive Evanescence” for Thinking with the Painter, an Art History-Art Conservation collaborative seminar at the University of Delaware held on May 7, on “Working with Contemporary Artists” for Yamagata University, Yamagata, Japan, on May 10, and “Conservation 1.0: Before the 21st Century: How we got where we are and where we are going” as the opening talk of the AIC general session in Los Angeles on May 20. She’s looking forward to a quieter summer co-editing the Elsevier book on Conservation of Easel Paintings with Rebecca Rushfield’.

**Sari Uricheck** ‘98

This Spring I lived in Venice, Italy attending the Sixteenth International Course on Stone Conservation, organized by ICCROM in conjunction with UNESCO-Bresce Venice, The Getty Conservation Institute, the University of Venice UIAV, and the Italian Ministry of Culture. The course ran from April until July, covering topics related to the science, history, and practice of stone conservation. There were twenty participants from around the world with international and local instructors. The exchange of ideas with other participants is a vital part of the curriculum. With the entire city as our lab, the first-hand observation and experience was invaluable.

I feel very fortunate to have this time for my professional development. This course offered me a unique opportunity to synthesize and reconsider various threads of my student and professional career, from my NYU qualifying paper on a Venetian sculpture to recent large-scale projects at The Metropolitan Museum of Art. It was a welcomed and invigorating luxury to be able to study full-time and update my knowledge base.

I am delighted to have had this opportunity and would like to thank those who made it possible for me to attend. Generous grants from the Samuel H. Kress Foundation and Venetian Heritage Inc. were instrumental. My gratitude extends to Michele Marincola’, Larry Becker’ and the staff of the Conservation Center and The Metropolitan Museum of Art’s Objects Conservation Depart-
ment for their endless administrative and professional support in my preparation to attend.

**Serena Urry’ 89**

Because of these challenging times, in March 2009 the Detroit Institute of Arts eliminated 45% of their conservation staff. As I move on to new adventures, I can be reached at: urrys@hotmail.com.

**Dianne van der Reyden’ 80**

As Director for the Preservation Directorate of the Library of Congress, I’d like to share the following updates:

In 2008, we completed hiring of over 20 preservation specialists and four PhD scientists, to bring our current staff in the Library of Congress’s Preservation Directorate to over 100. We also hosted an IMLS detail and eight interns and multicultural fellows (see Fellowships, Internships, & Workshops).

We completed three major symposia, including a “Safety Net” program of local and regional partners in mutual assistance, a convening of international leaders in Preservation Education, and a Summit of Research Scientists (for reports, see Preservation – Future Directions Symposia).

We completed the first stage of a $2 million-plus renovation of laboratory spaces and upgrading 25-year old science instrumentation, resulting in a leaner, greener lab environment, with lots of new instruments (Instrumentation).

We updated our website to include 14 research updates, emergency alerts, charters of mutual assistance, care of election memorabilia, etc.

We hosted nine visiting scientists and scholars, bringing our total to 20 in the last two years.

So far, in 2009, we’ve offered our 40th Topics in Preservation Science (TOPS) programs, most recently on developments in haptic technology enhancing computer simulation in conservation training, and we’re planning a conference on digital curation.

We also plan to create a new look and feel for our homepage.

For more information, see our annual reports and publications.

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Professor Margaret Holben Ellis’ and three of her students discuss the treatment of a Henri Matisse poster during class in the early 1990s.
In Memoriam: Helen Otis*

*Remembered by her son, Lauren Otis, Marjorie Shelley* and *Margaret Holben Ellis*

Helen K. Otis’, who for twelve years was in charge of the department overseeing the conservation of works of art on paper at The Metropolitan Museum of Art in New York City, died on Tuesday, April 7, 2009 at her home in Portsmouth, NH. She was 75 years old. The cause of death was metastatic breast cancer.

Ms. Otis was Chief Conservator of the Department of Conservation for Works of Art on Paper at the Museum between 1984 and 1996. Her department was responsible for the preservation, technical analysis, and preparation for storage, exhibition and travel for all works on paper in the Museum’s permanent collection. Ms. Otis became a full-time member of the department of conservation at the Met in 1972. Prior to that, she held part-time museum positions in the Islamic Department at the Museum, as well as at the Dance Collection of the Lincoln Center Library/Museum of Performing Arts, and the Mies van der Rohe Archives at the Museum of Modern Art. Active professionally and an early advocate for advanced conservation education, Ms. Otis supervised numerous interns and fellows during her tenure. She was a Fellow of the American Institute for Conservation of Historic and Artistic Works.

She was a graduate of Wellesley College, and received a Masters Degree in art history from Wayne State University, followed by an Advanced Certificate in conservation from the Institute of Fine Arts, New York University.

After residing in New York City for 35 years, Ms. Otis retired and moved to Portsmouth in 1998. In Portsmouth she served on the acquisitions committee of Strawberry Banke Museum.

She is survived by her husband of 55 years, Lauren F. Otis, daughter Climena L. Otis, sons Nathaniel D. Otis and Lauren H. Otis, and seven grandchildren. In lieu of flowers, donations may be made in Ms. Otis’ name to the Wentworth-Gardner and Tobias Lear Houses in Portsmouth (www.wentworthgardnerandlear.org).

Lauren Otis also wanted us to share his mother’s thoughts on career and family, as excerpted from Helen’s original statement of purpose to her IFA/CC application, from May 1964:

“Now I would like to dispel the doubts that immediately appear when the question arises, as it always does, of marriage and children coupled with professional endeavor. I wish I could enlist Mrs. Mary Bundy of Radcliff, now probably of Washington, to speak for me. I agree with her ideas on the wasted capabilities of married women completely. In addition, a great deal depends upon the woman’s particular family. It is a naive assumption to think that the husband does not have to make sacrifices when the wife pursues a career beyond the home. They may only be gastronomic, but they exist. Ideally, the husband must go beyond facing a bit of domestic adversity. If the arrangement is to work he must offer enthusiasm and encouragement as well. The best situation is one in which the husband is interested in the field the wife has chosen. I am fortunate in having such a husband. On the question of children, they mirror their parents. If their parents are happy they are, too. They learn to help and in many cases benefit by learning. Better to do a few things for themselves than have a mother-slave always on call. The important thing is not the miss-buttoned shirt but the fact that he did it himself. Adjustments must be made, what I am trying to say is that if the home situation is a good one they do not have to be detrimental or unhappy ones.” □
A special thank you to all of the outstanding lecturers and visiting speakers who contributed to the academic life of the school. It is the dedication of these talented professionals that adds to the breadth and depth of the Institute and the Conservation Center.

**Institute Lecturers for the Conservation Center 2008-2009**

**Samantha Alderson**, Associate Conservator, American Museum of Natural History

**Drew Anderson**, Conservator, Metropolitan Museum of Art

**Lucy Commoner**, Head of Conservation, Cooper-Hewitt National Design Museum

**Joan Breton Connelly**, Professor of Art History, Classics, College of Arts and Sciences; Director, Yeronisos Island Excavations (Cyprus), NYU

**Jean Dommermuth**, Paintings Conservator; Conservation Consultant, Villa La Pietra

**Kathy Francis**, Textile Conservator

**James H. Frantz**, Research Scientist, Metropolitan Museum of Art

**Leslie Ransick Gat**, Objects Conservator

**Ellen Howe**, Conservator, Metropolitan Museum of Art

**Nora Kennedy**, Sherman Fairchild Conservator of Photographs, Metropolitan Museum of Art

**Judith Levinson**, Head of Objects Conservation, American Museum of Natural History

**Dorothy Mahon**, Conservator, Metropolitan Museum of Art

**Christopher W. McGlinchey**, Sally and Michael Gordon Conservation Scientist, Museum of Modern Art

**Dianne Dwyer Modestini**, Paintings Conservator, Samuel H. Kress Program in Paintings Conservation

**Linda Nieuwenhuizen**, Objects Conservator

**Lisa Pilosi**, Conservator, Metropolitan Museum of Art

**Deborah Schorsch**, Conservator, Metropolitan Museum of Art

**Suzanne Siano**, Paintings Conservator; Special Projects Conservator, Museum of Modern Art

**Jack Soutanian, Jr.**, Conservator, Metropolitan Museum of Art; Conservation Consultant, Villa La Pietra

**Richard E. Stone Sr.**, Museum Conservator, Metropolitan Museum of Art

**Carol Stringari**, Chief Conservator, Solomon R. Guggenheim Museum

**Steven Weintraub**, Art Preservation Services, Inc.

**Glenn Wharton**, Research Scholar, Museum Studies, Faculty of Arts and Science and the Institute of Fine Arts; Time-Based Media Conservator, Museum of Modern Art

**Guest Lecturers for the Conservation Center 2008-2009**

**Chrissie Iles Anne & Joel Ahrenkranz**, Curators, Whitney Museum of American Art

**Paula Artal-Isbrand**, Objects Conservator, Worcester Art Museum

**Alice Aycock**, Artist

**Elisabeth Barro**, Assistant Conservator of Photographs, Metropolitan Museum of Art

**Susan Brown**, Assistant Curator of Textiles, Cooper-Hewitt National Design Museum

**Alan Buchanan**, Alan Buchanan Designs

**Karl Buchberg**, Senior Paper Conservator, Museum of Modern Art

**Susan Davidson**, Senior Curator, Collections and Exhibitions, Solomon R. Guggenheim Museum

**Barbara Duggan**, Collections Manager (Retired), Cooper-Hewitt National Design Museum

**Reba Fishman Snyder**, Paper Conservator, Morgan Library and Museum

**Betty Fiske**, Paper Conservator (Retired), Winterthur Museum, Garden and Library; Adjunct Assistant Professor (Retired), Art Conservation Department, University of Delaware at Winterthur

**Christine Frohner**, Conservator of Modern and Contemporary Art, Cranmer Art Group
E. Melanie Gifford, Research Conservator for Painting Technology, National Gallery of Art

Robert Gober, Artist

Alexis Hagadorn, Head of Conservation, Columbia University Libraries, Columbia University

Grace Jan*, Contract conservator, Asian painting studio, Freer Gallery of Art

Martin Jürgens, Photograph Conservator

Dr. Bryan R. Just, Assistant Curator, Art of the Ancient Americas, Princeton University Art Museum

Ilya & Emilia Kabakov, Artists

Marion Kaminitz, Head of Conservation, National Museum of the American Indian

Lucie Kinsolving*, Paintings Conservator, National Academy Museum

Stephen Koob, Conservator, Corning Museum of Glass

John Krill*, Sr. Paper Conservator (Retired), Winterthur Museum, Garden and Library; Adjunct Associate Professor (Retired), Art Conservation Department, University of Delaware at Winterthur

Dr. Gary J. Laughlin, Senior Research Microscopist and Instructor at McCrone Research Institute (McRI)

Barbara Lemmen, Senior Photograph Conservator, Conservation Center for Art and Historic Artifacts

Denyse Montegut*, Associate Chair and Professor, Fashion and Textiles Studies Department, School of Graduate Studies, Fashion Institute of Technology

Jenny Moore, Director, Elizabeth Dee Gallery

Rachel Mustalish*, Conservator, Metropolitan Museum of Art

Nancy Odegaard, Ph.D., Conservator and Head of the Preservation Division, Arizona State Museum, University of Arizona; Professor, Department of Anthropology, University of Arizona

Elissa O’Loughlin, Senior Conservator of Books and Paper Conservation, The Walters Art Museum

Christine Paulocik, Conservator, Costume Institute, Metropolitan Museum of Art

Dwight Primiano, Photographer

Carolyn Riccardelli, Associate Conservator, Metropolitan Museum of Art

Mervin Richard, Deputy Head of Conservation, National Gallery of Art

Matthew Ritchie, Artist

Sarah Scaturro, Textile Conservator, Cooper-Hewitt National Design Museum

Anthony B. Sigel, Associate Conservator of Objects and Sculpture, Straus Center for Conservation

Matthew Skopec, Assistant Conservator, The Whitney Museum of American Art

Milton Sunday, Textile Conservator

Jeff Speakman, Head of Technical Studies, Smithsonian Institution, Museum Conservation Institute

Karen Stamm, Associate Conservator, Metropolitan Museum of Art

Chris Stavroudis, Paintings Conservator

Donna Strahan, Conservator, Metropolitan Museum of Art

Brigid Sullivan, Chief Conservator, Collections Resource Branch, Northeast Museum Services Center, National Parks Service, Boott Cotton Mills Museum Building

Dr. David Thickett, Senior Conservation Scientist, Collections Care Team, English Heritage

Carolyn Tomkiewicz, Paintings Conservator, Brooklyn Museum

Erin Toomey*, Conservator, Art Conservation Group

Manfred Torge, Engineer, Bundesanstalt für Materialforschung und –prüfung (BAM)

Mark S. Tucker, Vice Chair of Conservation and Senior Conservator of Paintings, Philadelphia Museum of Art

Sari Uriceck*, Associate Conservator, The Cloisters, Metropolitan Museum of Art

John Vitagliano, Conservator, Art Conservation Group

Matthew Weaver, Exhibitions Preparator, Cooper-Hewitt National Design Museum

George Wheeler*, Director of Conservation Research for the Historic Preservation Program, Columbia University; Research Scientist, Metropolitan Museum of Art; Conservation Consultant, Villa La Pietra

Mark Wypyski*, Research Scientist, Metropolitan Museum of Art
Funding Report

The Institute of Fine Arts and the Conservation Center vigorously fundraises to garner annual support and build a strong endowment, thereby ensuring the institution’s long-term financial stability and enabling us to preserve our level of excellence. Despite the uncertain financial climate this past year, we were fortunate to have several productive fundraising campaigns.

In December 2008, we received an award of $1 million from the Leon Levy Foundation to support fellowships in archaeological conservation. This 5-year spendable grant creates 15 Leon Levy Fellowships to support students enrolled in the Center’s four-year program. In addition, the grant establishes 5 Leon Levy Visiting Fellowships to support individuals, who specialize in the conservation of archaeological materials of the ancient world, for one year of training at the Conservation Center.

Another major gift was received from the Samuel H. Kress Foundation, which awarded $725,000 to extend the Kress Program in Paintings Conservation at the Center from 2009-2014. New components of the 2008 grant include $10,000 annually for student support and $5,000 annually for a summer workshop in the examination of paintings, which will be open to students and invited guests from the larger conservation community.

The Andrew W. Mellon Foundation awarded $50,000 to support a four-week summer training program in surveying historic collections at the Park Avenue Armory. The project, coordinated by Leslie Ransick Gar’, included student participants from NYU, University of Delaware/Winterthur and Institut National du Patrimoine in France, among others.

We received renewed support from the Dedalus Foundation, which awarded $22,000 for a fellowship in the conservation of modern art materials, and the Hagop Kevorkian Fund, which granted $25,000 for a fellowship in conservation of Islamic and Near East Art, $7,500 for a short-course in archaeological conservation and $3,500 for research support for Dr. Norbert Baer, Hagop Kevorkian Professor of Conservation.

Lastly, we received support from numerous alumni and individuals (listed below), including $10,000 for the Kay Scott Scholarship Fund for the study of textile conservation. We are proud that so many of you are devoted to the future of the school. □

Leon Levy Fellows Amy Tjiong and Raina Chao work on a terra cotta krater in the labs of the Conservation Center.

We would like to express our deepest gratitude to all of the alumni and friends of the Center who have made a donation during the past year. We are proud to have so many devoted alumni who choose to invest in the future of their alma mater. Listed below are those individuals who have generously given between September 2008 and August 2009.

Anonymous
$25,000
Suzanne Deal Booth
$10,000 to $24,999
Susan and Al Fasola
Myron Laskin, Jr., Ph.D.
$2500 to $9999
Michele Marinola
Shelley Sass
$500 to $2499
Dr. Norbert S. Baer
Margaret Holben Ellis
Judith Fox
James H. Frantz
Eric A. Greenleaf
Masako Koyano
Jeffrey H. Lynford
Terrence and Dorothy Mahon
Fredric T. Schneider
Marjorie N. Shelley
Dr. and Mrs. Michael L. Ward
Anonymous
$250 to $499
Rachel L. Danzing
Suzanne P. Fredericks
Judith Levinson
Won Yee Ng
Mary Oey
Paul M. Schwartzbaum
$100 to $249
Nancy Ash
Konstanze Bachmann
Dr. Ellen N. Davis
Shelley Fletcher
Nancy H. Harris
Pamela Hatchfield
Harriet Irgang
Rosa Lowinger
David T. Owsley
Sylvie Penichon
Paul N. Perrot
Ann Seibert
Mr. and Mrs. Wayne P. Silverman
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Serena Urry
Steven A. Weintraub
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Sanchita Balachandran
Sarah Barack
Daphne Barbour
Harriet S. Beaubien
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Ellen B. Salzman Chase
Andrea Y. Chevalier
Isabelle Duvernois
Evelyn Monroe Koehnline
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Constance Lowenthal
Denise L. Montegut
Rachel Mustalish
Jennifer Perry
Caroline Rieger
Rebecca A. Rushfield-Witter
Suzanne Siano
Reba Fishman Snyder
Joyce Hill Stoner
Erin Toomey
William Voelkle
Mark T. Wypyski
Kirsten J. Younger
Lynda Zycherman
SUPPORT THE CONSERVATION CENTER!

Alumni giving has always played a vital role in supporting many areas of the Conservation Center and the Institute of Fine Arts. With a contribution of $50 or more, you secure a year of IFA Alumni Association membership, and enjoy access to both the IFA library and NYU’s Bobst library, continued invitations to IFA events, and the annual Alumni Newsletter. Thank you in advance for your support and for staying involved with your alma mater.

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AMOUNT OF GIFT:       ☐ $100      ☐ $250      ☐ $500      ☐ $1,000      Other $ __________
DESIGNATION:

☐ The Conservation Center Annual Fund
   Provides essential support that can be directed to areas of greatest need at the Conservation Center.
   (22-89000-R2145)

☐ The IFA Annual Alumni Fellowship Fund
   Exclusively supports student financial aid.
   (10-89540-AF001)

☐ The IFA Annual Alumni Fund
   Supports alumni outreach like reunions and summer stipends for student travel and research.
   (10-89540)

☐ The Kathryn O. Scott Fellowship Fund
   Supports a fellowship in textile conservation in memory of Kathryn O. Scott.
   (22-89000-R6968)

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☐ Please send me information on how I can include the Conservation Center in my will or through my retirement plan.

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