Dear Alumni and Friends of the Conservation Center:

2004 was another eventful year at the Conservation Center, with departing faculty and staff, new faces around Chan House, and exciting new directions for the program. We have had tremendous success in fundraising this past year. Thanks to the generosity of so many of our friends and graduates, our summer appeal helped us secure the Mellon Foundation’s promised gift of $1.4 million to endow student fellowships. Please accept my deep gratitude for your generosity on behalf of current and future students. (See the article on page 23 for more information on this successful appeal.)

I am delighted to announce the creation of a new faculty position in science at the Conservation Center. Supported in part by a generous endowment grant from the Mellon Foundation, this new professorship will greatly enhance our curriculum in science. As with our student fellowship endowment, this new grant requires us to raise matching funds for the professorship. This spring, we will begin a formal search for a talented scientist and teacher to fill the position. Stay posted for more details!

Curriculum review has continued apace. The Conservation Center faculty met in December to review a detailed pro
posal from the Core Curriculum Committee that offers a new model for the first two years of study. With an emphasis on better coordination between science and technology classes, elimination of redundancies and addition of new material, the revised curriculum promises a superior approach without sacrificing the elements of our program that make it unique and distinguished. More discussions will take place this spring to refine and improve the proposed courses. We hope to introduce the new curriculum in Fall 2006. I would like to thank Ellen Pearlstein*, the Chair of the Core Curriculum Committee, for her hard work and dedication to the project. We wish her all the best in her new position at UCLA! (see page 17.)

It is with a good deal of regret that we bid farewell to Robert Stacy, who retired from the Conservation Center Library after 31 years of service. Robert was a much-loved presence at the Center, and we continue to miss his wry commentary on life and books. (see page 11 for Sharon Chickanzeff’s farewell article.) Welcome, however, to Dan Biddle, our new Supervisor of the Conservation Center Library! Dan joins us from the IFA’s Stephen Chan Library, where he was Library Assistant. Other new staff members to introduce include Anuja Butala, the Assistant to the Chairman for Administration and Public Affairs, who comes to us from Harvard’s Graduate School of Design, and Kevin Martin, the new Administrative Aide, who joins us from the University of Pittsburgh’s School of Information Sciences. Maura McGurk, Kevin’s predecessor, left to begin graduate studies in fine arts at the University of Massachusetts, Dartmouth. She continues to torture Yankee fans from her berth in New Bedford (see page 18).

With best wishes to you all for a happy, healthy, and productive New Year,

Michele Marincola*
Sherman Fairchild Chairman
I first met Hubert von Sonnenburg in 1969 when, as a student at the NYU IFA Conservation Center, I consulted him regarding x-rayographs of paintings by John Singleton Copley. I was working on a qualifying paper regarding cataloguing the artist’s techniques by computer. I remember still his distinguished ramrod posture and courteous demeanor, but when he heard my topic, he took the x-rayographs away from me and said in a regal way “there is nothing you can tell a computer about a painting.” We laughed about this almost 30 years later when I carried out a formal history interview with him in 1996, but a certain twinkle in his eye told me he still didn’t think much of computers. We served together on advisory boards for the International Foundation of Art Research and the Getty Conservation Institute; he was a serious consumer of Art and Archaeology Abstracts and held high standards that he expressed succinctly, sometimes with a sly smile.

Hubert von Sonnenburg was considered one of the world’s leading paintings conservators and scholars of technical art history. He upheld the tradition of scrupulous scholarship with a broad base of general knowledge typified in the early days of the profession of art history in nineteenth-century Germany. He set the philosophical approach of restrained cleaning for paintings conservation at the Metropolitan Museum of Art in New York City from 1959–1974 and returned to serve as the Sherman Fairchild Chairman of Paintings Conservation from 1991 to 2004. From 1974 to 1991 he served as Director of the Doerner Institute and the Conservation Department of the Bavarian State Paintings Galleries, in Munich Germany. In 1991 he was given the additional title of “Director General” of the Bavarian State Paintings Collections.

Dr. von Sonnenburg was born in Cologne on June 27, 1928. From 1948 to 1952 he studied History of Art, Archaeology, and Paleography at the University of Munich. He received his Ph.D. in 1952, magna cum laude; his dissertation was on “Greek Mythology in nineteenth-century painting.” He was offered a choice teaching post at the University of Hamburg, but decided instead to become a paintings conservator, noting that he much preferred being physically close to paintings. He had a background in painting and drawing, and for his entry piece for conservation training he painted a 15th-century Madonna, inspired by Van Eyck. He studied paintings conservation in the Bavarian State Galleries and Doerner Institute from 1953 to 1957, and at the suggestion of Dr. Christian Wolters, worked from 1958–59 with Dr. Johannes Hell who was responsible for the care of the Dulwich Collection in London.

This gentleman-scholar also had a sense of adventure and an understated and wry sense of humor. He loved America and New York in particular. He paddled a collapsible boat on the Hudson and East rivers, often in dangerous currents. Sonnenburg was always an elegant presence, tall and slender with a mane of swept back salt-and-pepper hair. He habitually wore three-piece suits and worked six days a week. He was a regular presence in the museum galleries and spoke in front of paintings with a sure knowledge of artists and their techniques. He taught for seven terms at Munich University, usually standing in front of the originals. He spoke to groups sponsored by the International Foundation of Art Research, taught for the Conservation Center of the Insti
tute of Fine Arts of New York University, and also accepted interns from the Winterthur/University of Delaware Program in Art Conservation. His students praised his contagious enthusiasm, and the “encompassing reverence he had for history, art, and culture.” Interns especially enjoyed lunching with him and working with him on weekends; he was gentle in his teaching and generous with his time. His inspirational humanistic approach to research, connoisseurship, teaching, and treatment will be sorely missed.

—Joyce Hill Stoner*, with gratitude for additional information from Stefan Dedecek, Michele Marincola*, and Lance Moore.

Congratulations to Glenn Wharton, who received his Ph.D. from the Institute of Archaeology, University College London in January 2005. The title of his dissertation is “Heritage Conservation as Cultural Work: Public Negotiation of a Pacific Hero”. Glenn currently has a joint faculty appointment in the Museum Studies Program at NYU and at the Conservation Center where he teaches the Conservation of Modern and Contemporary Art.

Internships 2004–2005

Mark Benford Abbe
University of Pennsylvania Museum of Archaeology and Anthropology
Philadelphia, PA
With Virginia Greene and Lynn Grant

Melanie Brussat
Institut Royal du Patrimoine Artistique
Brussels, Belgium
With Myriam Serck-Dewaide

Joanne Klaar
National Gallery of Art
Landover, MD
With Cathy Metzger

Nina Owczarek
Freer Gallery of Art and Arthur M. Sackler Gallery
Smithsonian Institution
Washington, DC
With Ellen Salzman Chase*, Paul Jett, and Jane Norman

Sylvia Schweri
The Walters Art Museum
Baltimore, MD
With Terry Drayman-Weisser

Wanji Seo
Intermuseum Conservation Association
Cleveland, OH
With Albert Albano and Andrea Chevalier*

Gawain Weaver
Textual & Visual Records Conservation
Gatineau Preservation Centre Library and Archives Canada
Quebec, Canada
With Greg Hill
<table>
<thead>
<tr>
<th>Name</th>
<th>Position/Institution</th>
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<tbody>
<tr>
<td>Barbara Appelbaum*</td>
<td>Private practice, Appelbaum &amp; Himmelstein, New York, NY</td>
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<tr>
<td>Christopher Augerson</td>
<td>Conservator, Chateau of Versailles, Versailles, France</td>
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<tr>
<td>Angela Babin</td>
<td>Industrial Hygienist, New York, NY</td>
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<tr>
<td>Lisa Barro*</td>
<td>Assistant Conservator, Sherman Fairchild Center for Works on Paper and Photograph Conservation, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Deborah Bede*</td>
<td>Principal, Stillwater Textile Conservation Studio, Bradford, NH</td>
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<tr>
<td>David Bomford</td>
<td>Senior Restorer of Paintings, National Gallery of London, UK</td>
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<tr>
<td>Giovanni Bucchi</td>
<td>Conservator of Frames and Gilded Objects, New York, NY</td>
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<tr>
<td>Scott Carleef</td>
<td>Conservator, Alaska State Museum, Juneau, AK</td>
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<tr>
<td>Silvia Centeno</td>
<td>Paper Conservation, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Betty Fiske</td>
<td>Paper Conservator, Winterthur Museum, Garden and Library, Winterthur, DE</td>
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<tr>
<td>Franziska Frey</td>
<td>Assistant Professor, School of Print Media, College of Imaging Arts and Sciences, Rochester Institute of Technology, Rochester, NY</td>
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<tr>
<td>David Geiger</td>
<td>Mount-maker, The Brooklyn Museum of Art, Brooklyn, NY</td>
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<tr>
<td>E. Melanie Gifford</td>
<td>Research Conservator for Painting Technology, Scientific Research Department, Conservation Division, National Gallery of Art, Washington, D.C.</td>
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<tr>
<td>Alison Gilchrest</td>
<td>The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Charlotte Hale</td>
<td>Associate Conservator of Paintings, Paintings Conservation, The Metropolitan Museum of Art, New York, NY</td>
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<td>Paul Himmelstein</td>
<td>Private practice, Appelbaum &amp; Himmelstein, New York, NY</td>
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<tr>
<td>R. Bruce Hoadley*</td>
<td>Professor of Wood Science and Technology, University of Massachusetts, Amherst, MA</td>
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<tr>
<td>Lucretia Kargère*</td>
<td>Associate Conservator, The Cloisters, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Susan Kennedy Zeller</td>
<td>Assistant Curator, Arts of Americas, The Brooklyn Museum of Art, Brooklyn, NY</td>
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<tr>
<td>Katsumi Kitada</td>
<td>Associate Professor, Dept. of Fine Arts, Hiroshima City University, Japan</td>
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<tr>
<td>Stephen Koob</td>
<td>Conservator, Coming Glass Museum, Coming, NY</td>
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<tr>
<td>John Krill*</td>
<td>Senior Conservator, Paper, Winterthur Museum, Winterthur, DE</td>
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<tr>
<td>Boris Kvasnica</td>
<td>Assistant Professor, Department of Conservation and Restoration, Academy of Fine Arts and Design, Bratislava, Slovakia</td>
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<tr>
<td>Carol Mancusi-Ungaro</td>
<td>Director of Conservation, Whitney Museum of American Art, New York, NY</td>
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<tr>
<td>James Martin</td>
<td>Principal, Orion Analytical, LLC, Williamstown, MA</td>
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<tr>
<td>Jesse Meyer</td>
<td>Parchment Maker, Pergamena, Montgomery, NY</td>
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<tr>
<td>Denysie Montegut*</td>
<td>Chairperson, Museum Studies, Fashion Institute of Technology, New York, NY</td>
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<tr>
<td>Mike Nixon</td>
<td>Art Handler, Astoria, NY</td>
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<tr>
<td>Nancy Odegaard</td>
<td>Conservator and Head of Preservation, Arizona State Museum; Associate Research Professor, Dept. of Anthropology, University of Arizona, Tucson, AZ</td>
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<tr>
<td>Michal Peichl</td>
<td>Senior Student, Conservation, Academy of Fine Arts and Design, Bratislava, Slovakia</td>
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<tr>
<td>Nancy Rossoff</td>
<td>Curator and Department Chair, American Art, The Brooklyn Museum of Art, Brooklyn, NY</td>
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<tr>
<td>Matt Ryle</td>
<td>Studio Manager, Matthew Barney Studios, New York, NY</td>
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<tr>
<td>Jonathan Scheer</td>
<td>President, J. Scheer &amp; Co., Rhinebeck, NY</td>
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<tr>
<td>Christian Scheidemann</td>
<td>Paintings Conservator, New York, NY</td>
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<tr>
<td>Kent Severson*</td>
<td>Senior Field Conservator to the Excavations in Aphrodisias, Turkey, Consulting Conservator at Sardis, Turkey</td>
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<td>Milton Sunday</td>
<td>Colloquia speaker, Textiles, Brooklyn, NY</td>
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<tr>
<td>Carolyn Tomkiewicz</td>
<td>Paintings Conservator, Brooklyn Museum of Art, Brooklyn, NY</td>
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<tr>
<td>Wendy Walker</td>
<td>Assistant Conservator, Objects Conservation, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Steven Weintraub*</td>
<td>Private practice, Art Preservation Services, New York, NY</td>
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<tr>
<td>Paul Whitmore</td>
<td>Director, Research Center on the Materials of the Artist and Conservator, Carnegie Mellon University, Pittsburgh, PA</td>
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<tr>
<td>Mark Wypyski*</td>
<td>Associate Research Scientist, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Matthew Yokobosky</td>
<td>Chief Designer, The Brooklyn Museum of Art, Brooklyn, NY</td>
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Costume Find at Villa La Pietra

In 1994, New York University received a magnificent Florentine estate as a bequest from the late Anglo-American aesthete Sir Harold Acton. Among the numerous treasures of La Pietra—including its renowned garden, various villas, and perhaps one of the longest cypress-lined avenues in Italy—is the Villa La Pietra, Sir Harold’s lifelong residence and home to his illustrious family’s extensive art collection.

In keeping with Sir Harold’s wishes for the preservation of the estate as both a part of Italian cultural heritage and as an academic center, the art collection has been under the care of a team of conservators from Italy and the U.S. Every year at the beginning of the summer, a few students from the Conservation Center join the conservators in their work at the Villa. This past summer, one of the projects was a survey to assess the condition of and properly rehouse some 150 articles of fine clothing and accessories that, though distinct from the art collection, were in no way less consciously assembled or cherished by their owner, Sir Harold’s mother, Hortense Mitchell Acton. Discovered only a few years ago in one of her closets, these dresses, shoes, robes, hats, and jackets had been quickly packed for safe storage during the renovation of the Villa, completed in 2003.

Chris Paulocik, head conservator at the Costume Institute at the Met, agreed to do initial work on Hortense’s clothing collection and at the end of May she took Corey Smith and Mary Oey along to help.

At the Villa we were hosted by and worked alongside the Florentine textile conservator Costanza Perrone da Zara to photograph, examine and document, and safely repack the pieces.

What we discovered was an intensely personal, carefully selected and preserved collection of clothing spanning more than 30 years of Hortense’s life. Preeminent in her collection were 20 gowns and dresses from the couture, turn-of-the-century, Parisian house of Callot Soeurs. All of these dresses contained labels of the fashion house, many with the valuable dress pattern registration number written in pen on the back. Because of the fragility of the materials and designs favored by these couturiers (e.g., heavily beaded silk tulle) Callot Soeurs gowns are rarely found in good condition. For this reason, Hortense’s collection is doubly precious both for its condition and as a kind of stop-motion film of one woman’s lifelong appreciation of and association with a particular couture house.

The house of Callot, presided over by three sisters, was an establishment of the utmost elegance. Born in France, but of Russian ancestry, les Callot Soeurs began as lingerie and ribbon merchants, later opening up their own couture house. Some of the best known designers trained in their workshop; Vionnet and Louiseboulanger worked at Callot. Their clothes reflected the tradition of great luxury and quality in fashion, using the finest silks, lames, velvets, satins, and crepes. Many of the examples in the Villa la Pietra collection are typical of Callot Soeurs dresses with their scalloped hemlines, panels, tassels, embroidery, and abundant use of beading. The sisters were also very influenced by the Far East, using embroidery with Chinese motifs in
In September of 2004, Corey D’Augustine and I attended the 20th Congress of the International Institute for Conservation in Bilbao, Spain. The theme of the conference was “Modern Art, New Museums,” and the papers and posters presented focused on the particular problems of conserving modern and contemporary art. Presentations demonstrated a wide range of research topics and methodologies. Studies such as that by Andreas Burmester negotiated the challenges of designing buildings and climate control for new museums. Susan Lake and Pia Gottschaller presented strong, technical art history accounts of Jackson Pollock and Blinky Palermo respectively.

Most exciting is the promise this unique Villa la Pietra costume collection holds for new research in clothing construction and materials, and the effects thereof on wear and aging. We look forward to future research opportunities that this collection clearly provides for us.

—Mary Oey and Corey Smith, with gratitude for additional information from Chris Paulocik
presentation on mounting adhesives for large format color photographs; and many examinations of the technical and ethical concerns for the conservation of work by specific artists including Pablo Picasso, Tom Wesselmann, Ad Reinhardt, Donald Judd, Jay DeFeo, and Jean Tinguely.

I was honored to have the opportunity to present the paper “Readymade—Made Ready: The Treatment of Marcel Duchamp’s Why Not Sneeze Rose Sélavy?” which I co-authored with Roger Griffith, sculpture conservator at the Museum of Modern Art. The conference also provided opportunities for participants to tour the surrounding Basque region and visit the Guggenheim Bilbao, designed by architect Frank Gehry. In honor of the conference, the Guggenheim presented an exhibition titled “A Hidden Picasso,” a technical investigation and digital reconstruction of a painting that had been painted over by the artist. The conference was successful in bringing together a wide body of important research and assembling the diverse community of those invested in the conservation of recent artwork. I am glad to have attended, and I recommend the conference proceedings to anyone interested in the field.

—Kate Moomaw

Those of you who have seen the great Cesare da Sesto altarpiece, The Madonna and Child with St. John the Baptist and St. George, will not be surprised to learn that work continued on this magnificent wreck for the third year. By early May the end was in sight and, as I write, the last remaining loss, the upper right corner, is nearing completion. It will be installed for the reopening of the San Francisco Museum of Fine Art scheduled for later in 2005.

Corey D’Augustine, Lauren Fly, Joanne Klaar and Wanji Seo worked on four panels by Taddeo di Bartolo, the most famous painter in Siena around the year 1400 whose output was notably prolific. The Kress panels are single figures of saints: John the Baptist, St. Augustine, St. James Major, and St. Catherine. The paintings were initially published by Mason Perkins in 1908, and probably put on the market by him before they were purchased by Dan Fellows Platt for his collection in Englewood, New Jersey which was dispersed in 1939. The saints belonged to a dismembered altarpiece from Taddeo’s late period, around 1418;
that appeared to have collapsed into the worm tunnelled wood support, and the severe abrasion in a past cleaning of the original vermilion middle tone. Wanji Seo did an excellent job of reconstructing the robe and investigated the unusual technique used by the artist, which employed red lead to highlight the vermilion middle tone and a broadly brushed underdrawing served to define the shadows. She took advantage of the occasion to study the degradation product of both the original pigment and that of the previous restoration, both of which had blackened to an unusual degree, although not equally.

Everett Fahy and Dorothy Mahon* visited the class and offered, as usual, useful information, thoughtful insights and practical suggestions.

The class experimented with a technique for casting the missing punch work into a bole colored wax resin fill, which was then gilded directly. While not perfected, the results were promising enough for Joanne Klaar and Lauren Fly to present their work at the student conference in Ottawa, Canada.

Although the four saints are separate—two belong to the New Orleans Museum of Art and two to the Birmingham Museum—they now line up visually, which is obviously desirable for any future exhibition that might bring them together.

Nica Gutman and I taught a lining course in the spring term, giving us an opportunity to work with our new Belo suction hot table, a needed replacement for the ancient Koch table of which many alumnae will have fond memories. The students learned traditional methods of stretching and preparing linen fabric, experimented with wax lining, cold linings, and Beva. Peter Fodera and Ken Needleman shared the hospitality of their studio and explained both the basic methods and some of the finer points of their Beva lining techniques that, of course, they learned from years of work with Gustav Berger.

We were honored to be able to help the firemen of Rescue Co. 1 by cleaning a soot blackened painting entitled Reverence for Life, a large canvas depicting an urban conflagration in which firemen are rescuing civilians as well as comrades. Eleven men from Rescue Co. 1 died in the World Trade Center disaster and the painting evoked strong emotions for the survivors. After remounting the canvas on a new stretcher, paid for by the prize money won for the cleanest lab (amazing but true!), it was returned to the firehouse just in time for the third anniversary of September 11.

—Dianne Dwyer Modestini, Conservator, Kress Paintings Program

Reverence for Life by J. E. Capriano
In October of 2004, David Bomford, Senior Paintings Restorer, the National Gallery of Art, London, was invited to the IFA as part of the Silberberg Lecture Series. During his visit, the Conservation Center was fortunate enough to have David address the students in our own paintings lab.

David Bomford meets with the first year students in the Loeb Room of the Duke House.

David Bomford examines the before color transparency of Madonna and Child with Columbines from the studio of Leonardo.

Dianne introduces David to The Nativity triptych by the Brunswick Master from the Kress Collection.
Robert Stacy Retires From the Conservation Center Library

Robert Stacy's retirement party was a splendid occasion held on June 21, 2004, and despite the fact that late June is not normally the best of times for an IFA gathering, it was nonetheless attended by a large and festive cross-section of the Institute community. Students past and present, lingering faculty members, staff of all descriptions, personal friends, and conservators from the Met, MoMA, and elsewhere, assembled in the Loeb room of the Duke House to celebrate this event. The diversity and festivity of this event should come as no surprise since Robert had been in the service of the Institute libraries for thirty-three continuous years, and was now moving on to other pastures.

Nowhere could be found the underlying sadness of the occasion, namely Robert's departure; indeed the mood was celebratory, even at times raucous, as fine food, fine wine, and even the finest gin flowed in fair abundance. Prof. Colin Eisler, whose tenure at the Institute predates by 13 years Mr. Stacy's first assignment there in 1971, said that the occasion was “tinged with bittersweet regret—one that was all ours.”

Accolades, along with much droll humor, were provided by Peggy Ellis*, former Conservation Chairman, Michele Marincola*, present Conservation Chairman, Rebecca Rushfield*, Conservation Center alumna, and myself, as Director of IFA Libraries. Each expressed gratitude for Robert's many contributions to the life of the Institute and wished him well for his future adventures. I had the honor of presenting Robert with his retirement survival kit: a Worth Panama Hat, a bottle of Bombay Sapphire, and two requisite martini glasses.

Prof. Marincola read a verse from Leaves of Grass by Walt Whitman, “I think I could turn and live awhile with the animals,” one of Robert's favorite poems. Robert then expressed the hope that he might remain in close contact with the Institute and Conservation Center community, since practically everyone he knows have come to him by way of the IFA.

The party carried on into the night, and it has been said that a small and determined band of disoriented revelers were finally sent packing when the building closed its doors for the night.

—Sharon Chickanzeff, Director, IFA Libraries
Last spring I was honored to teach a new course at the Conservation Center, *Conservation of Modern and Contemporary Art*. The goal was to explore approaches to conserving twentieth-century works that incorporate new media and express new conceptual concerns. Topics included artists’ moral rights, documenting artists’ intent, characterizing new media, and issues in conserving ephemeral and temporary works. We also addressed strategies for conserving the recent wave of public art produced by percent-for-art funding programs across the country. These programs, such as New York City’s Department of Cultural Affairs’ Percent for Art Program, allocate resources from building projects to commission—and sometimes maintain—public art.

One of the course projects was a pilot study for conserving Louise Nevelson’s *Chapel Of The Good Shepherd*, a 1977 sculptural environment created at St. Peter’s Church, located in the Citigroup Center in midtown Manhattan. This eight-piece, five-sided installation consists of found wood objects, assembled with glue and nails then painted matte white on white walls. The *Cross Of The Good Shepherd*, one portion of the Chapel, consists of found wood objects painted white with gilding on a stylized crucifix at the north end of the Chapel.

The Nevelson Chapel posed research and conservation challenges that are characteristic of modern works, especially those installed in a public space. It offered an ideal project to address the course focus on artist intent and modern materials. The wood constructions suffered loss, breakage, and soiling, from its twenty-six year life within a sometimes intensely used chapel. The paint is tenting and actively flaking, due to environmental fluctuations and interaction from the public. A prior “restorer” repainted the work several times, creating a thick build-up of paint of a different color and texture from the original.

After preliminary photographic documentation, three students (Melanie Brussat, Corey D’Augustine, and Kate Moomaw) researched the history of the installation and Nevelson’s intentions regarding its future care. They interviewed the original pastor who commissioned the work, the registrar at Pace Wildenstein Gallery, and current staff regarding past maintenance and current use of the chapel. St. Peter’s archives provided valuable information on the original commission and installation. During the course of investigation, the Conservation Center’s PEM data logger monitored the temperature and relative humidity within the chapel. Paint samples provided information on the original media and that of later re-painting campaigns.

Melanie Brussat used the new
Modular Cleaning Program designed by Chris Stavroudis to test aqueous recipes for cleaning the painted surfaces. Her preliminary research indicates that a mixture of water, buffered with glycine to pH 9.5, and sodium laurel sulfate provides a good place to start when future conservators undertake a full cleaning. Other tests included relaxing tented paint with local heat, injecting polyvinyl acetate and Acryloid B-67 under lifting paint, and filling losses with Acryloid B-67 bulked with micro-balloons, cellulose putty, and epoxy putty. Watercolor and acrylic paints tested well for inpainting these fills.

Kate Moomaw used the chapel as a case study to research larger questions of conserving public works by contemporary artists. She developed a rationale for treating the overpainted surfaces. After assessing Nevelson’s stated intentions for her works, the impossibility of removing the thick layer of re-paint without destroying the original surface, and the health and safety concerns of working in a public environment, she advocated a minimal approach to conserving the Chapel’s constructions. In her writing, she compared the chapel to Rothko’s Chapel in Houston and Matisse’s Chapel in St. Paul de Vance. This pilot study lay the foundations for a future conservation project by NYU students, while providing a rich terrain for investigating conservation problems posed by new media and artists that depart from standard methods of production.

—Glenn Wharton, Research Scholar in Museum Studies
Sanchita Balachandran ’03

I spent a wonderful year at the Straus Center for Conservation at the Harvard University Art Museums. Through the generous Baird Fellowship, I had the opportunity to travel to China to attend a conference in Dunhuang on the “Conservation of Sites on the Ancient Silk Road.” I will continue research I began at the Straus Center on Chinese wall paintings by consulting archives in France and England next year. This October (2004) I will return again to Abydos, Egypt, as part of the UPenn-Yale-IFA archeological team.

Sarah Barack ’03

My current Mellon Fellowship in the Objects Conservation Department at The Metropolitan Museum of Art focuses on the research problem I initially addressed in my second qualifying paper. Under the supervision of Lisa Pilosi*, and with the collaboration of Mark Wypyski* and Drew Anderson, I am examining the workshop practice of a late Gothic, southern German stained glass collective, called the Strassburger Werkstattgemeinschaft. In particular, we are looking at the treatment of the flashed glass, or glass consisting of one colored layer and one colorless. When the colored side of the glass is abraded or etched, only the colorless glass remains. In this manner, sophisticated color compositions can be achieved with one piece of glass. Contemporary glass artists use a sand-blasting machine or hydrofluoric acid, the only acid known to etch modern glass, to remove this colored layer. Medieval glass workers commonly abraded these surfaces mechanically to remove the unwanted color.

The Strassburger Werkstattgemeinschaft, on the other hand, appears to have possibly etched their flashed glass with acid. However, hydrofluoric acid only became widely known in the late eighteenth or early nineteenth-centuries. The question remains then, how did these glass workers etch their glass? In the hopes of gathering evidence towards an answer to this query, our project will include several experimental acid trials, to be conducted on sample glass made to reflect the Medieval stained glass composition. Other aspects of the project include the study of this group of artisans, which has required the translation of many German texts. So in addition to digging out my qualifying paper notes, I have also dusted off my German language workbooks. Overall, I hope this year will be an exciting synthesis of new information and previous academic efforts.

Jeanne Brako ’02

I am currently the Curator at the Fort Lewis College Museum, Durango, CO. I also served as project manager for “The Jewelry of Ben Nighthorse,” one of the Grand Opening exhibitions for the new National Museum of the American Indian in Washington, DC. Ten Native American students from Fort Lewis College’s museum, library and archives internship program were sponsored to attend NMAI opening week events. Students interested in internships at Fort Lewis College should contact me at (970) 382-6980 or by sending me an email at brako_j@fortlewis.edu.

Esther Chao ’01

This last year I accepted a permanent position as Assistant Conservator at the Peabody Museum of Archaeology and Ethnology at Harvard University. I also found myself making several trips to Asia. In June 2004, I traveled along the Silk Road visiting archaeological sites in Xinjiang, the western most reaches of the Great Wall, the Dunhuang caves in Gansu, mosques and Tibetan monasteries in Qinghai, and the Terracotta Warriors in Xi’an, as well as getting a taste of the Uyghur, Kazakh, and Mongol cultures in these remote areas.
In December, I had the opportunity to go back for a month to learn about archaeology, museums, and conservation in China. This included participating in a full-coverage regional survey in Shandong, travelling down the Yangtze through the Three Gorges watching the sites and homes that will become submerged, talking with Chinese archaeologists about their projects, and seeing some amazing recently salvaged objects still being documented and catalogued.

Complementing visits to World Heritage Sites such as the Dazu buddhist rock carvings in Chongqing, I also met with several museum officials throughout the country to see and discuss the state of object preservation in provincial, regional, and city museums in China. The most exciting part of the trip, however, was learning about the current conservation work in China. This involved meeting the conservation scientists and restorers of the recent Sanxingdui find (c. 2800–800 BC) in Sichuan, which included very large bronze objects. In Xi’an, I was able to visit the Terracotta Warrior and Horses of Qin Shihuang again, speak to the conservators, and see the results of the incredible electron-beam polymerization treatment they are accomplishing (in collaboration with the Bavarian State and ICOMOS) to stabilize the polychrome qi-lacquer on the warriors. After leaving China, I stopped in Taipei to meet with conservators at the National Palace Museum and discuss plans for renovating their storage facilities.

From this trip, I am encouraged to learn that there are a lot of opportunities in China for exchanges and collaborative projects in archaeology and conservation. I hope that this will be a possibility in the near future.

Suzanne Deal Booth ’84

On March 24, 2004, California Governor Arnold Schwarzenegger appointed Suzanne Deal Booth to the Board of the California Cultural and Historical Endowment.

The Endowment, which is a division of the California State Library, was created to administer the Proposition 40 funds dedicated to preserving historic and cultural resources, i.e., the “acquisition, development, preservation, and interpretation of buildings, structures, sites, places, and artifacts that preserve and demonstrate culturally significant aspects of California’s history

Conservation Short Courses

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<td>January 13–14, 2004</td>
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<td>Short Course on Archeological Field Conserv</td>
<td>Kent Seversen*</td>
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Conservation Workshops

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Sandra Sardjono* uses potassium iodine to test for an unknown during the Spot Testing Workshop held at the Center, summer 2004.
and for grants for these purposes.”

Approximately $128 million will be available to government entities and non-profit organizations through a competitive grant application process.

Monica Griesbach ’04
I am in Florence working for Roberto Buda, a private panel paintings specialist. We work at the Uffizi during the mornings and at his studio in the afternoons. Also, I will be spending the month of May in Maastricht at the SRAL, a paintings conservation research and teaching institute, focusing on the structure of panels. I plan on returning to New York in early July.

Joyce Hill Stoner ’73
As Vice President for IIC, I’d like to encourage all co-alums of the NYU-IFA-CC to be sure to JOIN IIC. If you are already a member, please be sure to seek FELLOW status if you have been out in the field for some time as we need to keep up our international communications. The latest IIC congress in Bilbao, Spain (September 2004, focusing on contemporary art) was truly superb, with many stellar grads in attendance. Congrats to current IFA CC student Kate Moomaw who presented an excellent talk on Marcel Duchamp’s Why Not Sneeze, Rose Sééavy?

Judy Fox ’84
I will be showing at P.P.O.W. in New York City in February of 2005. For more information on the show, as well as P.P.O.W., please visit their web site at www.ppowgallery.com. I’ll also be featured in an ArtNews article in December. Plus, my work was hugely influenced by my broad studies of art history and technology at the IFA and the Conservation Center. In the past I’ve been invited to do a technique (slide) presentation for the lunch lecture series.

Sandhya Jain ’04
Sandhya Jain returned last November (2004) after successfully completing her Fulbright Scholarship in India. She is living in New York City and working for private conservators, small museums, and private clients. Her projects include collection surveys, treating works on paper and conserving painted textiles of South Asian and Islamic origin. She would like to thank the Conservation Center and especially Michele Marincola* and Peggy Ellis* for their guidance and support in completing her degrees.

Joanne Klaar
Joanne Klaar had her first co-authored paper, “Theorem Paintings: Potential Treatment Options,” published last Spring in the American Institute for the Conservation of Historic and Artistic Works Textile Specialty Group Postprints from the 2003 Annual Meeting in

R. van Grieken and K. Janssens, Eds. In May 2005, she will present a poster at the Architectural Paint Research in Building Conservation conference at the National Museum, Copenhagen, Denmark, entitled “The Conservation Treatment of Graining at the Maria Mitchell House, Nantucket, Massachusetts.” Ms. Klaar is currently spending her Fourth Year Internship at the National Gallery of Art in the Paintings Conservation lab. She is also on the Board of the Washington Conservation Guild as Intern Coordinator.

Michele LiCalsi ‘89

Michele LiCalsi graduated from New York University’s Institute of Fine Arts where she received her M.A. in art history and art conservation. She has enjoyed a longstanding career as an artist, art conservator and teacher. Michele studied painting and drawing at the New York Academy of Art, National Academy of Design School of Fine Arts, Art Students’ League, and the Borgia Atelier. Michele is an artist working in the figurative tradition with a specialty in portraiture. She teaches fresco, oil and acrylic painting, drawing, and stained glass at a variety of schools including the Institute of Fine Arts Conservation Center, Pratt Institute, National Academy of Design School of Fine Arts, and the Trevor Day School.

She has been conservator of frescoes at the Parma Cathedral, Italy and conservator of archaeological objects in Sardis, Turkey. In the U.S. she has conserved eighteenth-century reliefs by Clodion at the Metropolitan Museum of Art, and the Culin and Egyptian collections of The Brooklyn Museum of Art.

To expand her craft, she has traveled throughout Europe studying the Old Masters. Her educational and professional background has provided her with a broad range of knowledge and skills. Her art reflects the deep influence of the work of these great artists.

Congratulations to Ellen Pearlstein*, who, after 14 years of teaching at the Conservation Center, will be departing New York this spring to begin her full-time position on the faculty of the newly emerging graduate training program dedicated to archaeological and ethnographic conservation, co-offered by UCLA and the Getty Conservation Institute. Ellen has been a fundamental part of the objects conservation curriculum and an inspiring role model to her many students. In addition, Ellen has served as part of two curriculum review committees, most recently as chair of the 2004-5 core curriculum committee. Her dedication, energy, and breadth of knowledge are an inspiration to us all, and will be sorely missed!
Jilleen Nadolny '94

I am now preparing for my third semester teaching in the Conservation Training program at Oslo University in Norway (Spring 2005) and am participating in designing the MA program now, which is obviously a big challenge (and still commuting from Paris to Oslo 1 week per month). I will be presenting papers in Munich in March 2005 for the conference “Separating Layers – Layer Separation: Examination and Consolidation of European Sculpture Polychromy” (organized by the German Federation for Restorers) and at the ICOM-CC meeting in the Hague (September 2005) in the History and Theory session, which should both be published.

Nina Owczarek

Over the summer 2004 I worked at the Corcoran Museum of Art. The museum is planning to build a new wing designed by Frank Gehry. In preparation for the construction, they made plans to travel their strong American paintings collection. The frames for these paintings are being treated in order that they travel safely. My project involved two of these frames. The first was the frame for Thomas Cole’s *The Return* (1837), which

continued on page 20

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Be Careful What You Wish For

Last July, I made what seemed (at the time) to be an impetuous bet with Dr. Baer: if my Red Sox advanced further in the playoffs than his Yankees, he would wear a Nomar Garciaparra jersey. If the Yankees prevailed, I was to wear a hated Jeter shirt. History was made when the Red Sox not only defeated the Yankees in the postseason, but also won the World Series! Despite some last-minute wrangling to pose in a Cubs jersey, Norbert was a very gracious supermodel. And spring training approaches!

—Maura McGurk

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Caitlin O’Grady ‘04

I completed my fourth year graduate internship working with both Nancy Odegaard at the Arizona State Museum (ASM), University of Arizona, and Gretchen Voeks at the National Park Service Western Archaeological and Conservation Center (NPS WACC), and graduated from NYU in September 2004. During my internship, I worked on the Save America’s Treasures Pottery Project at ASM, as well as objects from a variety of national parks at NPS WACC. Presently, I am a Ph.D. student in the Department of Materials Science and Engineering at the University of Arizona in the new Heritage Conservation Science program. My current research includes analysis of Hopi Yellow Ware ceramics. I am very excited to be a part of this new program and stay in sunny Arizona for a few years.

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Jilleen and Chloé, 2 1/2.
125 Most Common Things That Can Get Cultural Property, Listed in Alphabetical Order:

Based on Russell Baker’s 1986 op-ed article from *The New York Times*, “The Depth of Fashion: The 125 most publicized things that could get you, listed in alphabetical order,” here is Dr. Baer’s version from his 1987 course handout:

1. Acid rain
2. Architects
3. Archivists
4. Artists
5. Autoxidation
6. Beer
7. Bird droppings
8. Bombs
9. Breakage
10. Bronze disease
11. Budget cuts
12. Candle soot
13. Carbonyl sulfide
14. Carpenter ants
15. Carpet beetles
16. Cats
17. Chemical preservatives
18. Chemists
19. Cigarette smoke
20. Conservators
21. Corrosion
22. Cultural revolution
23. Cupidity
24. Curators
25. Cyclones
26. Damp climate
27. Dams
28. Dealers
29. DEAE
30. Developers
31. Dictators
32. Dogs
33. Dust
34. Earthquakes
35. Embrittlement
36. Ethylene oxide
37. Exhibitions
38. Facadism
39. Father time
40. Faulty smoke detectors
41. Feet
42. Fingerprints
43. Fires
44. Floods
45. Formaldehyde
46. Fomric acid
47. Foxing
48. Framers
49. Freeze-thaw
50. Fund raising
51. Graffiti
52. Genealogists
53. Grave robbers
54. Hammers
55. Hands
56. Heat
57. Humidity
58. Hurricanes
59. Iconoclasts
60. Inherent vice
61. Kids
62. Librarians
63. Lightning
64. Linings
65. Loan shows
66. Looters
67. Lunatics
68. Maids
69. Mold
70. Mother nature
71. Movers
72. Mud slides
73. Museum directors
74. Museum guards
75. Nitrogen oxides
76. Oxalic acid
77. Ozone
78. Painters
79. Pigeons
80. Plasticizers
81. Plexglas
82. Patches
83. PVA
84. Red Guards
85. Red rot
86. Restorers
87. Riggers
88. Salts
89. Salvors
90. Sandblasting
91. School children
92. Shellac
93. Silverfish
94. Soccer fans
95. Soluble nylon
96. Sonic boom
97. Spiked-heels
98. Steam pipes
99. Stress
100. Stupidity
101. Sulfur dioxide
102. Sunlight
103. Syzygy
104. Television lights
105. Tension
106. Termites
107. Terrorists
108. Theft
109. Thiobacillus
110. Tourism
111. Treasure hunters
112. Trustees
113. Tsunami
114. Vandalism
115. Varnish
116. Vibration
117. Vines
118. Visitors
119. Volcanoes
120. Volunteers
121. War
122. Water
123. Wind
124. Xenophobia
125. Zealots

No. 126: Rubberbands
Professor Katsumi Kitada of the Department of Fine Arts, Hiroshima City University, Japan, gave a lecture and a demonstration (above) this fall on traditional Japanese painting and gilding techniques. Erin Jue (upper right) applies a square of silver leaf.

Rebecca A. Rushfield ’80
I recently co-chaired (with Pat Griffin) the general session of the annual AIC meeting, which focused on the cleaning of works of art. We are now working to put those papers together for an issue of the JAIC. Currently, I’m editing for publication the presentations of two recent symposia on the future of painting materials, which were organized by Albert Albano, Executive Director of the Intermuseum Conservation Association. In addition, I’m involved, in a volunteer capacity, with SAFE (Saving Antiquities for Everyone). SAFE is a coalition of professionals in the communications, media, and advertising industries working together with experts in the academic and museum communities, to increase public awareness of the importance of preserving cultural heritage worldwide. For more information, please visit our web site at www.savingantiquities.org.

Paul M. Schwartzbaum ’72
Paul M. Schwartzbaum lives in Venice with his wife Sandra and two children Amparo, 14, and Michelangelo, 9. Since 1987 he has been the Chief Conservator of the Solomon R. Guggenheim Museum commuting among Venice, New York, Las Vegas, and Bilbao; and also the Technical Director of International Projects, thus working on the design and construction of the various Guggenheim Museums, Bilbao etc.

Recently, he served as the Chief Technical Consultant and Chief Conservator for the construction of the Malaga Picasso Museum that was opened by the Picasso family and the King of Spain in October of 2003.

Previously (1976–1987) he was the Chief Conservator/Restorer of ICCROM, the International Centre for Conservation, Rome; served on the Vatican Supervisory Commission for the Res-
The Conservation Center is fortunate to have many cooperative relationships with various museums and agencies throughout the tri-state area. These groups provide select projects for our treatment classes which allow our students the opportunity to work on cultural artifacts from a wide range of collections. In return, our partners receive conservation assessments, treatments, and reports that contribute to their collections research and care. Over the past four years the Conservation Center has had a working relationship with the Historic House Trust of New York. Working with Nahn Tseng, appropriate projects have been selected for study in the advance treatment course Conservation in the Built Environment—selected for their teaching value to the students and their potential of being completed within a semester’s time frame. Houses that have served as subjects of our class include the Merchant House in Greenwich Village and the Van Cortlandt House in the Bronx. The Van Cortlandt House Museum is one of nineteen house museums of the Historic House Trust of New York City. It is New York City’s first public house museum and has been in operation by The National Society of Colonial Dames in the State of New York since 1897. At the Van Cortlandt House our students have worked on eighteenth-century locks, wooden eagle sculptures, decorative sandstone keystones, and most recently late eighteenth/early nineteenth-century wallpapers.

On February 10, 2004, a group from the National Society of Colonial Dames, New York Chapter, visited the Conservation Center to view the recently uncovered eighteenth and nineteenth-century wallpapers from the dining room of the Van Cortlandt House Museum. The wallpapers had been obscured since the mid-nineteenth century when the room was remodeled and the original walls were encased in the framing for newer, plaster walls. In 2003, while investigating an ongoing, and worsening, structural problem, HHT architectural conservators Nahn Tseng and Christine Djuric removed a portion of the later plaster walls. As the plaster was removed, both conservators and Van Cortlandt House curator, Laura Correa, were surprised and delighted to discover the wallpapers in place on an exterior wall. Mice and longstanding moisture problems had taken their toll on the papers but a substantial amount of wallpaper was intact. Only the outermost paper, a lacy, floral design in white on a background of sky blue was visible.

In the fall of 2003, conservation student Lauren Fly and art history student Lisa Tannenbaum studied the wallpapers. A loosely attached section of wallpaper containing multiple layers was removed and treated at the Conservation Center. When separation was complete, the number of wallpapers and borders totalled nine, representing seven wall finishes predating the subsequent plaster wall of c.1845. The wallpaper styles, method of manufacture, and materials were studied to determine the possible country of origin and dating. Research revealed that the wallpapers are excellent examples representing the types of papers one would expect in the United States in the late eighteenth and early nineteenth century, including papers which may have been imported, as well as papers which are typical of American-made wallpapers.

The Colonial Dames were given a tour of the Conservation Center that culminated with a presentation of the wallpapers and the resulting research. The group was impressed with the findings and pleased to have this additional information for a re-interpretation of the dining room in the coming year.

—Shelley Sass, * Program Coordinator
Kent Severson '85
Since returning from Turkey in 1998, I have been working in private practice, with my center of operation in Boston, Massachusetts. Major clients include the Boston Museum of Fine Arts, The Rhode Island School of Design Museum, and Dumbarton Oaks. Like many in private practice, I find myself working on a wide variety of materials, ancient to modern, but the majority of my projects involve Greek and Roman antiquities.

By doing contract work during the winter, I manage to keep my summers free for archaeological projects. I am Senior Field Conservator for the NYU Aphrodisias Excavations and one of several consulting conservators at the Harvard/Cornell project at Sardis. Increasingly, I am spending more time working with built structures, such as the Bouleuterion and Temple of Aphrodite at Aphrodisias, and the Marble Court at Sardis, but I still find time to treat quite a few smaller objects, like sculptures, coins, ceramics and mosaics. I continue to supervise students on the sites, many from the NYU training program and to that end, I have developed a short course in archaeological field conservation, given at the Conservation Center each spring, to help prepare newcomers for their summer work on the sites.

Karen Elise Thomas '04
From September 2003 through July 2004 I was fortunate to complete my fourth-year internship in the painting conservation studio at the Metropolitan Museum of Art. I was pleased to continue to work under the guidance of Dorothy Mahon*, under whose supervision in 2002–2003 I treated a fourteenth-century Aragonese altar-piece at The Cloisters. (The retable depicting St. Anne with Virgin and Child will be installed in the Late Gothic hall of The Cloisters in the near future, so keep an eye out for it on your next visit to The Cloisters!) I was lucky to work on a large variety of paintings at the MMA as well as a wide range of treatments, from tear repair to extensive retouching to assisting with checking paintings for incoming and outgoing exhibitions. It was a wonderful ten months and I enjoyed not only the work but getting to know everyone in the department. At the same time I also worked for Jenny Sherman* and Ellen Pratt* at Sherman & Pratt Studio where I assisted with projects as various as an on-site treatment in a fabulous NYC brownstone to a Renaissance panel painting to modern American works.

My focus had to change a bit at the end of my internship as I had reached the extremely uncomfortable final stages of a twin pregnancy. The morning of September 2, 2004 our sons, Felix and Jasper, arrived—quite a bit earlier than expected, but healthy and adorable. Burton and I are enjoying the challenge of taking care of two babies at once and I look forward—hopefully soon!—to putting my newly minted degree to use in the conservation world.
The Conservation Center is pleased to announce that we have successfully completed the match to the Andrew W. Mellon Foundation Challenge Grant, thus creating a nearly $3 million endowment fund for student fellowships. Through the generosity of CC (listed below) and IFA alumni, as well as from friends of the Center, we were able to raise $265,000 in just a few short months. We are deeply grateful to those who contributed to this campaign.

In particular, we would like to acknowledge Suzanne Deal Booth* for matching each CC alumni contribution with a $100 donation and Larry Shar from Julius Lowy Frame and Restoring Company for his donation and fundraising efforts on behalf the Conservation Center. Other contributors to the Mellon include:

An Exciting New Initiative

We are also delighted to announce that the Mellon Foundation has approved a $1.4 million grant to the Conservation Center, to be matched by $1.4 million within three years, to establish an endowed professorship in conservation science. We look forward to the addition of this new faculty member to the Center and are optimistic that we can meet this challenge.

Patrons of the Conservation Center

The Conservation Center gives its heartfelt thanks to the following individuals and organizations whose generous contributions and past and present support enable us to continue to educate and train students for their careers in conservation.

Finally, we would to acknowledge the following institutions and individuals for kindly donating and/or lending artworks for treatment by the students at the Center.

If you would like additional information on the Mellon initiative or inquire about how you can help to support the Conservation Center and its students, please contact Anuja Butala, Assistant to the Chairman for Administration and Public Affairs, at 212-992-5888 or by email at anuja.butala@nyu.edu.
## Conservation Center Faculty 2004–2005

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Affiliations</th>
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</thead>
<tbody>
<tr>
<td>Michele D. Marincola*</td>
<td>Sherman Fairchild Chairman and Professor of Conservation, Conservation Center; Conservator, (part-time), Sherman Fairchild Center for Objects Conservation at The Cloisters, The Metropolitan Museum of Art, New York, NY; Conservation Consultant, Villa La Pietra, Florence, Italy</td>
</tr>
<tr>
<td>Norbert S. Baer</td>
<td>Hagop Kevorkian Professor of Conservation, Conservation Center, New York, NY</td>
</tr>
<tr>
<td>Margaret Holben Ellis*</td>
<td>Professor of Conservation, Conservation Center; Director, Thaw Conservation Center, The Morgan Library, New York, NY; Conservation Consultant, Villa La Pietra, Florence, Italy</td>
</tr>
<tr>
<td>George Bisacca</td>
<td>Conservator, Sherman Fairchild Paintings Conservation Center, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Jean Dommermuth*</td>
<td>Paintings Conservator, New York, NY; Conservation Consultant, Villa La Pietra, Florence, Italy</td>
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<tr>
<td>Leslie Ransick Gat*</td>
<td>Objects Conservator, New York, NY</td>
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<tr>
<td>Ellen Howe</td>
<td>Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Nora Kennedy</td>
<td>Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Judith Levinson*</td>
<td>Conservator, Department of Anthropology, American Museum of Natural History, New York, NY</td>
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<tr>
<td>Dorothy Mahon*</td>
<td>Acting Conservator in Charge of the Paintings Conservation Dept., The Metropolitan Museum of Art, New York, NY</td>
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<tr>
<td>Christopher W. McGlinchey</td>
<td>Conservation Scientist, Dept. of Paintings Conservation, Museum of Modern Art, New York, NY</td>
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<tr>
<td>Dianne Dwyer Modestini</td>
<td>Conservator, Kress Program in Paintings Conservation, Paintings Conservator, New York, NY</td>
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<tr>
<td>Linda Nieuwenhuizen</td>
<td>Objects Conservator, Long Island City, NY</td>
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<tr>
<td>Ellen Pearlstein*</td>
<td>Conservator of Objects, The Brooklyn Museum of Art, Brooklyn, NY</td>
</tr>
<tr>
<td>Shelley Sass*</td>
<td>Architectural Conservator; Program Coordinator, Conservation Center, New York, NY</td>
</tr>
<tr>
<td>Deborah Schorsch*</td>
<td>Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, NY</td>
</tr>
<tr>
<td>Jennifer Sherman*</td>
<td>Paintings Conservator, New York, NY</td>
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<tr>
<td>Jack Soulantian, Jr.*</td>
<td>Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art; Conservation Consultant, Villa La Pietra, Florence, Italy</td>
</tr>
<tr>
<td>Richard E. Stone</td>
<td>Senior Museum Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, New York, NY</td>
</tr>
<tr>
<td>Glenn Wharton</td>
<td>Research Scholar in Museum Studies and the Conservation Center of the Institute of Fine Arts, New York University, New York, NY</td>
</tr>
<tr>
<td>George Wheeler*</td>
<td>Director for Conservation Education and Research, Columbia University; Research Scientist, Dept. of Scientific Research, The Metropolitan Museum of Art, New York, NY; Conservation Consultant, Villa La Pietra, Florence, Italy</td>
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Members of the Conservation Center community have had a long-standing relationship with The American Institute for Conservation of Historic and Artistic Works (AIC). Both AIC and the conservation program here at NYU originated in the early 1960s as conservators in North America worked to promote fine arts conservation from a back room craft to a well-defined professional discipline. AIC began as a special group of the International Institute of Conservation and was known as IIC-AG. In 1961, its first annual conference was held in New York with activities at the Duke House. Over the years, the CC community, including students, faculty, and graduates, has maintained an active role in AIC. And due to the generosity of the Gutmann grant, all of our students have joined. The following list gives an idea of our wide range of participation in AIC.

- Nora Kennedy, Fellow, has been extremely active with activities ranging from membership on several committees, program chair, and associate editor for photography for JAIC
- Nica Gutman currently Chair of the Painting Specialty Group and participates on the Education & Training committee
- Shelley Sass*, Fellow, has served as a member of several committees and task forces, as one of the first members and Chair of Architecture Specialty Group, and as Director of the Board
- Michele Marincola* and Ellen Pearlstein* have served as Co-Chairs of the Objects Specialty Group

And some of our community have not only volunteered their time and service to AIC but have also been recognized for their contributions by receiving AIC awards, including Peggy Ellis*, Fellow, who has not only received the Sheldon & Caroline Keck Award (2003) but also received the Rutherford John Gettens Merit Award in 1997. Larry Majewski, Fellow, was President of AIC (1970-72) and became an Honorary Member in 1987.

In addition to membership and attendance of the annual conference, several of our students have received Stout grants from AIC and presented papers for the general conference or specialty groups. Other students have presented posters on their projects for the poster session, including Kate Moomaw who received a Stout grant to attend the IIC Bilbao conference in September 2004. Many of our students have attended conferences and presented papers or posters including Sarah Barrack*, Beth Edelstein*, Sandhya Jain*, Kristi Dahm*, and Caitlin O’Grady* to name a few.

We look forward to continued NYU participation and contributions to AIC.
The Gates
Central Park, New York 1979–2005
by Christo and Jeanne-Claude

Photography by Kevin Martin in and around the 79th Street entrance to Central Park, across from the IFA.
From the Vaults...

Can you identify the individuals in this photo?
This photograph was taken on October 17, 1962 during a visit to the Institute of Fine Arts’ Conservation Center, then in the basement of the Duke House — 20 plus years before the move to its current location at the Stephen Chan House. If you’re not sure, keep guessing — you’ll find the answers in Newsletter 15!

DONATE TO YOUR PROGRAM TODAY!

CONSERVATION CENTER  INSTITUTE OF FINE ARTS  NEW YORK UNIVERSITY
14 East 78th Street  NYC 10021

Enclosed is my gift of: □ $100  □ $250  □ $500  □ other: __________

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CREDIT CARD #: ___________________________ EXPIRATION DATE: __________

SIGNATURE: ____________________________________________________________________