Dear Alumni, Friends and Colleagues,

Another academic year came to a satisfying close this May with the graduation of nine students from the Conservation Center (see page 17) and the successful completion by the Class of 2011 of their first year in the new curriculum. The redesigned core curriculum is in place, with updated courses in material science and the technology and structure of artworks, as well as new introductory classes in preventive conservation and conservation materials and practice, and is undergoing the scrutiny of both faculty and students. Inevitably there will be tweaking to refine and update the courses, but student evaluations are very positive about the advantages of the new program. Many thanks are due to our faculty, both full-and part-time (see pages 20-21), for their hard work and dedication in making the changes.

This April the Conservation Center hosted the annual student conference of the Association of North American Graduate Programs in Conservation of Cultural Property (ANAGPIC). Thanks to our staff and students, we held a fantastic event, full of excellent student papers from all of the programs, two days of unforgettable parties, and a superb final morning of talks by professionals on the topic of preserving destruction. For a more detailed account of the conference, see fourth-year student Aimée Ducey’s article on page 9.

We’ve had a lively series of lectures and workshops this year, thanks to support from the Samuel H. Kress Foundation and other sponsors. Anne van Grevenstein-Kruse, Director of the Limburg Conservation Institute in The Netherlands, delivered the annual Kress Lecture in Paintings Conservation in November. Entitled “The Restoration of the Oranjezaal, Huis ten Bosch: Restoring a Lost Spatial Unity,” her lecture elucidated the challenges of treating large-scale paintings in an occupied palace.
Dr. Ashok Roy returned to the Conservation Center this May for a week-long workshop focusing on cross section analysis. In addition to holding tutorials in section preparation and analysis, Dr. Roy gave three public lectures at the IFA on technical studies at the National Gallery in London that included cross section analysis as part of their methodology. Mid-career seminars and workshops in summer 2007, co-sponsored by the American Institute for Conservation, included “The Chemical Microscopy of Art and Artifacts: McCrone Research Institute Certified Course for Conservators and Art History Professionals” and “Conservation of Stained Glass” by Drew Anderson and Lisa Pilosi. The Conservation Center was also delighted to host workshops during the school year for students that ranged from inpainting techniques taught by Suzanne Siano and Tony Sigel to polarized light microscopy by Dr. Melanie Gifford.

Visitors to the Conservation Center this summer may be surprised to find that we have temporarily shifted quarters to the Duke House while our own Stephen Chan House undergoes necessary restoration to the façade. In addition to the replacement of flashing details at the upper levels and repointing, we will be water-washing the early 20th-century limestone north façade and removing traces of dead ivy. We expect that the work will continue into the early fall, although all noisy and dusty labor is scheduled for completion by the week that classes begin in late August.

Fundraising efforts have once again been extraordinarily successful, with nearly $3 million raised in the past year. Although a full report by Anuja Butala is enclosed on page 22, I want to select a few highlights here. I am particularly grateful to the Eugene E. and Clare V. Thaw Charitable Trust for endowing a chair in paper conservation, and am so pleased that Peggy Ellis’ is its first occupant. The NEH awarded over $245,000 to support new coursework and student fellowships in the field of modern and contemporary art conservation, an area in which the Conservation Center has focused recent efforts. In memory of Mario Modestini, beloved teacher and paintings conservator extraordinaire, a generous fellowship to support students studying the conservation of Old Master paintings at the Conservation Center was inaugurated. And lastly, our Institute of Fine Arts 75th Anniversary Appeal raised more than $25,000 from Conservation Center alumni. I am deeply grateful to each of you for this extraordinary response, and hope that you will consider giving once again—or indeed for the first time!—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.

As you may have read in earlier e-mail reports, I have agreed to serve in 2008-2009 as Interim Director of the Institute of Fine Arts, as we continue the search for a new director. Please do stay in touch with me, however—I will only be across the street!

With best regards to all,

Michele Marincola
Interim Director, IFA
Sherman Fairchild Chairman and Professor of Conservation
Center Faculty Assist in Institute Transition

As many of you know, the Institute of Fine Arts is looking for a new director to replace Dr. Mariët Westermann, who took a larger role at the University as Vice Chancellor for Regional Campus Initiatives. The Institute’s search has been active and wide-reaching, but will continue into the 2008 – 2009 academic year. With this in mind, it was decided that the interests of the IFA and University would be best served by the appointment of an interim director who would remain in the role until the arrival of the next director. The Institute faculty agreed and unanimously recommended that our own Chairman, Michele Marincola, be appointed to the post. You may remember that she served as deputy director along with Priscilla Soucek over the past year. The President and Provost of NYU accepted the nomination and Michele commenced her tenure as Interim Director of the Institute of Fine Arts on June 1, 2008.

With Michele taking the reins over at the Institute, an acting chairman was needed for the Conservation Center. Professor Hannelore Roemich has kindly agreed to step in as Acting Chairman. Hanne brings many years of administrative acumen to this position, and we have every confidence that she will do an excellent job. The Center is particularly grateful to her for taking on this extra responsibility so early in her tenure at NYU.

Margaret Holben Ellis* Named the Eugene Thaw Professor of Paper Conservation

This past spring Margaret Holben Ellis was named the Eugene Thaw Professor of Paper Conservation, thanks to a generous gift from the Eugene V. and Clare E. Thaw Charitable Trust.

Eugene Thaw, co-author of the four-volume catalogue raisonné of Jackson Pollock’s oeuvre, is a distinguished philanthropist with a long-held interest and love of works of art on paper. The Center is pleased to be the recipient of his support.

A distinguished scholar in the conservation of prints and drawings and 20th-century materials and techniques, Peggy has taught at the IFA since 1987 and served as Sherman Fairchild Chairman at the Conservation Center from 1987-2002. She also serves as conservation consultant to NYU’s Villa La Pietra in addition to her part-time post as director of the Thaw Conservation Center at the Morgan Library and Museum.

Peggy’s extraordinary commitment to conservation practice and education is an inspiration. She is a brilliant teacher and mentor. In her term as Chairman of the Conservation Center, she put our program on the map. We cannot think of a more appropriate person for this Professorship.

Revealed from the Vaults

Perhaps we are being too easy on our readers this time around since Larry Majewski is once again featured in our “From the Vaults...” series! However, we couldn’t pass up this opportunity to feature: 1) our new facilities and home at the Stephen Chan House, and 2) a quiet mug for the camera!
Chinese Painting Conservation Training
by Grace Jan

After graduating in 2007 from the Conservation Center, I began a post-graduate fellowship abroad in China to study the conservation of Chinese paintings. I completed the first four months of my fellowship at the Shanghai Museum and am currently at the Palace Museum in Beijing, after which I will return to the Shanghai Museum.

I first began to specialize in Chinese paintings during my last two years of graduate study when I trained with Sondra Castile in the Asian Art Conservation Studio at The Metropolitan Museum of Art (MMA). The museum helped to lay a strong foundation in the basic knowledge and use of various tools, brushes, measurements, and mounting techniques on which to build a more advanced level of conservation training. I feel that the opportunity to study in China came at the most appropriate time because it enabled me to pursue advanced training and broaden my experience beyond the MMA.

My first objective in going to China was to be part of a larger mounting studio than exists in the U.S., where I could study under the instruction of multiple Chinese painting conservators and work alongside other pupils pursuing a similar career path. The Shanghai Museum follows the traditional approach for training students, which resembles a master/apprentice teaching model. I greatly benefited from the concentrated attention of one teacher and am particularly grateful to Ms. Zhu Ping Fang, head of the conservation studio, for her daily commitment to teaching. In addition to studying with Ms. Zhu Ping Fang, I also worked under the guidance of five other teachers and with a fellow trainee from the British Museum in London. Unexpectedly, I was able to learn conservation treatment approaches not only from China, but also from Europe. The presence of many colleagues created
a stimulating environment for learning various mounting techniques and discussing issues related to the conservation of Chinese paintings. I found that each teacher had his/her own style and I was able to observe and learn from each one’s particular strengths.

My second goal was to focus on practicing the fundamental techniques used in mounting Chinese paintings and to continue to develop my hand skills. In the past, Chinese painting conservators who trained in a museum setting typically spent three years learning to remount new paintings in order to master their basic hand skills before they were allowed to work on old paintings. In a similar approach, I was given a few new paintings and had to make models of standard formats: a mounted framed painting; one-color mount and two-color mount hanging scrolls; a hand scroll; and a folding album. I was able to review techniques such as: paste making, cutting and tearing paper, brushing, pounding, backing and dying silk and paper, assembly of the painting and mount, and installation of top and bottom rods of the scroll. The opportunity to work on mounting multiple paintings from start to finish enabled me to improve my hand dexterity and set in memory the many complicated steps of each format.

In addition to working on new paintings, I also assisted with the conservation of old paintings painted on either paper or silk primary supports. I focused on techniques including: washing, backing removal, tear and loss repair, and inpainting. One of my favorite aspects of working on Chinese paintings is that it is primarily a wet process and in many ways reminds me of my early training in Western paper conservation, where water is very often the most useful for reducing discoloration and deterioration products, removing backing layers, and enabling precise mending of tears and losses. A Chinese treatment technique that I have found particularly interesting is the repairing of losses while the painting is still wet, using watery paste and wet paper infills, which are easily shaped and pared with a small blade or knife.

I quickly learned that the quality of the tools used is critical to the outcome of the work. I discovered that there are a variety of special Chinese mounting materials and tools that I had never seen (even at the MMA), such as traditional facing paper (xishui zhi), the water brush, paste brush, and a fatter version of the pounding brush. Here in China, I have been visiting workshops and supply shops to get a better idea of availability and cost and also to purchase needed supplies for the MMA’s lab. I soon realized that almost all the tools were no longer being produced and had to be special ordered. Even then good quality is an issue. I found that in
recent years the water brush has been replaced by the sprayer—commonly used in Japan and the West. Some Chinese conservators feel that the sprayer wets out paper more evenly than the brush does, but its replacement of the brush is also partly because the latter can no longer be purchased.

My transition to the Palace Museum in Beijing has given me the great opportunity to compare conservation approaches at the two most esteemed Chinese painting conservation studios in China. Indeed, hearing about the history of both studios from my teachers at each museum has been fascinating and, from a living history perspective, quite precious. I have learned that although Beijing is in the north, both studios stem from similar backgrounds and apply “southern” style techniques of mounting as opposed to “northern” style techniques. In fact, the traditional techniques and methods of Chinese painting conservation in both museums are not very different and have not changed much.

However, I have been able to note some distinctions and to observe a little of how both Western and East Asian conservation treatment approaches have influenced one another.

Besides working in the studio, I have had the unique opportunity to participate in the on-site restoration of Emperor Qianlong’s Lodge of Retirement in the Forbidden City, a joint project undertaken by the Palace Museum and the World Monuments Fund. In its final stage, large-scale wall and ceiling paintings that have recently undergone conser-
The conservators make sure the painting is unrolled in the correct alignment with the pasted grid on the ceiling. Right: Moving on to the north wall, it’s the same procedure, but less back breaking!

Glazing and toning the roof of the stage—a rather scary place...it’s rumored Grace said her last departing words already at the age of 28! After all the hard work, time was taken to feed the birds. (all photos courtesy of Grace Jan’)

...ivation treatment will be re-installed. The chance to be part of a project that requires the collaborative work between conservators from the U.S. and China has been especially rewarding and I have been able to contribute to the dialogue by serving as a translator.

Thus far, my study abroad has been one of my most rewarding experiences and I am grateful to those who have helped me on my path towards my professional goal to preserve the traditional techniques of Chinese painting conservation and to continue to bring these practices to future generations of conservators working in the U.S. Many thanks to the Conservation Center and to The Metropolitan Museum of Art for helping to make this opportunity possible and to the Samuel H. Kress Foundation, The Asian Cultural Council, and the Antonia S. Ranieri International Scholars Fund for helping to fund my project. □
Attendees to ANAGPIC included (left to right): Ellen Pearlstein, Academic Coordinator at the UCLA/Getty Program in Archaeological and Ethnographic Conservation, with Debra Hess Norris, Chair and Henry Francis DuPont Professor of Art Conservation at the University of Delaware Art Conservation Program, Winterthur, and Vice Provost for Graduate and Professional Education at the University of Delaware; Mary Oey with Michele Marincola.

Above left: Attendees to ANAGPIC also included (from left to right) Dr. George Wheeler, Research Scientist at the MMA and Director of Conservation for the Historic Preservation Program at Columbia University; Jonathan Thornton, Professor and Objects Conservator in the art conservation program at Buffalo State College; Richard Pieper, Adjunct Assistant Professor of Historic Preservation, and Norman Weiss, Adjunct Associate Professor of Historic Preservation, both at Columbia University; and Pete Dandridge, Objects Conservator at The Metropolitan Museum of Art; Above right: Conservation Center first-year students (left to right) Katie Sanderson, Joannie Bottkol, Amanda Holden, and Lisa Conte.
New York University Hosts the 34th Annual ANAGPIC Conference

by Aimée Ducey, Fourth-year objects conservation student

The 34th annual Association of North American Graduate Programs in Conservation of Cultural Property (ANAGPIC) conference was hosted this year by New York University’s Conservation Center. A record 185 participants attended the event, which was held at various locations around the city, including the Morgan Library and Museum, the Museum of Sex, and the Bryant Park Grill.

The student talks, held on Friday at the Morgan Library and Museum’s Education Center, demonstrated the breadth of conservation research being undertaken at the graduate programs in the United States, and the importance of this research to the field. As final presenter of the day, I was relieved to at last approach the podium, and proud to be among such a group of accomplished scholars. In addition to the satisfaction I received in presenting my research to a group of my peers, I am grateful for the experience of presenting at ANAGPIC. The close attention paid to me and to my classmates who presented that day by NYU faculty was invaluable to the quality of our talks. The experience was excellent preparation for future conferences and events.

Professor Norbert S. Baer conceived the topic for the professional day talks, “Preserving Destruction: The Conservator’s Role.” This theme accentuated the ever present but often understated goal of many conservation projects: the historical significance of destructive acts and the need to preserve them. The professional session, held on Saturday, was led by Dr. Baer and included talks by Sanchita Balachandran, Steven Weintraub, and Institute of Fine Arts’ professor of Islamic Art, Finbarr Barry Flood, on destroyed artifacts and monuments, acknowledging the difficult decisions conservators face when treating them.

Lest we forget, ANAGPIC is a wonderful social event as well. As a third-year student, I enjoyed seeing friends from the other programs whom I had made during internships or through the graduate school application process. The experience was excellent preparation for future conferences and events.

On Friday night a banquet was held at the Bryant Park Grill followed by a brief foray onto the makeshift dance floor. This dinner was an elegant and relaxed event during which we could discuss the ideas presented throughout the days’ talks. A special thank you must also be made to Anuja Butala, Eileen Hughes, and Kevin Martin for organizing a lovely, seamless conference. And of course to the students, faculty, and graduates of the CC who pitched in to make all the details come together. Finally, to Michele Marincola, whose many talents as a conservator, teacher, and organizer keep us all focused and inspired.
Clockwise from top left: Elizabeth Peña (on left), Director and Professor of the Art Conservation Department at Buffalo State College, with Suzanne Siano; Aaron Shugar, Assistant Professor in Conservation Science, and Judith Walsh, Associate Professor in Paper Conservation, both of the art conservation program at Buffalo State College; Amy Tjiong and Diana Johnson with Larry Putterman; Conservation students, graduates, and faculty take time from Friday night’s banquet at the Bryant Park Grill to pose for a group photo; Ron Spronk, Department Head and Professor of Art History, Department of Art, Queen’s University, and Steven Weintraub (on right).
Clockwise from top left: Dr. Hannelore Roemich (second from left) enjoys a break between presentations with our third-year students Jennifer Badger (far left) and Katie Patton, and our second-year students Lindsey Tyne (center), Amy Tjong and Melissa Gardner; The Conservation Center’s ANAGPIC speakers (left to right): Aimée Ducey, Diana Johnson, Anna Serotta, and Tara Hornung; Amy Tjong and Katie Patton share a good laugh, and a good drink (!) at the student-sponsored party at the Museum of Sex.

The following NYU students presented research papers and posters at the annual student conference.

34th Annual ANAGPIC Conference
April 17 – 19, 2008: The Conservation Center, Institute of Fine Arts, New York University

Aimée Ducey: The Conservation of Installation Art, Joseph Beuys’ Aus Berlin: Neues vom Kojoten
Tara Hornung, Anna Serotta, and Diana Johnson: The Challenge of Attribution: Technical examination of a bronze Ding

And from the 33rd Annual ANAGPIC Conference
April 26 – 28, 2007: Harvard University Art Museums, Straus Center for Conservation and Technical Studies

Alisa Eagleton*: The Conservation of a Baining Headdress
Jennifer Kim*: Jaime Davidovich’s Foam TV: An Interplay of Research, Interview, and Discussion to Determine Appropriate Treatment Avenues and the Acceptability of Replication

Posters
Melissa Buschey* and Erin Jue*: The Characterization of Three UV-Inhibiting Fixatives Used For Works of Art on Paper and Aimée Ducey: Replacement of Colored Plexiglas™ in Modern Sculpture

Conference papers and posters are available for viewing as PDFs on the official ANAGPIC website: www.ischool.utexas.edu/~anagpic/
Alumni Help Bring Armenian Art to the MMA

Abstracted from “A khatchkar stands in Manhattan” in The Armenian Reporter, July 5, 2008

Thanks to the efforts of a broad coalition of international organizations and museum professionals, including Institute Lecturers and Alumni Jack Soultanian, Jr.’77 and Helen C. Evans, The Metropolitan Museum of Art is the first museum in the United States to ever exhibit an Armenian khatchkar.

A khatchkar, or “cross-stone”, is a carved memorial marker typically found in Armenia. The khatchkar currently on display in the MMA’s “Mary and Michael Jaharis Galleries for Byzantine Art” is carved from basalt and weighs approximately 2,200 pounds. It is believed to be from the late 12th or early 13th century from the Lori province in the north of Armenia, near the border of modern Georgia. It is a special, long-term loan from the State History Museum of Armenia.

Dr. Helen Evans, Curator of Byzantine Art at the MMA, and an expert in Armenian art, had wanted to display Armenian art for some time. As it happened, upon returning from a visit to Paris, Jack Soultanian, Conservator at the MMA, mentioned to Dr. Evans that he had seen a khatchkar on exhibit in the Louvre Museum. This led the two on a quest to arrange for a khatchkar to be brought to the museum.

Jack and Dr. Evans made many inquiries and eventually, while visiting Armenia in December of 2007, they spotted this particular khatchkar peeking through the snow-covered landscape. Jack knew then that it was “love at first sight.” What makes this khatchkar so exceptional is that the carvings are three-dimensional rather than the one-dimensional commonly present on most khatchkars.

“We have the symbols of the four evangelists at the base representing the books. The symbol of St. Matthew, an angel’s head, is at the top, wearing a crown. St. Mark is represented on the left below as a fat lion’s face. At the bottom is St. Luke as the head of an ox. Above the horns of the ox, and beside the lion head is the profile of a large-eyed eagle, symbolizing St. John,” said Dr. Evans. She continued, “It’s very similar to the canon tables that one sees at the beginning of the Armenian gospels. So the whole becomes kind of a large sermon on how one achieves Christian salvation through the word, and the sacrifice, of Christ.”

Prior to its installation, Jack removed a small amount of surface lichen. This conservation effort, as with every aspect of this initiative, was done with the approval and consent of the State History Museum and government officials in Armenia.

It is to the credit of Mr. Ralph Minasian, President of the Hagop Kevorkian Fund, that The Metropolitan Museum of Art is able to exhibit such a fantastic work. The Kevorkian Fund provided funding for both the transportation and the final installation of the khatchkar in the gallery.

This fall, four more Armenian works, including manuscripts from the MMA’s own collection, will be installed in the Byzantine galleries, adjacent to the khatchkar. To coincide with the installation, on November 23, 2008, a special Sunday at the Met series of lectures, made possible by the Hagop Kevorkian Fund, will be held to celebrate the importance of Armenian medieval art and culture.
Investigations bridging the fields of art history, conservation, and conservation science are increasingly common. Yet the number of direct fora for exchanging such research remains limited. An international conference at Smith College in 2007, *Art of the Matter: Doing Technical Art History*, organized by Conservation Center alum Phoebe Dent Weil, highlighting the contributions of technical research in art history offered a unique opportunity to share and discuss interdisciplinary approaches to the study of sculpture and painting from a wide variety of chronological and cultural backgrounds.

David Bomford of the Getty Research Institute, who reintroduced the term ‘technical art history’ in regular parlance in the 1990s in a series of exhibitions at the National Gallery, London, delivered the keynote address. He traced the historical origins of such technical research on art to the seventeenth century and considered the goals and yields of this rapidly expanding area of research.

A full day of papers and posters presented recent technical research on sculpture and paintings in sessions chaired, respectively, by Michele Marincola and Jilleen Nadolny. K. Aslıhan Yener, Professor of Anatolian Archaeology at the University of Chicago, underscored the importance of incorporating materials analysis in archaeological excavation on a variety of recently discovered composite media objects from excavations at the second millennium BC palace at Alalakh (southern Turkey). The writer offered new studies on the preserved polychromy of ancient Roman marble statuary from Aphrodisias, Corinth, and elsewhere that are changing our aesthetics of classical sculpture. Francesca Bewer, Research Curator at the Straus Center for Conservation and Technical Studies at Harvard University Art Museums, explored how modern values attached to artistic technique can influence the study of works of art in her reconstruction of the possible direct casting of Ghiberti’s “Gates of Paradise” panels. Tony Sigel, Objects Conservator at the Straus Center for Conservation and Technical Studies, presented results of his on-going study of Bernini’s working techniques in terracotta focusing on a modello for the Fountain of the Moor in Piazza Navona. Ron Spronk, Department Head and Professor of Art History at Queen’s University described the benefits of communicating interdisciplinary studies to a wide variety of audiences in his research on Netherlandish diptychs. Anne van Grevenstein-Kruse emphasized the continued importance of teaching historic painting techniques in the training of conservators at the Stichting Restauratie Atelier Limburg in light of technical research. Tiarna Doherty described the frequently collaborative role technical research has in exhibitions on paintings at the J. Paul Getty Museum. And bringing the ever-present themes of permanence and mutability up to the present day, Robin Clark, Associate Curator of Contemporary Art at the Saint Louis Art Museum, discussed such concepts in the work of contemporary artist Julie Mehretu.

A persistent subdiscussion at the conference was the question: what exactly is ‘technical art history’? Some warmly embrace the term as an accurate characterization of the contribution of materials research into works of art, while others see it as evidence of still greater fragmentation in the study of art history. It should be remembered that both art history and conservation are, at their cores, disciplines of borrowed methodologies. The true contribution and significance of technical art historical research is to be judged not within a new subdiscipline but alongside all scholarship on a given subject.
Italian Art at La Pietra: Transatlantic Conversations
Part I by Jane Tylus, NYU Professor of Italian and Vice Provost for Academic Affairs,
Part II by Katie Patton, Fourth-year paintings conservation student

Part I

This past spring break saw a gathering, possibly unprecedented, of NYU art historians who work primarily on Italian art, from Roman architecture through 20th-century urban design. Thanks to the generosity of NYU’s Office of Global Affairs as well as the Humanities Initiative, the IFA, and Faculty of Arts and Sciences, over thirty faculty and students from New York and Florence met from March 16-18 at NYU’s beautiful Florentine site, La Pietra. Here they shared ongoing work, enjoyed each others’ company, and learned more about La Pietra itself: the building, over five centuries old; the collection, assembled by the Acton family in the first half of the 20th century; and the community of expatriates who regularly gathered within its walls and in its gardens.

The conference properly began with a tour of the collection, led by Francesca Baldry and Helen Spande*, both affiliated with Villa La Pietra’s Collection Office. The group then met on La Pietra’s second floor for a series of talks on villas – and the Villa – as architectural and sociological entities. Following an introductory talk by Grazia Gobbi-Sica (NYU in Florence) were Conservation Center student Katie Patton and Institute Lecturer Jean Dommermuth* who presented fascinating research on the restoration of the Salle della Rovine over the last decade, and Sarah Cartwright, a recent Ph.D from the IFA now at Columbia University, addressed artworks in the collection from the Sienese Quattrocento. The afternoon turned to the individuals who made La Pietra’s and other collections possible as Francesca Baldry, Mosette Broderick (Art History, NYU), and Margherita Ciacci (NYU in Florence) addressed various aspects of the expatriate community in Florence and its passion for art. At the close of the afternoon, the group was treated to two plenary talks. Michele Marincola* spoke on “Guiding Principles in Current Conservation”, while Jonathan Alexander (IFA) addressed “Scale and Size in Art: Some Remarks on the Relations between Manuscript Illuminators and Monumental Painters in Italy in the ‘400 and ‘500”.

One very full day quickly led to another: the following morning, the group reassembled at Villa Sassetti across from Villa La Pietra to hear a wide range of papers on Italian and Roman art, including Alexander Nagel’s (IFA) masterful talk on Giotto’s tomb in the Duomo, Carol Krinsky’s (Art History, NYU) discussion of Italian elements in the Circle of Jan Van Ecyk, IFA graduate student Rose Trentinella’s paper on Roman villas in southern Italy, and Bruce Edelstein’s (NYU in Florence) presentation on Eleonora da Toledo’s patronage. Despite the threat (and reality) of rain, the group was also treated to a garden tour, led by the Villa’s head gardener, Nick Dakin Elliot, and Anna Piussi (NYU in Florence). And the day ended with a panel discussion led by NYU in Florence faculty about furthering pedagogical uses of the villa and its collection. How, that is, can we best integrate this historical and aesthetic resource into the lives of the 1000
While Conservation Center students are routinely engaged in projects at the Villa, other members of the IFA community are not so familiar with its art collection. Participants included professors and students from the art history programs at NYU and Columbia, and professors from NYU’s undergraduate study abroad program in Florence. I was invited to the conference to speak about my experience in the ongoing project of conserving the wall paintings in the Saletta delle Rovine, a small room in the Villa named for the vistas of classical ruins populated with birds that entirely cover its walls and ceiling. Based on their style and technique, the frescoes are dated to the middle of the 18th century. Such vistas of gardens populated with architectural ruins were popular Baroque decorative schemes and the a bianco di calce (lime white painting) technique in which scenes were painted was widely used in Florentine Baroque wall paintings. A possible attribution has been made to a painter named Giovan Filippo Giarré who is recorded as having worked in Florence between 1710 and 1743. Jean Dommermuth, Institute Lecturer for the Conservation Center and Consultant at La Pietra, presented her research on the iconography of the frescoes in a talk called “Flights of the Imagination:

Part II

This March I had the opportunity to make a short trip to Florence to participate in the conference Italian Art at La Pietra: Transatlantic Conversations, held at Villa La Pietra. The two-day event was organized by NYU Professor Jane Tylus, Professor of Italian and Vice Provost for Academic Affairs, with the aim of raising awareness among NYU art historians of the Villa’s potential as a resource for research and study.

Thanks to the efforts of La Pietra’s director Ellyn Toscano and the collaboration of ongoing faculty at the Villa, many promising efforts have indeed begun, and the IFA’s Conservation Center has played a pioneering role in sending interns regularly to Florence. The conference-goers all expressed their hope that we can expand our uses of the Villa while continuing to learn more about the rich histories it contains. Clearly a catalogue of the art collection would be a logical next step, insofar as its compilation would draw on vast student and faculty talent, and the finished product would introduce the Villa and its artworks to a large audience. Ongoing contacts with the Florentine community are also crucial; a number of the Florentine participants in fact teach in other Italian universities and are active in the local museum world. Hopefully this preliminary visit will be followed by another so the conversations that began in March can continue. □

undergraduate students – and small but increasing number of graduate students – who spend a part of every academic year at La Pietra?

Katie Patton, photographed consolidating the flaking paint layers.
The conservation project, which began in 2005, is designed such that each wall is treated separately in two-week work sessions spread out over several consecutive summers. Each summer two Conservation Center students work on the project alongside the local fresco conservation expert Daniela Murphy, who simultaneously teaches the students about fresco techniques and their conservation problems. This setup enables many Conservation Center students to participate in the experience of treating a fresco painting, which would not otherwise form part of our curriculum. I have had the great fortune of working in the saletta for two of these sessions, last summer with Sayaka Fujioka and this summer with Melissa Gardner. So far, the treatment has involved cleaning, consolidation of flaking paint layers, and the removal of soluble salts and their sources. This work has been completed on three walls and a portion of the ceiling. Treatment of the fourth wall, as well as the exciting work of loss compensation, remains for future students.

A portion of the left-hand section of the Saletta delle Rovine wall painting is shown to the left, during its cleaning last summer by Sayaka Fujioka and Katie Patton.


**Internships 2008-2009**

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<tr>
<th>Internship</th>
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<tr>
<td>Jennifer Badger</td>
<td>Fine Arts Museums of San Francisco</td>
<td>Debra Evans</td>
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<td>Aimée Ducey Museum für Moderne Kunst</td>
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<td>Tara Hornung</td>
<td>Denver Art Museum</td>
<td>Charles Patterson</td>
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<td>Diana Johnson</td>
<td>Philadelphia Museum of Art</td>
<td>Melissa Meighan’</td>
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<td>Katie Patton</td>
<td>Fine Arts Museums of San Francisco</td>
<td>Elise Effmann’</td>
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<td>Anna Serotta</td>
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<td>The Asian Art Museum of San Francisco</td>
<td>Mark Fenn</td>
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<td>Lawrence Becker’</td>
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<td>Sayaka Fujioka’</td>
<td>Museum of Modern Art</td>
<td>Jim Coddington</td>
</tr>
<tr>
<td>Erin Jue’</td>
<td>Los Angeles County Museum of Art</td>
<td>Janice Schopfer</td>
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<tr>
<th>Internship</th>
<th>Museum/Location</th>
<th>Supervisor</th>
</tr>
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<tbody>
<tr>
<td>Emy Kim’</td>
<td>Brooklyn Museum of Art</td>
<td>Kenneth Moser</td>
</tr>
<tr>
<td>Jennifer Kim’</td>
<td>Natural History Museum of Los Angeles County</td>
<td>Tania Collas</td>
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<tr>
<td>Winifred Murray’</td>
<td>Worcester Art Museum</td>
<td>Rita Albertson</td>
</tr>
</tbody>
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* indicates internship placements for 2007-2008.
Alumni News

Congratulations to our recent graduates!
Laura Brill, paper
Melissa Buschey, paper
Alisa Eagleston, objects
Amanda Frisosky, paintings
Erin Jue, paper
Emy Kim, objects
Jennifer Kim, objects
Kerith Koss, objects
Winifred Murray, paintings

Mark Abbe’ 07
Mark and wife Amy Jones welcomed the birth of their first child, son Henry Abbe, on Wednesday, December 12, 2007, at 7 lbs 11 oz, measuring 19.5 inches, and having a full head of blond hair(!!).

Barbara Appelbaum’ 74
Barbara Appelbaum has recently published a new book, Conservation Treatment Methodology (Elsevier, 2007). It is already being used at two American training programs and one European program.

Her firm, Appelbaum and Himmelstein, has a new web site: AandHconservation.org.

Sanchita Balachandran’ 03
I am now settled in Baltimore, MD where I work in my own private practice Objects Conservation Studio, LLC. I am grateful to the many wonderful colleagues in Baltimore and Washington, DC who have welcomed me so warmly. I spent much of the last six months involved in the survey and conservation of objects in the Johns Hopkins University Archaeological Collection. Highlights included conserving an ancient Egyptian mummy and painted coffin. I’ve also been extremely fortunate to try my hand (brain?) at teaching. I’m teaching a history/philosophy/ethics course called “Critical Issues in Art Conservation” to undergraduates at Johns Hopkins, and a more practical course to graduate students in museum studies at Morgan State University. I’m continuing to try and write in the popular press about conservation and recently published in Bidoun Magazine and Baltimore Style. Next summer, I will be traveling to India for eight months on a Fulbright Award, conducting research on the history and development of metals conservation in India, and the impact of conservation treatments on objects closely associated with Indian national identity. If you are in the Baltimore or DC area, please do get in touch.

Suzanne Deal Booth’ 84
The past year has been an extremely hectic and fulfilling one.

I have continued my role as a boardmember 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 (approximately $128 million) dedicated to preserving historic and cultural resources. It has been an honor to be on this board and be instrumental in seeing so many worthy and diverse projects getting the funding they needed.

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The Los Angeles County Museum has had a particularly exciting year with a vital growth spurt in acquisitions and development as well as the opening of the Broad Contemporary Art Museum at LACMA. My work at Rice University has been particularly rewarding as we nurture a new vision of art on campus.

As the founder and Director of Friends of Heritage Preservation (FOHP), (a non-profit organization based in Los Angeles) I’ve been privileged to continue leading an extraordinary group of people dedicated to the recognition, preservation, and conservation of artistic and cultural heritage. Our project list for 2006 – 2007 includes:

- Xcanchacán Hacienda (18th century), Mérida, Yucatán, Mexico; Partner: Global Alliance for Conservation
- Japanese Screen, “Night Festival of Tsushima Shrine,” eight panels; ink, color, gold, and gold leaf on paper, Kan’ei era (1624-44), early Edo period, Japan; Partner: Los Angeles County Museum of Art
- Giovan Francesco Rustici, “The Levite,” Bronze, from the Baptistry Façade (1504-09), Florence, Italy; Partner: Friends of Florence
- Jean-Honoré Fragonard, two versions of “The Fountain of Love,” oil on canvas (1785); Partners: The Wallace Collection and J. Paul Getty Museum
- “Antinous Dionysos,” Marble, Roman (2nd century); Partners: J. Paul Getty Museum and Staatliche Kunstsammlungen

We have also created an updated brochure and webpage. Please visit us at: www.fohpinfo.org.

In other news, I am currently working with the Islamic Department gallery reinstallation project here at the Met. The galleries have been closed for renovation and are slated to reopen in 2011. There are two large ongoing treatment and installation projects: a painted and gilded wood Spanish ceiling, and the Nur al-Din room. The latter is a period room from Damascus dating to the early 18th century consisting of elaborately decorated wood paneling. I am part of a team of conservators (including Amy Jones) working on both a technical study of the room to identify its materials and its original configuration, as well as a planned conservation treatment.

Joyce Hill Stoner ’73

Joyce Hill Stoner recently gave the keynote address for the international conference on “Art,
The application deadline for the fall 2009 entering class is December 18, 2008!

Ellen Roblee (Carrlee) ’00
Ellen and Scott Carrlee are thrilled to announce the birth of their first child, Carson Orion Carrlee. Carson was born August 20, 2007 in Juneau, Alaska. Best wishes to Ellen and family!

Rosa Lowinger ’84
I am delighted to report that I am the recipient of the 2008-2009 Booth Family Rome Prize in Conservation. I will spend my time at the American Academy in Rome working on a study of art vandalism. My plan is to look at the subject comprehensively—historically, socially, artistically, and see how the conservation profession has responded over the years to attacks on art. Don’t forget to check out Tropicana Nights from Harcourt Books.

Sylvie Pénichon ’98
I have been selected as a 2008/2009 J. Paul Getty Museum Scholar and will spend the summer of 2008 in residency at the Getty Research Institute in Los Angeles, California, doing research on the care and identification of twentieth century color photographs.

From the Vaults ...

The above 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)
A special thank you to all of our outstanding faculty and visiting lecturers who’ve contributed greatly to the academic experiences available to our students. 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 Academic Year 2007-2008

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Institution</th>
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<tbody>
<tr>
<td>Samantha Alderson</td>
<td>Associate Conservator, American Museum of Natural History</td>
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<tr>
<td>Drew Anderson</td>
<td>Conservator, The Metropolitan Museum of Art</td>
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<tr>
<td>Lucy Commoner</td>
<td>Head of Conservation, Cooper-Hewitt National Design Museum</td>
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<tr>
<td>Joan Breton Connelly</td>
<td>Professor of Art History, Classics, College of Arts and Sciences; Director, Yeronisos Island Excavations (Cyprus), NYU</td>
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<tr>
<td>Pete Dandridge</td>
<td>Conservator, The Metropolitan Museum of Art</td>
</tr>
<tr>
<td>Jean Dommermuth</td>
<td>Paintings Conservator, Conservation Consultant, Villa La Pietra</td>
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<tr>
<td>Kathy Francis</td>
<td>Textile Conservator</td>
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<tr>
<td>James H. Frantz</td>
<td>Research Scientist, The Metropolitan Museum of Art</td>
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<tr>
<td>Leslie Ransick Gat</td>
<td>Objects Conservator</td>
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<td>Ellen Howe</td>
<td>Conservator, The Metropolitan Museum of Art</td>
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<tr>
<td>Nora Kennedy</td>
<td>Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art</td>
</tr>
<tr>
<td>Judith Levinson</td>
<td>Head of Objects Conservation, American Museum of Natural History</td>
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<tr>
<td>Dorothy Mahon</td>
<td>Conservator, The Metropolitan Museum of Art</td>
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<tr>
<td>Christopher McGlinchey</td>
<td>Sally and Michael Gordon Conservation Scientist, Museum of Modern Art</td>
</tr>
<tr>
<td>Dianne Dwyer Modestini</td>
<td>Paintings Conservator, Samuel H. Kress Program in Paintings Conservation</td>
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<tr>
<td>Linda Nieuwenhuizen</td>
<td>Objects Conservator</td>
</tr>
<tr>
<td>Elena Phipps</td>
<td>Sr. Museum Textile Conservator, The Metropolitan Museum of Art</td>
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<tr>
<td>Lisa Pilosi</td>
<td>Conservator, The Metropolitan Museum of Art</td>
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<tr>
<td>Deborah Schorsch</td>
<td>Conservator, The Metropolitan Museum of Art</td>
</tr>
<tr>
<td>Suzanne Siano</td>
<td>Paintings Conservator; Special Projects Conservator, Museum of Modern Art</td>
</tr>
<tr>
<td>Reba Fishman Snyder</td>
<td>Paper Conservator, Morgan Library and Museum</td>
</tr>
<tr>
<td>Jack Soultanian, Jr.</td>
<td>Conservator, The Metropolitan Museum of Art; Conservation Consultant, Villa La Pietra</td>
</tr>
<tr>
<td>Glenn Wharton</td>
<td>Research Scholar, Museum Studies, Faculty of Arts and Science and the Institute of Fine Arts; Time-Based Media Conservator, Museum of Modern Art</td>
</tr>
</tbody>
</table>

### Guest Lecturers for the Conservation Center Academic Year 2007-2008

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Harriet Beaubien</td>
<td>Sr. Objects Conservator, Smithsonian Institution</td>
</tr>
<tr>
<td>Dr. Roy S. Berns</td>
<td>Richard S. Hunter Professor, Rochester Institute of Technology</td>
</tr>
<tr>
<td>Susan Brown</td>
<td>Assistant Curator of Textiles, Cooper-Hewitt National Design Museum</td>
</tr>
<tr>
<td>Matthew Cumbie</td>
<td>Associate Conservator Preparator, The Metropolitan Museum of Art</td>
</tr>
<tr>
<td>Meg Loew Craft</td>
<td>Sr. Objects Conservator, Walters Art Museum</td>
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<tr>
<td>Jean-Francois de Laperouse</td>
<td>Conservator, The Metropolitan Museum of Art</td>
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<tr>
<td>Dr. John K. Delaney</td>
<td>Andrew Mellon Sr. Imaging Scientist, The National Gallery of Art</td>
</tr>
<tr>
<td>Barbara Duggan</td>
<td>(Retired) Collections Manager, Cooper-Hewitt National Design Museum</td>
</tr>
<tr>
<td>Betty Fiske</td>
<td>(Retired) Paper Conservator, Winterthur Museum, Garden and Library; Adjunct Assistant Professor, Art Conservation Department, University of Delaware at Winterthur</td>
</tr>
<tr>
<td>Christine Frohner</td>
<td>Paintings Conservator</td>
</tr>
<tr>
<td>E. Melanie Gifford</td>
<td>Research Conservator for Painting Technology, National Gallery of Art</td>
</tr>
<tr>
<td>Monica Griesbach</td>
<td>Panel Paintings Conservator</td>
</tr>
<tr>
<td>Roger Griffith</td>
<td>Associate Conservator, Museum of Modern Art</td>
</tr>
<tr>
<td>Alexis Hagadorn</td>
<td>Head of Conservation, Columbia University Libraries, Columbia University</td>
</tr>
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</table>
Pamela Hatchfield* Head of Objects Conservation, Museum of Fine Arts, Boston; Conservation Consultant, Villa La Pietra

Paula Artal Isabrand Objects Conservator, Worcester Art Museum

Joan Jonas Artist

Daria Kenyan* Paper Conservator

Dr. Robert J. Koestler Director, Museum Conservation Institute, Smithsonian Institution

Stephen Koob Conservator, Corning Museum of Glass

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

Carol Mancusi-Ungaro Associate Director of Conservation and Research, Whitney Museum of American Art; Founding Director, Center for the Technical Study of Modern Art, Harvard University Museums

Letizia Montalbano Conservator, Opificio delle Pietre Dure

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

Rachel Mustalish* Associate Conservator, The Metropolitan Museum of Art

Elke Oberthaler Head of Paintings Conservation, Kunsthistorisches Museum

Dwight Primiano Photographer

Carolyn Riccardelli Associate Conservator, The Metropolitan Museum of Art

Dr. Ashok Roy Chief Scientist and Director of Scientific Research, The National Gallery, London

Dr. David Saunders Keeper, Department of Conservation, Documentation and Science, The British Museum

Christian Scheidemann Contemporary Art Conservator

Kent Severson* Sr. Field Conservator to the Excavations in Aphrodisias, Turkey; Consulting Conservator at Sardis Excavations, Turkey

Marjorie N. Shelley* Conservator-in-Charge, The Metropolitan Museum of Art

Carolyn Tomkiewicz Paintings Conservator, Brooklyn Museum

Julie Unruh Associate Conservator, American Museum of Natural History

Anne van Grevenstein-Kruse Director, Limburg Conservation Institute

Dr. René van Grieken Professor, Department of Chemistry, University of Antwerp

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

Dr. Anthony Snodgrass Emeritus Professor in Classical Archaeology, Faculty of Classics, University of Cambridge

Milton Sonday Freelance Textile Conservator

Donna Strahan Conservator, The Metropolitan Museum of Art

Karen Thomas* Assistant Paintings Conservator, The Metropolitan Museum of Art

Deborah Trupin* Textile Conservator, New York State Office of Parks, Recreation, and Historic Preservation’s Bureaus of Historic Sites; Conservation Consultant, Villa La Pietra

Steven Weintraub* Conservator

Terry Drayman-Weisser Director of Conservation and Technical Research, Walters Art Museum

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

Dr. Georgia Wright Co-Director, The Limestone Sculpture Provenance Project

Mark Wypyski* Research Scientist, The Metropolitan Museum of Art

Lynda Zycherman* Conservator of Sculpture, Museum of Modern Art

Lisa Nelson (purple apron), Raina Chao, and Joannie Bottkol (background) observe a demonstration by Kent Severson* during this spring’s Short Course on Archaeological Field Conservation, held at the Center May 19-23, 2008. (NL Roberts)
Funding Report

The Conservation Center continues to raise support for its programs and build its endowment through appeals to institutions and private donors. This past year, we successfully raised over $2.9 million dollars in support of activities at the School. The Eugene E. and Clare V. Thaw Charitable Trust awarded $2 million dollars to establish an endowed professorship in paper conservation, (see article on page 3). The National Endowment for the Humanities awarded $245,719 for a training program to prepare conservators to meet the challenges of the 21st century. The Samuel H. Kress Foundation generously awarded $146,000 to support the Kress Program in Paintings Conservation and other initiatives including a three-day workshop with Dr. Ashok Roy of the National Gallery, London and conservation training at NYU’s excavations at Aphrodisias, Turkey. Thanks to a generous gift of $140,000 from the Fine Arts Restoration Foundation, we established the Mario Modestini Fellowship in Paintings Conservation and other initiatives including a student fellowship in the conservation of Islamic and Near Eastern art, the weeklong conservation on site workshop and faculty research. Finally, we’ve had a tremendous response from you, our alumni, to the IFA’s 75th Anniversary appeal. We received in excess of $100,000 in just a few short months, $25,000 of it from Conservation Center graduates.

We would like to express our deepest gratitude to all of the alumni 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 the Conservation Center. Listed below are alumni who have generously given between September 2007 and August 2008.

$2500 or more
Margaret Holben Ellis
Michele Marincola
Shelley Sass
Pheobe Dent Weil

$500 to $2499
Judith Fox
Dorothy and Terrence Mahon

$250 to $499
Suzanne Fredericks
Koiku Shino Harada
Norman Kleeblatt
Marjorie Shelley

$100 to $249
Nancy Ash
Ellen Carry
Rachel Danzing
Nancy Harris
Ann Heywood
Heather Lechtman
Won Yee Ng
Kensley Severson
Eri Toomey
Deborah Trupin
Paula Volen
Steven Weintraub

Up to $99
Konstanze Bachmann
Sanchita Balachandran
Daphne Barbour
Harriet Beaubien
John Campbell
Ellen Chase
Malcolm Delacorte
Rikke Foulke
Victoria Jenssen
Evelyn Monroe Koehnline
Richard Kowall
John Krill
Denise Montegut
Rachel Mustalish
Rebecca Rushfield
Joyce Hill Stoner
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Fellowship Established in Honor of Mario Modestini

Thanks to the generosity of the Fine Arts Restoration Foundation, the Conservation Center of the Institute of Fine Arts is pleased to announce the creation of a new fellowship in Old Master painting conservation named in memory of the legendary Mario Modestini (1907-2006).

During his long life, Mario played an unparalleled role in the conservation and restoration of Old Master paintings, treating countless works with his signal respect for painting and artist alike. He was also a beloved lecturer in the Samuel H. Kress Program of Paintings Conservation. His wife Dianne Dwyer Modestini, a distinguished conservator in her own right, continues his legacy as a dedicated instructor in our paintings curriculum. We are honored to establish a fellowship in his name.

Melissa Gardner, a third-year paintings conservation student with a pronounced interest in technical examination, has been selected as the very first Mario Modestini Fellow.
PLEASE 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.

NAME: _____________________________________________________________
ADDRESS: __________________________________________________________
PHONE: ___________________________ EMAIL: ___________________________

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 Fund
   Supports alumni outreach like reunions and summer stipends for student travel and research.
   (10-89540)

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

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

PAYMENT METHOD: ☐ Check enclosed (made payable to New York University)
☐ Transfer of securities (please call Kathleen Heins at (212) 992-5804)
☐ VISA ☐ MasterCard ☐ AMEX ☐ Discover

CREDIT CARD #: ___________________________ EXPIRATION DATE: __________

NAME ON CARD (please print): ___________________________________________

SIGNATURE: ___________________________________________________________

CREATE A LEGACY:

In addition to making a gift now, you can create your own legacy by providing for the Conservation Center in your will, or making it the beneficiary of your retirement savings plan.

☐ I want you to know, in confidence, that I have included the Conservation Center in my will.

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

The Institute is part of the Graduate School of Arts & Sciences at New York University, a not-for-profit 501(c)(3) organization. All gifts to NYU, including the Institute of Fine Arts, are tax-deductible to the full extent of the law.

Clip and mail this page to: The Institute of Fine Arts, 1 East 78th Street, New York, NY 10075