

MARGARET HOLBEN ELLIS

FAIC · FIIC · FAAR · ACR – ICON

PROFESSIONAL EXPERIENCE

Conservation Center, Institute of Fine Arts, New York University, New York, NY

2021 - Present Eugene Thaw Professor Emerita of Paper Conservation
2007 - 2021 Eugene Thaw Professor of Paper Conservation; Chair (2017 – 2020)
2002 - 2007 Professor of Conservation
1998 - 2002 Sherman Fairchild Chair and Professor of Conservation
1995 - 1998 Chair and Professor of Conservation
1987 - 1995 Chair and Associate Professor of Conservation
1985 - 1987 Adjunct Associate Professor of Conservation

The Art Institute of Chicago, Chicago, IL

2022 - Present Exhibition Conservator

The Morgan Library & Museum, New York, NY

2001 - 2017 Director, Thaw Conservation Center
1998 - 2001 Director of Conservation Planning

The Metropolitan Museum of Art, New York, NY

1987 - 1998 Consulting Conservator of Prints and Drawings
1982 - 1987 Associate Conservator of Prints and Drawings
1978 - 1982 Assistant Conservator of Prints and Drawings
1977 - 1978 Senior Restorer of Prints and Drawings
1976 - 1977 Assistant Restorer of Prints and Drawings

The Newark Museum, Newark, NJ

1996 - 1998 Consulting Conservator

EDUCATION

1979 **Institute of Fine Arts, New York University, New York, NY**
M.A. in Art History; Advanced Certificate in Conservation
1975 **Barnard College, Columbia University, New York, NY**
B.A. in Art History; *magna cum laude*, Honors in Art History, *phi beta kappa*

TEACHING AND PROFESSIONAL PRESENTATIONS

Institute of Fine Arts, New York University, New York, NY

Selected courses: *Technical Connoisseurship of Prints and Drawings; Readings in Paper Conservation; The Conservation Treatment of Prints and Drawings, 1987-2020*

The Menil Drawing Institute, Houston, TX

Reading Paper – A Sensory Experience, 2023

- The Menil Drawing Institute**, Houston, TX
Conveying the Color of Paper (Professional Workshop), 2023
- Harry Ransom Center, University of Texas**, Austin, TX
The Computational Coding of Leonardo's Papers, Invited Speaker, 2023
- International Association of Paper Historians**, Krems, Austria
LEOcode Goes Live: A Dynamic Resource and Tool for Paper Historians, Conservators, Codicologists, and Art Historians, with Abigail Slawik, 36th IPH Congress, August 15-20, 2022
<https://LEOcode.org>
 Released, 2022
- Bernstein – The Memory of Paper**, Fabriano, Italy
Presenting LEOcode: An Online Compendium of Watermarks Found in Leonardo's Papers, with Abigail Slawik, 6th International Conference on Watermarks in Digital Collections, 2022
- Wolfram Technical Conference**, Champaign, IL
A Computational Study of the Internal Structure of Historical Papers: Leonardo da Vinci's Notebooks, with W.A. Sethares, Abigail Slawik, Elisa Ou, and C.R. Johnson, Jr., 2022
- International Association of Paper Historians**, Washington, DC
Advances in the Computational Characterization of Leonardo's Papers: Why Moldmates Matter, with W.A. Sethares and C. Richard Johnson, Jr., 35th IPH Congress, June 7-11, 2021
- Foundation for Advancement in Conservation**, Washington, DC
Coding Historical Papers: Identifying Sameness and Difference in Watermarks, Chain Lines, and Laid Lines (Professional Workshop), with C. Richard Johnson, Jr. and W.A. Sethares, March 1, 3, 5, 2021
- The Frick Collection**, New York, NY
Hunting for Paper Moldmates in Leonardo da Vinci's Codices, Invited Speaker with C.R. Johnson, Jr. and W.A. Sethares, 2021 https://www.frick.org/interact/paper_moldmates
- Print Council of America**
The Computational Coding of Leonardo's Papers, 2021
The Application of Reflectance Transformation Imaging (RTI) to Works of Art on Paper, 2013
- The Bruce Museum**, Greenwich, CT
Crashes, Cracks, and Other Catastrophes to Avoid: Preventive Conservation Tips for Collectors, Invited Speaker with Jessica Pace, Gregory Smith, and Katja Zigerlig, 2021
- Kunsthistorisches Institut/Museo Galileo**, Florence, Italy
The Computational Characterization of Leonardo's Papers, Invited Speaker with W.A. Sethares and C.R. Johnson, Jr., 2019
<https://vimeo.com/showcase/6528343/video/374148029>.
- Harvard Art Museums, Harvard University**, Cambridge, MA
The Computational Connoisseurship of Rembrandt's Papers, Invited Speaker, 2019
- American Institute for Conservation of Historic and Artistic Works**, Washington, DC
 49th Annual Meeting, Virtual, *Leadership and Advocacy for Cultural Heritage Professionals*, APOYO, 2021
 47th Annual Meeting, New England, *Expanding the Toolbox: Making Reference Collections Relevant to Conservation Practice*, Art on Paper Discussion Group, 2019
 44th Annual Meeting, Montreal, *Paper Is Part of the Picture*, Art on Paper Discussion Group, 2016
 39th Annual Meeting, Philadelphia, *Models for Educating Library and Archives Conservators*, Ellen Cunningham-Kruppa, Moderator, 2011

- 25th Annual Meeting, San Diego, *Wax-Based Drawing Media: History, Technology, and Identification*, with M. Brigitte Yeh, 1997
- 23rd Annual Meeting, St. Paul, *The Shifting Function of Artists' Fixatives*, 1995
- 14th Annual Meeting, Chicago, *An Approach to the Conservation Treatment of Paul Klee Drawings*, with Antoinette King and Elizabeth K. Schulte, 1986
- The Frick Collection**, New York, NY
The Watermark Identification in Rembrandt's Etchings (WIRE) Project at Cornell Examines the Collection's Rembrandt Prints, Invited Panelist, 2018
- IIC-Palace Museum**, Beijing, China
 Symposium, *The Care of Prints and Drawings: A Western Perspective*, Invited Speaker, 2018
- IIC-ITCC-Palace Museum**, Beijing, China
Scientific Analysis of Paper and Photograph Materials, October 22 – November 2, 2018, Invited Faculty, 2018
- Institute for Conservation, Book and Paper Group**, Oxford, UK
Unexpected FAME & unFORTUNE, Invited Speaker, 2018
- Discussion Group on Cross-Institutional Computational Art History**, New York, NY
The Computational Analysis of Watermarks - Setting the Stage (with Emily Frank, Lydia Aikenhead, and Paul Messier), 2018
- College Art Association**
 106th Annual Conference, Los Angeles, *Now You See It, Now You Don't – Documenting Day-Glo* (with Chantal Stein), 2018
 94th Annual Conference, Boston, *Not Just Turkey Basters and Duco: Pollock's Works on Paper*, 2006
 82nd Annual Conference, New York, *Creative Collaborations*, Session Co-Chair, 1994
- Winterthur/University of Delaware Program in Art Conservation**, Wilmington, DE
Studies in Technical and Computational Connoisseurship: Dürer and Rembrandt, 2017
- Johnson Museum of Art, Cornell University**, Ithaca, NY
Computational Connoisseurship of Rembrandt's Papers, 2017
- One Art Nation**, New York, NY
Real Fake: The Rise and Fall of Art Scammers (Invited Panelist with Colleen Boyle, Jeff Oppenheim, William Charron), 2017
- The Frick Collection**, New York, NY
Turner's Modern and Ancient Ports: Passages Through Time (Scholars Day; Invited Participant), 2017
- Fiftieth Asilomar Conference on Signals, Systems and Computers**, San Francisco, CA
Applying Measures of Texture Similarity to Wove Paper (with P. Abry, A. Klein, P. Messier, W.A. Sethares, D. Picard, Y. Zhai, D. Neuhoff, S. Roux, S. Jaffard, H. Wendt, R. Johnson), 2016
- Morgan Library & Museum**, New York, NY
Dubuffet Drawings Study Day (Gallery talk and demonstration of *Assemblages d'Empreintes* with Lindsey Tyne), 2016
- Center for Curatorial Leadership/Mellon Foundation Seminar**, New York, NY
 Invited Faculty, 2016
- Morgan Library & Museum**, New York, NY
Perilous Message, Precarious Medium - The Pastel Drawings of Lucas Samaras (Gallery talk with Lindsey Tyne), 2016
- Bard Graduate Center**, New York, NY
Paper Is Part of the Picture, 2016

- Getty Research Institute**, Los Angeles, CA
The Bionic Drawings Connoisseur or How Scientific Tools Can Enhance Looking; Paper is Part of the Picture, 2015
- First Rijksmuseum Biennial Workshop on Future Directions in Computational Art History**, Amsterdam
The Use of Automated Chain Line Pattern Matching to Identify Moldmates among Rembrandt's Prints, 2015
- Mellon Summer Institute in Technical Art History**, New York, NY
Material Movement: Global Artistic Interdependencies and Exchanges, Invited Faculty, 2015
- Leopold - Hoesch Museum, Europäische Künstlerpapiere**, Düren, Germany
Paper Is Part of the Picture, Keynote Speaker, 2015
- Mellon Visiting Committee for Library/Archive Conservation Education**, Buffalo, NY
The Mellon Library and Archive Conservation Education Program – NYU, 2014
- Kress Summer Teachers Institute in Technical Art History**, New York, NY
Paper Is Part of the Picture, Invited Faculty, 2014
- Emerging Conservation Professionals Network/AIC**, Washington, DC
Beyond the Prerequisites: Preparing for Graduate Education in Art Conservation, Webinar, 2014
- Institute of Fine Arts, Villa La Pietra, Drawing Institute, Morgan Library & Museum**, New York, NY
 “The Chamant Sketchbook: Crossing the Atlantic,” *Between the Covers: A Multidisciplinary Examination of a Sketchbook by Jean-Joseph Chamant*, 2014
- The University of Pennsylvania**, Philadelphia, PA
History of the Material Text, Invited Speaker, 2014
- The Johnson Museum, Cornell University**, Ithaca, NY
The Bionic Drawings Connoisseur or How Scientific Tools Can Enhance Looking, 2013
- Mellon Visiting Committee for Library/Archive Conservation Education**, Winterthur, DE
The Mellon Library and Archive Conservation Education Program – NYU, 2012
- Mellon Summer Institute in Technical Art History**, New York, NY
Multiple Originals, Invited Faculty, 2012
- The History Detectives**, PBS, New York, NY
Vietnam War Diary, Season 10, Episode 1, 2012
Teddy Roosevelt War Club, Season 9, Episode 5, 2011
A Portrait of George Washington, Season 7, Episode 9, 2009
- Opificio delle Pietre Dure**, Florence, Italy
Preserving the Present, 2011
- American Association of Museum Curators**, New York, NY
 10th Annual Meeting, *Innovative Imaging: The Application of RTI to Works of Art on Paper*, with Lindsey Tyne, 2011
- Heritage Preservation**, Washington, DC
Connecting to Collections, Webinar, 2010
- The British Museum**, London, England
Reflecting Raphael – A Closer Look at the Morgan's Agony in the Garden, 2010
- The Leonard Lopate Show**, WNYC Public Radio, New York, NY
Please Explain – Art Conservation, 2010
- Kunsthistorisches Institut in Florenz**, Florence, Italy
The Application of Imaging Techniques to Titian's St. Theodore and the Dragon, with Eliza Spaulding, 2008
- Boston College**, Chestnut Hill, MA
To See Art or To Save It – A Century of Addressing the Dilemma, 2008

- The Morgan Library & Museum**, New York, NY
Co-hosted with National Gallery of Art, NEH/FAIC funded Master Studies workshop,
Modern Drawing and Painting Media, 2007
- Peggy Guggenheim Collection**, Venice, Italy
Materials, Tools, and 'Technics': Works on Paper by Jackson Pollock, 2005
- Heritage Conservation Center, National Heritage Board**, Singapore
A Century of Conservation Challenges: Modern Works of Art on Paper, 2004
- Calouste Gulbenkian Foundation**, Lisbon, Portugal
Centro de Arte Moderna José de Azeredo Perdigão, *The Day Before Yesterday – Materials and Techniques of Twentieth Century Works on Paper*, 2003
- Koninklijke Bibliotheek**, den Hague, Netherlands
VAR Symposium Colored or Discolored, *Today's Watercolors – Magic Markers, Day-Glo, and Dr. Martin's Synchromatic Transparent Watercolors*, 2001
- New York University**, New York, NY
School for Professional and Continuing Studies, *Today's Watercolors – Magic Markers, Day-Glo, and Dr. Martin's Synchromatic Inks*, 2001
- Museum of Fine Arts**, Boston, MA
3rd Annual Francis W. Dolloff Lecture, *Now You See It, Now You Don't: Documenting Day-Glo*, 1999
Friends of Conservation and Collections Management, *Sharpening Your Eye: Is It Real... or Not?*, 2002
- The Art Institute of Chicago**, Chicago, IL
The Broad Spectrum, *Daylight Fluorescent Colors as Artistic Media*, with Christopher W. McGlinchey and Esther Chao, 1999
- Smithsonian Center for Materials Research and Education**, Washington, DC
Materials of 20th Century Works of Art on Paper, 1999
- American Association of Museums**, Washington, DC
90th Annual Meeting, Philadelphia, *The Role of Museums in the Education of Conservators*, 1995
- The Drawing Center**, New York, NY
Workshops in Paper Conservation, 1984, 1985, 1986, 1989, 1990, 1992
- The University of Delaware**, Art Conservation Training Program, Winterthur, DE
Twentieth Century Materials in Works of Art on Paper, 1984, 1985, 1986, 1995, 1997, 1998, 1999, 2001, 2002, 2003, 2004, 2006
- Seton Hall University**, South Orange, NJ
Curatorial Studies Program, 1996, 1997
- Institute of Paper Conservation**, London, England
Drawings in Fibre-Tipped Pen: New Conservation Challenges, 1994
- Williamstown Art Conservation Center**, The Equitable Gallery, New York, NY
The Mortality of Things: Issues in the Conservation of Works of Art
The Impact of Technology on the Production and Preservation of Twentieth-Century Art, 1994
- The Print Club of New York**, New York, NY
Conservation for Print Collectors, 1994
- The Metropolitan Museum of Art**, New York, NY
Looking at Drawings, Education Department, Teacher Institute, two-day course, 1993
Care of Works of Art on Paper, Patrons Lecture, 1990
- The Drawing Society**, New York, NY
Managing and Caring for Your Drawings: A Symposium for Collectors, Curators, and Dealers, *New Art: New Conservation Challenges*, 1993

- Bark Frameworks, Inc.**, New York, NY
Collections Management, An Interdisciplinary Approach to the Care of Private and Public Art Collections, 1993
- ICOM/CC Working Group on Training**, London, England
Academics Versus Practice - An Uneasy Balance in Conservation Training, 1992
- Institute of Paper Conservation**, Manchester, England
The Porous Pointed Pen as Artistic Medium, 1992
- New York Conservation Association**, New York, NY
The Porous Pointed Pen as Artistic Medium, 1992
- Sotheby's Educational Studies Program**, New York, NY
History of Watercolor Technique, co-taught with Marjorie Shelley, 1992
Conservation Problems Associated with the Materials and Techniques of Prints and Drawings, 1988
- Williams College Museum of Art**, Williamstown, MA
Watercolors and Conservation: Turn of the Century Materials and Techniques, The Sketchbook as Safe Haven, 1991
- The Conservation Analytical Laboratory**, The Smithsonian Institute, Washington, DC
The Paper Suction Table: Treatments, Techniques, Fabrication and Theory, 1989, 1990
 Instructor, one-week course
Techniques, Uses, Differences and Operating Parameters of Current Suction Tables, 1985
 Instructor, one-week course
- National Association for Corporate Art Management**, New York, NY
Conservation Issues: Paintings and Works on Paper, Conference on Corporate Art Collecting, 1990
- National Academy of Design**, School of Fine Arts, New York, NY
Conservation for Practicing Artists - FAQs, 1990
- Institute of Fine Arts, New York University**, New York, NY
The Artist's Sketchbook: Art or Artifact?, The Sketchbook Defined, 1990
- ICOM/CC Working Group on Training**, The Hague, Netherlands
The Conservation Training Program, Institute of Fine Arts, New York University: Past and Future Directions, 1989
- Symposium 88 - Conservation of Historic and Artistic Works on Paper**, Ottawa, Canada
The Conflict between Conservation Treatment and the Preservation of Artists' Materials and Intent, moderator, 1988
- Brookhaven National Laboratory**, Stonybrook, NY
Twentieth Century Drawings: Conservation Challenges for Everyone, 1987
- Artists Talk on Art**, New York, NY
Working with Paper: The Art of Creation and Its Aftermath, panelist, 1983

PUBLICATIONS

- “Preserving Books and Works on Paper in US Collections,” with Ellen Cunningham-Kruppa, *Papers Presented during the General and Concurrent Sessions, AIC's 50th Annual Meeting 2022 Postprints*, Vol. 1, (forthcoming).
- “Moldmates Matter: Computational Tools to Enhance, Measure, Compare, and Match Historical Papers,” with W.A. Sethares, and C.R. Johnson, Jr., *Getty Research Journal*, No. 17, February 2023, pp. 1-24.
- “User-friendly Software for Identifying Moldmates and Twins in Antique Laid Paper: A Case Study of a Disbound Blank Book,” with Abigail Slawik, W.A. Sethares, and C.R. Johnson, Jr., *Manuscript Studies*, Vol. 7, No. 2, Fall 2022, pp. 341-360.

- “Overlay Videos for Quick and Accurate Watermark Identification, Comparison, and Matching,” with C.R. Johnson, Jr., and W.A. Sethares, *Journal of Historians of Netherlandish Art*, Vol. 13, No. 2, Summer 2021.
<https://doi.org/10.5092/jhna.2021.13.2.1>.
- “LEOcode Goes Live: A Dynamic Resource and Tool for Paper Historians, Conservators, Codicologists, and Art Historians,” with Abigail Slawik, *Proceedings of the International Association of Paper Historians (IPH) 36th Biennial Congress*, Krems, Austria, 2022 (forthcoming).
- “A Powerful Tool for Paper Studies: The Computational Coding of Watermarked Papers in Leonardo’s Codex Leicester and Codex Arundel, with W.A. Sethares and C.R. Johnson, Jr., *The Quarterly: The Journal of the British Association of Paper Historians*, No. 118, July 2021, pp. 1-18.
- “Advances in the Computational Characterization of Leonardo’s Papers: Why Moldmates Matter,” with W.A. Sethares and C.R. Johnson, Jr., *Proceedings of the International Association of Paper Historians (IPH) 35th Biennial Congress*, Washington, DC, 2021 (forthcoming)
- “Moldmate Identification in 16th Century European Paper Using Quantitative Analysis of Watermarks, Chain Line Intervals, and Laid Line Density,” with Sara F. Gorske, C. R. Johnson, Jr., W.A. Sethares, and Paul Messier, *International Journal for Digital Art History*, March 2021.
- “The Computational Characterization of Leonardo’s Papers,” with W.A. Sethares and C.R. Johnson, Jr., *Decoding Leonardo’s Codices: Compilation, Dispersal, and reproduction Technologies*, Eds. Paolo Galluzzi and Alessandro Nova, Florence: Marsilio, 2020, pp. 277-288.
- “Computational Watermark Enhancement in Leonardo’s *Codex Leicester*,” with William A. Sethares and C. Richard Johnson, Jr., *Journal of the American Institute for Conservation*, Vol. 59, No. 2, March 2020, pp. 87-96.
<https://www.tandfonline.com/doi/full/10.1080/01971360.2019.1703483>
- “Going beyond the Bench: The Paper Conservator Today,” *Restaurator*, Vol. 40, Nos. 3-4, 2019, pp. 311-321.
- “Unexpected FAME & unFORTUNE,” *Postprints Institute of Conservation, Book and Paper Group, 2nd Triennial Conference*, 2020.
<https://icon.org.uk/unexpected-fame-conservation-approaches-to-the-preparatory-object>
- “Computational Connoisseurship: Enhanced Examination Using Automated Image Analysis,” with C. Richard Johnson, Jr., *Visual Resources Special Issue on Digital Art History*, Vol. 35, #1-2, March-June 2019, pp. 125-140.
<https://doi.org/10.1080/01973762.2019.1556886>
- “Environment and the Care of Prints and Drawings,” *AASLH Technical Leaflet #280*, Nashville, TN: AASLH, 2017.
- “Drawing for Printing: An Expanded Fabrication Narrative for Dürer’s *Adam and Eve* of 1504,” with Marjorie B. Cohn, *Master Drawings*, Vol. LV, #4, 2017, pp. 435 – 452.
- “The Application of Automated Chain Line Pattern (CLiP) Matching to Identify Paper Mouldmate Candidates in Rembrandt’s Prints,” with C.R. Johnson, Jr., W.A. Sethares, S. Haqqi, R. Snyder, E. Hinterding, I. Leeuwen, A. Wallert, D. Christoforou, J. van der Lubbe, N. Orenstein, A. Campbell, and G. Dietz, in *New Directions in the Study of Rembrandt and His Circle*. Amsterdam: University of Amsterdam Press, 2017, pp. 319 – 334.
- The Care of Prints and Drawings (Revised Edition)*. Lanham, MD: Rowman Littlefield, 2017.
- “Myth and Manipulation: Deconstructing and Reconstructing Dubuffet’s Imprints and their Assemblages,” with Lindsey Tyne, *Dubuffet Drawings*, The Morgan Library & Museum,

- 2016, pp. 70 - 83.
- “Perilous Message, Precarious Medium – The Pastel Drawings of Lucas Samaras,” with Lindsey Tyne, *Dreams in Dust: The Pastels of Lucas Samaras*, The Morgan Library & Museum, 2016, pp. 25 – 31.
- “Searching for Paper Moldmates among Rembrandt Prints,” with W.A. Sethares, C.R. Johnson, and Saira Haqqi, *IEEE Signal Processing Magazine: Art Investigation*, Vol. 32, #4, July 2015, pp. 28 – 37.
- Readings in Conservation: Historical Perspectives in the Conservation of Works of Art on Paper*. The J. Paul Getty Trust, 2014.
- Titian’s Heroes: A Forensic Analysis*, <http://themorgan.org> The Morgan Library & Museum, 2014.
- Book Review, “Italian Renaissance Drawings: Technical Examination and Analysis,” eds. Ambers, Higgitt and Saunders, *Journal of the Canadian Association for Conservation*, Vol. 37, 2012, pp. 52 - 55.
- Book Review, “Paper and Water by Gerhard Banik and Irene Brückle,” *Studies in Conservation*, Vol. 57, #2, 2012, pp. 122 - 126.
- “Foreward,” *Master Drawings New York*, 2011.
- “Roy Lichtenstein’s ‘Mechanical Drawings’ in the Age of Mechanical Reproduction,” with Lindsey Tyne, *Roy Lichtenstein: The Black-and-White Drawings*, The Morgan Library & Museum, 2010.
- “Achieving Clarity – Glazing Options for Works of Art on Paper,” *Museum Management and Curatorship*, Vol. 25, #4, 2010, pp. 399 - 422.
- “Degas’ Monotype, Landscape with Copse,” *Degas: Drawings and Sketchbooks*, <http://themorgan.org> The Morgan Library & Museum, 2011.
- “Jane Austen’s Writing – A Technical Perspective,” *A Woman’s Wit: Jane Austen’s Life and Legacy*, <http://themorgan.org> The Morgan Library & Museum, 2010.
- “To See Art or to Save It – A Century of Addressing the Dilemma,” *IFAR Journal*, Vol. 10, Nos. 3 - 4, 2008/2009, pp. 18 - 22.
- “The Application of Imaging Techniques to a Drawing Attributed to Titian, *Landscape with Saint Theodore Overcoming the Dragon*,” with Eliza Spaulding, *Mitteilungen des Kunsthistorischen Institutes in Florenz*, Vol. 52, Nos. 2 - 3, 2008, pp. 226 - 239.
- “Descriptions of the Manuscripts,” *Vincent van Gogh: Painted with Words*. Leo Jansen, Hans Luijten, and Nienke Bakker. New York: Rizzoli, 2007.
- “The Samuel H. Kress Program in Paintings Conservation at the Conservation Center of the Institute of Fine Arts, New York University,” *Studying and Conserving Paintings: Occasional Papers on the Samuel H. Kress Collection*. London: Archetype Publications, 2006.
- “Materials, Tools, and ‘Technics’: Works on Paper by Jackson Pollock,” *No Limits, Just Edges Jackson Pollock Paintings on Paper*. Deutsche Guggenheim, Berlin, 2005.
- Book Review, “Dear Print Fan: A Festschrift for Marjorie B. Cohn,” eds. Bowen, Dackerman, *Journal of the American Institute for Conservation*, Vol. 42, No. 1, Spring, 2003, pp. 131 - 134.
- “Watercolors Today - Dr. Ph. Martin’s Synchromatic Transparent Watercolors, Magic Markers and Day-Glo Colors,” *Gekleurd of Verkleurd*, VAR, Koninklijke Bibliotheek, den Hague, Netherlands, 2003.
- “Daylight Fluorescent Colors as Artistic Media,” *The Broad Spectrum*, Archetype Books, London, 2002.
- “Fugitive Modern Media (Porous Pointed Pen, Ball Point Pen),” *AIC News*, Vol. 24, No. 3, May 1999, pp. 4 - 5.
- Book Review, “Historical and Philosophical Issues in the Conservation of Cultural Heritage,” eds. Price, Talley, Vaccaro, *Journal of the American Institute for Conservation*, Vol. 37,

- No. 2, Summer 1998, pp. 223 - 235.
- “The History, Use, and Characteristics of Wax-Based Drawing Media,” with M. Brigitte Yeh, *The Paper Conservator*, Vol. 22, 1998, pp. 48 - 55.
- “Guidelines for the Care of Prints and Drawings,” *The Appraiser*, First Quarter, 1998, pp. 2ff.
- “The History and Use of Wax-Based Drawing Media,” *The Appraiser*, Second Quarter, 1997, pp. 1ff.
- “Wax-Based Drawing Media,” *WAAC Newsletter*, Vol. 19, No. 3, September 1997, pp. 16 - 17.
- “The Shifting Function of Artists’ Fixatives,” *Journal of the American Institute for Conservation*, Vol. 35, No. 3, Fall/Winter 1996, pp. 239 - 254.
- “Storia ed Evoluzione del Pennarello come Strumento d’Arte,” *CAB Newsletter: Conservazione negli Archivi e nelle Biblioteche*, Vol. 4, 1995, pp. 1 - 4.
- “The Fiber-Tipped Pen as a Drawing Tool,” *Drawing*, Vol. XVI, No. 6, March - April 1995, pp. 126 - 129.
- “Documenting the Introduction of the Fibre-Tipped Pen as an Artistic Medium,” *Paper Conservation News*, No. 72, December 1994, p. 7.
- “Drawings in Fibre-Tipped Pen - New Conservation Challenges,” *Modern Works – Modern Problems? Conference Papers*, Leigh: The Institute of Paper Conservation, 1994, pp. 114 - 121.
- Book Review, “American Artists in Their New York Studios: Conversations about the Creation of Contemporary Art,” by Stephan Gotz, *Drawing*, Vol. XV, No. 6, March-April 1994.
- “Glass or Plastic? Glazing Options for Framing Prints and Drawings,” *The Journal of Museum Management and Curatorship*, Vol. 13, 1994, pp. 280 - 294.
- “Works of Art on Paper,” *Caring for Your Collections*, New York: Abrams, 1992.
- “The Porous Pointed Pen as Artistic Medium,” *Conference Papers Manchester*, Leigh: The Institute of Paper Conservation, 1992, pp. 11 - 18.
- “The Conservation Training Program, Institute of Fine Arts, New York University: Past and Future Directions,” *The Graduate Conservator in Employment: Expectations and Realities*, ed. Nicholas Stanley Price. Paris: ICOM Committee for Conservation, 1990.
- “Conservation Notes on Thymol Fumigation,” with Norbert S. Baer, *The International Journal of Museum Management and Curatorship*, Vol. 7, 1988, pp. 185 - 188.
- The Care of Prints and Drawings*, Nashville, TN: The American Association for State and Local History, 1987; Reprinted, Altimira Press, 1997.
- “The Survival of Washi,” *Japan Society Newsletter*, Vol. XXXII, #11, June - July 1985, pp. 2 - 5.
- “Discovering Washi,” *Friends of the Dard Hunter Paper Museum Newsletter*, Vol. IV # 2, June - July 1985, pp. 2 - 3.
- “The Precarious Life of Drawings,” *Art News*, Vol. 84, No. 10, 1985, pp. 81 - 85.
- “In Search of Sialkoti Paper,” *Craft International*, Vol. II, No. 4, April 1982, pp. 38, 40ff.
- “Watermarks and the Stories They Tell,” *Drawing*, Vol. III, No. 6, March - April 1982, pp. 128 - 131.
- “The pH of Drawings and Its Implications,” *Drawing*, Vol. III, No. 4, November - December 1981, pp. 84 - 47.
- “An Annotated Bibliography on the Care of Drawings,” *Drawing*, Vol. III, No. 1, May - June 1981, pp. 9 - 10.
- “Conservation Updates,” *Drawing*, Vol. II, No. 6, March - April 1981, p. 127.
- “Drawings on Parchment - Special Conservation Problems for Collectors,” *Drawing*, Vol. II, No. 4, Nov - Dec. 1980, pp. 85 - 87.
- “Metalpoint Drawings - Special Conservation Problems for Collectors,” *Drawing*, Vol. II, No. 3, Sept. - Oct. 1980, pp. 59 - 61.
- “The Process of Framing,” *Drawing*, Vol. II, No. 2, July - August 1980, pp. 32 - 34.
- “Matting Drawings for Storage and Exhibition,” *Drawing*, Vol. II, No. 1, May - June 1980, pp. 7 - 10.

- Matting Drawings for Storage and Exhibition,” *Drawing*, Vol. II, No. 6, March - April 1980, pp. 132 - 134.
- “A Practical Approach to Drawings Storage,” *Drawing*, Vol. I, No. 6, March - April 1980, pp. 132 - 134.
- “Watercolors - Special Conservation Problems for Collectors,” *Drawing*, Vol. I, No. 5, Jan. - Feb. 1980, pp. 101 - 102.
- “Charcoal, Chalk, and Pastel Drawings - Special Problems for Collectors: Parts I and II,” *Drawing*, Vol. I, No. 3 - 4, Sept. - Oct. 1979, Nov. - Dec. 1979, pp. 56 - 58, pp. 79 - 80.
- “A Conservation Checklist for Drawings Collectors,” *Drawing*, Vol. I, No. 2, July-August 1979, pp. 29 - 31.

ACADEMIC AND PROFESSIONAL SERVICE

- 1976 - Present **American Institute for Conservation (AIC)**
Fellow, 1986 - Present; Professional Associate, 1982 - 1985; Associate, 1976 - 1981; Vice-President, 2013 - 2017; President 2017 - 2022; Board of Directors, 1985 - 1988; Program Chair, 2014, 2015, 2016; Book and Paper Group, 1980 - Present; Committee on Education and Training, 1992 - 1995; Nominating Committee, 1995 - 1998, Chair, 1998; Awards Committee 2005 - 2008, Chair, 2007
- 1976 - Present **International Institute for Conservation of Historic and Artistic Works (IIC)**
Fellow, 1987 - Present; Associate, 1976 - 1986; Council Member, 1997 - 2003
- 1976 - Present **Institute of Conservation (Icon)**
Accredited Conservator/Restorer, 2000 - Present; Associate, 1976 - 2000
- 1996 - Present **Villa La Pietra**, Florence, Italy, Conservation Consultant
- 2008 - Present **Print Council of America (PCA)**, Elected Member
- 2016 - Present **Discussion Group on Cross-Institutional Computational Art History (The Samuel H. Kress Foundation)**, Invited Member
- 2016 - Present **Materials Information and Technical Resources for Artists**
Board Member
- 1998 - 2021 **International Foundation for Art Research**, New York, NY
Advisory Council
- 2021 **Der Wissenschaftsfonds (Austrian Science Fund)**, Vienna, Austria
Wittgenstein Award Reviewer
- 2018, 2021 **Institute of Fine Arts/Metropolitan Museum of Art**, New York, NY
ART BIO MATTERS 2018, Co-Organizer with Julie Arslanoglu
- 2020 **Belgian Science Policy Office (BELSPO) and Belgian Research Action through Interdisciplinary Networks (BRAIN-2B)**
Invited Grant Application Consensus Reporter
- 2020 **The Roy Lichtenstein Foundation**, New York, NY
Roy Lichtenstein Technical Study Day, Invited Panel Moderator
- 2019, 2020, 2021 **Association of Print Scholars (APS)**
Annual Publication Prize, Invited Juror
- 2018 **Staatliche Kunsthalle Karlsruhe**
Piranesi Scholars Workshop, Invited Participant
- 2015 - 2017 **New York University, Humanities Initiative Research Collaboration**
The Artist Archive Project: David Wojnarowicz, Invited Participant
- 2016 **Samuel H. Kress Foundation Workshop on Technical Art History Curriculum Building**, Newry, ME

Invited Participant

2016 **The Andrew W. Mellon Foundation**, New York, NY
Preserving Intangible Cultural Heritage, Invited Participant

1987 - 2015 **Heritage Preservation (National Institute for the Conservation of Cultural Property)**
Nominating Committee, 1989, 1992, 1995; Board of Directors, Member-at-large, 2011 - 2015

2014 **New York Landmarks Conservancy**, New York, NY
Le Tricorne Conservation Advisory Committee, Chair

2013 **New York Academy of Medicine**, New York, NY
Expert Advisory Committee for the Center for the History of Medicine and Public Health (CHM), Invited Member

2010 - 2013 **Van Gogh Museum/The Netherlands Institute for Cultural Heritage**
Van Gogh's Studio Practice, Peer Review Group, Invited Member

2011 **New York Academy of Medicine**, New York, NY
Strategic Planning for NYAM Historic Collections, Invited Consultant with Christine Ruggere (Hopkins), Michael North (NLM), Elaine Engst (Cornell)

2006 - 2012 **Library of Congress**, Washington, DC
National Preservation Strategy: Preservation - Future Directions Symposia series, Invited Participant

2006 - 2010 **Reviews in Conservation**, (IIC), London, Editorial Board

2010 **Getty Conservation Institute/Museum of Fine Arts**, Boston
Rethinking the Museum Environment, Invited Participant

1994 - 2009 **Arts Advisory Committee of the 14th Congressional District**, New York, NY, Invited Member

2006 **Rockefeller Brothers Fund**, Tarrytown, NY
A Vision for Pocantico, Invited Participant

2005 **Netherlands Institute for Cultural Heritage (ICN)**, Amsterdam
Training and Education in Paper Conservation, Invited Participant

2004 **National Heritage Board, Heritage Conservation Centre**, Singapore
Malay Manuscript Collection, Invited Consultant

2004 **ICCROM/EU Leonardo Project**, Rome
Paper and Water, Invited External Evaluator

2004 **University of Paris 1, Sorbonne**, Paris
Training and Education in Paper Conservation

2003, 2004, 2008 **Getty Foundation**, Grant Application Reviewer

1992 - 2004 **Harvard University Art Museums**, Collections Committee, Chair
1994; Board of Overseers, Committee to Visit the Art Museums, 1992 - 1998

2003 **Northumbria University**, Newcastle-upon-Tyne
Training and Education in Paper Conservation

1987 - 2002 **Getty Conservation Institute**, Los Angeles, CA
Museum Lighting Experts Panel: Old Master Drawings, 2002
GCI Scholars Selection Committee, 2002
Conservation Education for the New Millennium, 1998
Symposium on Conservation Training Excellence, 1988
Seminar on Didactic Materials and Curricular Design, 1987

2002 **National Endowment for the Humanities**, Grant Application Reviewer

1987 - 2002 **Association of North American Graduate Programs in Conservation**
Secretary/Treasurer

1985, 1987, 2002, 2019 **Institute of Museum and Library Services**, Grant Application Reviewer

2001, 2009 **FAIC/Samuel H. Kress Foundation**, Fellowship Review Committee

1998 - 2000 **Columbia University**, *Heritage Conservation: Priorities and Conflicts*, Seminar Associate

1998 - 2000 **College Art Association/Heritage Preservation**, Awards Committee, Chair, 1999

1995 - 2000 **Williamstown Art Conservation Center**, Trustee

1999 **Queen's University**, Academic Review Panel

1994, 1997, 1999 **American Academy in Rome**, Juror

1997 **Samuel H. Kress Foundation**, Grant Reviewer

1995 - 1996 **University of Delaware**, Academic Review Panel, Ph.D. Program

1996 **The Israel Museum/Hebrew University**, Conservation Education Consultant

1995, 1996 **International Fine Art Fair**, Old Master Drawings Honorary Vetting Committee

1990, 1996 **Getty Grant Program**, Conservation Training Advisory Committee; Grant Reviewer

1993 **New York City Board of Education**, *Public Art for Public Schools*, Review Panel

1989 - 1992 **National Endowment for the Arts**, Grant Review Panelist, 1989; Museum Programs Overview Panelist, 1990 - 1992

1990, 1991 **Foundation of the American Institute for Conservation of Historic and Artistic Works**, Fellowship Application Reviewer

PROFESSIONAL AND ACADEMIC AWARDS

The Menil Drawing Institute, Senior Research Fellowship, 2023

To develop a protocol for describing white paper

American Institute for Conservation, President's Award, 2022

For exceptional performance in the conservation profession

Getty Conservation Institute, Guest Scholar Fellowship, 2015

To compare the published and private writings of Jean Dubuffet with his methods and materials

American Institute for Conservation, Sheldon and Caroline Keck Award, 2003

In recognition of a sustained record of excellence in the education and training of conservation professionals

Haddonfield Memorial High School, Lifetime Achievement Award, 1999

American Institute for Conservation, Rutherford John Gettens Merit Award, 1997

In recognition of outstanding service to the conservation profession

American Academy in Rome/National Endowment for the Arts, Rome Prize, 1994

To revise and expand *The Care of Prints and Drawings* and to develop other publications

Curricular Development Challenge Fund, New York University, 1989 (with Frances B.

Goodwin)

To develop a graduate-level Summer Program at the Institute of Fine Arts

Professional Travel Stipend, The Metropolitan Museum of Art, 1984

To study the effects of air pollution on *The Hours of Etienne Chevalier* by Jean Fouquet

Samuel H. Kress Foundation Grant, 1984

To research papermaking in Japan

Hagop Kevorkian Fund Grant, 1981

To research Sialkoti papermaking in Pakistan

Professional Travel Stipend, The Metropolitan Museum of Art, 1980
To study and formulate plans for a vacuum suction table, 2017

AFFILIATIONS

Director's Circle, Frances Lehman Loeb Art Center, Vassar College; Conservation Visiting Committee, Morgan Library & Museum

03/20/2023