

FINAL PROGRAM

Practical Philosophy, or Making Conservation Work

43rd Annual Meeting
May 13-16, 2015
Miami, FL
Hyatt Regency Miami

AIC

American Institute for Conservation
of Historic and Artistic Works

Board of Directors

President	Pamela Hatchfield
Vice President	Margaret Holben Ellis
Secretary	Sanchita Balachandran
Treasurer	Jennifer Hain Teper
Director, Committees & Task Forces	Sarah Stauderman
Director, Communications	Carolyn Riccardelli
Director, Professional Education	Stephanie M. Lussier
Director, Specialty Groups	Deborah Lee Trupin

2015 Annual Meeting Program Committees

GENERAL SESSION

Margaret Holben Ellis
Zoe Perkins
Margo Delidow
Alisha Chipman
Sustainability: Betsy Haude, Melissa Tedone, Robin O'Hern
Year of Light: Paul Himmelstein, Paul Whitmore, James Druzik, Steven Weintraub

SPECIALTY SESSIONS

Architecture

Chair Jennifer Correia
Vice Chair Jennifer Schork

Book and Paper

Chair Michelle Facini
Program Chair Fletcher Durant

Collections Care

Chair Rebecca Fifiel
Vice Chair Laura Hartz Stanton

Electronic Media

Chair Helen Bailey
Program Chair Kate Moomaw

Health & Safety

Chair Kathryn Makos

Objects

Chair Suzanne Davis
Program Chair Sarah Barack

Paintings

Chair Matthew Cushman
Program Chair Patricia O'Regan

Photographic Materials

Chair Sylvie Pénichon
Program Chair Sarah Freeman

Private Practice

Chair Maria Valentina Sheets
Program Chairs Nina Roth-Wells, Scott Haskins

Research & Technical Studies

Chair Ainslie Harrison
Vice Chair Lynn Brostoff

Textiles

Chair Lauren Chang
Vice Chair Katherine Sahmel

Wooden Artifacts

Chair Stephanie Auffret
Assistant Chair Tad D. Fallon

Poster Editors

Chair Lisa Conte
Chair Rebecca Capua
Chair Katie Sanderson

AIC & FAIC Staff

Executive Director	Eryl P. Wentworth
Finance Manager	Linda Budhinata
Development & Education Coordinator	Abigail Choudhury
Membership Assistant	Brittany Dismuke
Emergency Programs Director	Lori Foley
Meetings Associate	Katelin Lee
Communications Director	Bonnie Naugle
Institutional Advancement Director	Eric Pourchot
Membership & Meetings Director	Ruth Seyler
Emergency Programs Coordinator	Jessica Unger
Membership Coordinator	Ryan Winfield

American Institute for Conservation of Historic & Artistic Works

Practical Philosophy, or Making Conservation Work

May 13-16, 2015

Miami, Florida

Hyatt Regency Miami

Welcome to Miami!

As you certainly know by now, the theme for AIC's 43rd Annual Meeting in Miami, FL May 13-16, 2015 is: Practical Philosophy, or Making Conservation Work. Interesting conversations about many aspects of conservation should be bubbling up around you, as we explore a wide range of issues, preventive, practical, and philosophical, and where they are situated between theory and practice. Many factors, ranging from available resources to questions of public access and politics, can thwart even the best treatment plans and noblest intentions. We hope you enjoy the presentations, posters, and the discussions, as you catch up with your old friends and colleagues, and meet up with new ones.

Because UNESCO has proclaimed 2015 the International Year of Light, the Program Committee also selected presentations discussing practical solutions that take advantage of optical technology to examine and preserve cultural heritage.

This year's Opening Reception will be held at History Miami. Enjoy a rare opportunity to see John James Audubon's masterpiece of American art, *The Birds of America*, in its entirety. The museum is currently displaying the entire Elephant Folio of 435 life-size prints depicting 457 species of North American birds—and you can also enjoy heavy hors d'oeuvres and wine, beer, and mojitos.

We welcome the Latin American and Caribbean Scholars, who have both presentations and posters this year. We are very grateful to the Samuel H. Kress Foundation, The Getty Foundation, and Tru Vue, Inc. for the grants that allowed many international scholars to travel to Miami.

AIC is delighted to present two 2-day workshops at our annual meeting: Airbrushing for Conservators, and, again in keeping with the International Year of Light, Laser Cleaning of Surfaces: Artifacts and Architecture. Also, be among the first to hear the results of the Heritage Health Information Survey, HHI 2014. Then, hear from leaders of major conservation funders, led by the Andrew W. Mellon Foundation, The Getty Foundation, and the Samuel H. Kress Foundation, as they discuss past, present, and future trends in conservation funding.

Join your colleagues for breakfast while attending the AIC Member Business Meeting. Grab some pastries and coffee, stop by early to chat with board members, and catch up on the many things that AIC and FAIC are doing. The meeting starts at 7:30am sharp on Saturday morning!

With more than 220 sessions, events, and tours, there is something for everyone to enjoy and learn from at this meeting. In addition to our many workshops, Wednesday afternoon features two pre-meeting discussion sessions. Then join us on Thursday, May 14, for the Opening General Session starting at 8:30am, and for three concurrent sessions on Friday, May 15, from 2:00-5:30pm that will provide a closer look at our themes of Practical Philosophy, Sustainability, and the Year of Light. Saturday, we'll end the meeting with Montreal Rendezvous and Revels. I wish you an inspiring meeting!



AIC

AMERICAN
INSTITUTE FOR
CONSERVATION
OF HISTORIC AND
ARTISTIC WORKS

Special thanks to the following for their support of international travel to the meeting: **Samuel H. Kress Foundation, The Getty Foundation, and Tru Vue, Inc.**

Meeting Location: Events (unless otherwise noted) will take place at the Hyatt Regency Miami.

Registration Desk Hours: Registration will be located on the Promenade Lower of the Hyatt Regency Miami. Please note the registration desk is cashless. We accept checks, Visa, and MasterCard. Registration Desk Hours:

Monday, May 11	1:00pm – 6:00pm
Tuesday, May 12	7:45am – 7:00pm
Wednesday, May 13	7:45am – 7:00pm
Thursday, May 14	7:45am – 4:30pm
Friday, May 15	7:45am – 5:30pm
Saturday, May 16	7:45am – 5:00pm

Bulletin Boards: Check the bulletin boards near the registration area for program changes, messages, and job listings.

Speaker Ready Room: The Speaker Ready Room will be located in Orchid A.

Tours: Buses for all tours board from the Front Entrance of the Hyatt Regency Miami. Boat tours will board from the Hyatt Dock on the Riverwalk. Walking Tours that start at the Hyatt will meet their guides at the Hyatt Front Entrance.

Refreshment Breaks: Refreshments will be served at the following breaks during the general and specialty sessions:

Morning Breaks: Thursday & Friday, May 14-15, 10:00–10:30am in the AIC Exhibit Hall in Riverfront Hall

Afternoon Breaks: Thursday & Friday, May 14-15, 3:30–4:00pm in the AIC Exhibit Hall in Riverfront Hall

AIC Member Business Meeting: Saturday, May 16, 7:30am–9:45am in Riverfront North; arrive early to talk with the AIC Board.

Quick Finder

Conference Map - Last page, p. 52

Session Charts - Center of book, pp. 26-31

Exhibit Hall Map - p. 34

Non-session Events - pp. 4-5

Table of Contents

Welcome.....	Inside front cover
Practical Philosophy:	
About the meeting & Award Recipients	2
Highlights.....	3-5
Schedule: Day by Day.....	8-17
Tuesday, May 12.....	8
Wednesday, May 13	8
Thursday, May 14	9-11
Friday, May 15	11-15
Saturday, May 16	15-17
Sunday, May 17	17
Directory of Speakers	18-20
Schedule Charts	26-31 (center)
Maps.....	34 & 52
Exhibit Hall.....	34
Conference Map (Hotel)	52
Exhibitors	34-42
Exhibit Hall Map	34
Booth List.....	35
Exhibitors	35-42
Posters	44-47
2016 Annual Meeting Information	51
Special Thanks.....	51
Local Arrangements Group.....	51
Sponsors.....	1, 51
Conference/Hotel Maps	52
Exhibitor Advertising:	
Bruker Elemental	43
Conservation of Sculpture & Objects Studios (CSOS)	25
Crystalization Systems, Inc.....	33
Dorfman Museum	
Figures, Inc.	back cover
Elinor Specialty Coatings	51
eProvenance	32
Gaylord Archival	32
The Getty Conservation Institute	inside back cover
Getty Publications	22-23
Goppion	24
Health & Safety Committee.....	48
Hollinger Metal Edge	7
Image Permanence Institute	24
Keepsafe Microclimate Systems.....	33
Kremer Pigments Inc.	50
Lasca Electronics Inc.	49
Preservation Solutions, LLC	21
PulseTor, LLC	21
T and D US, LLC	47
Talas	48
Tru Vue, Inc.	5
University Products, Inc.	6
Zone Display Cases	49

Special Thanks to Our Sponsors!

TOTE BAG SPONSOR

Tru Vue, Inc.

OPENING RECEPTION

SPONSOR

Huntington T. Block
Insurance Agency, Inc.

ANGELS PROJECT SPONSORS

Hollinger Metal Edge
Tru Vue, Inc.

University Products, Inc.

ECPN/CIPP HAPPY

HOUR SPONSOR
Tru Vue, Inc.

BPG RECEPTION

Hollinger Metal Edge
Preservation Technologies, LP

PSG BREAKFAST Golden Artist Colors, Inc.

PSG/RATS RECEPTION
Kremer Pigments Inc.

Practical Philosophy, or Making Conservation Work

43RD ANNUAL MEETING | MAY 13 – 16, 2015 | MIAMI, FL



The theme for AIC's 43rd Annual Meeting in Miami, FL May 13-16, 2015 is *Practical Philosophy, or Making Conservation Work*. All aspects of conservation, from preventive care to in-painting, include both theory and practice. In most cases, theory supports practice. Nonetheless, conservation professionals are sometimes challenged in their efforts to smoothly meld the two. Many factors, ranging from available resources to questions of public access and politics, can thwart even the best treatment plans and noblest intentions. The transition from what we initially envision as ideal to what we eventually acknowledge as realistic often requires compromise. But, are less than satisfactory outcomes inevitable? Or, can better solutions evolve from necessity? Presentations in the general session and throughout the meeting discuss how philosophical principles can be successfully translated into workable—even superior—practice.

Because UNESCO has proclaimed 2015 the International Year of Light, the Program Committee selected presentations discussing practical solutions that take advantage of optical technology to examine and preserve cultural heritage.

With 220 sessions, events, and tours, there is something for everyone to enjoy and learn from at this meeting. In addition to our many workshops, Wednesday afternoon features two pre-meeting discussion sessions. Then join us on Thursday, May 14, for the Opening General Session starting at 8:30am, and for three concurrent sessions on Friday, May 15, from 2:00-5:30pm that will provide a closer look at our themes of practical philosophy, sustainability, and the Year of Light. Saturday, we'll end the meeting with Montreal Rendezvous and Revels. Enjoy!

Congratulations to AIC's 2015 Award Recipients!

*Presented at the General Opening Session,
Thursday, May 14, at 8:30am:*

Sheldon & Caroline Keck Award

Sylvia Rodgers Albro
Renée Stein

Rutherford John Gettens Merit Award

Sarah Fisher
Catharine Hawks

*Presented at the end of the General Opening
Session, Thursday, May 14, at 11:40am:*

Honorary Membership

Gloria Fraser Giffords
Catherine Metzger

Robert L. Feller Lifetime Achievement Award

Terry Drayman-Weisser

Publications Award

Sylvie Pénichon

President's Award

Michele Derrick

HIGHLIGHTS

Opening Reception at History Miami

THURSDAY, MAY 14, 7:00 – 10:00PM

This year's Opening Reception will be held at History Miami. The Museum of History Miami gathers, interprets, and presents the history of Miami and the greater South Florida region as a cultural crossroads of the Americas. Enjoy a rare opportunity to see "The Complete Audubon: The Birds Of America," John James Audubon's masterpiece of American art, *The Birds of America*, in its entirety. The museum is currently displaying the entire Elephant Folio of 435 life-size prints depicting 457 species of North American birds. Enjoy heavy hors d'oeuvres and an open **beer, wine, and mojito bar** while catching up with colleagues and admiring the collection!

Buses start boarding at 6:20pm at the Hyatt Regency front entrance. They will shuttle between the Hyatt and Museum throughout the night. Attendees can also walk 15 minutes from the hotel to History Miami.

Sponsored by Huntington T. Block Insurance and in-kind support provided by History Miami



Latin American and Caribbean Scholars Program

The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) is delighted to support the attendance of 23 conservation professionals from Latin America and the Caribbean, thanks to a generous grant from the Getty Foundation. This program has brought 256 conservators from the region to AIC annual meetings since 1997. Please welcome them as they present their posters and papers.

Exhibit Hall in Riverfront Hall

THURSDAY & FRIDAY, MAY 14 & 15, 10:00AM – 5:30PM

AIC's 43rd Annual Meeting features the largest U.S. gathering of suppliers in the conservation field. Mingle with exhibitors and discover new treatments and business solutions. For the current list of exhibitors, see page 35. Posters on a range of conservation topics also will be on view in the Exhibit Hall, with an author question-and-answer session on Friday afternoon at 3:30pm. See pages 44-47 for the list of posters.

AIC Member Business Meeting

SATURDAY, MAY 16, 7:30 – 9:45AM, **Riverfront North**

Join your colleagues for breakfast while attending the AIC Member Business Meeting. Learn more about the current state of our organization and leadership plans to capitalize on our strengths. Continental breakfast will be provided. Stop by early to chat with the Board starting at 7:00am.

General Sessions

This year's meeting theme is *Practical Philosophy, or Making Conservation Work*. The general sessions feature talks on this theme, as well as three tracks that focus also on sustainability, practical philosophy, and the Year of Light.

Pre-Meeting Discussion Sessions

WEDNESDAY, MAY 13, 4:00 – 6:00PM

Pre-Conference Session: ECPN/CIPP Discussion Panel, **Jasmine**

WEDNESDAY, MAY 13, 4:30 – 6:30PM

Pre-Conference Session: STASH Flash II, **Orchid B-C**

Pre-Conference Session: The Socratic Dialogue in Conservation Practice: Breaking Down Professional Boundaries, **Orchid D**

Opening Sessions

THURSDAY, MAY 14, 8:30AM – NOON

Award presentations, six talks, open discussion, Regency Ballroom

Three Concurrent Sessions

FRIDAY, MAY 15, 2:00 – 5:30PM

Track A: Practical Philosophy, **Tuttle/Monroe**

Track B: Sustainability, **Jasmine**

Track C: Year of Light, **Brickell/Flagler**

Closing Session

SATURDAY, MAY 16, 4:30 – 5:30PM

Montreal Rendezvous and Revels, Riverfront North



Join the conversation by using #AICMiami to tag your posts on Facebook & Twitter!

Don't miss these events!

Tucked away between AIC's many general and specialty sessions are business and committee meetings, receptions, and informative lunch sessions.

TOURS

**Buses depart from the Hyatt Front Entrance. Plan to board 15 minutes early—buses leave exactly at the time noted.*

Tours on Tuesday and Wednesday, see p. 8

WORKSHOPS

Workshops occur on Tuesday and Wednesday, see p. 8

The two-day workshops, Laser Cleaning and Airbrushing, will be held on Tuesday and Wednesday.

Respirator Fit Test Lecture, Wednesday, see p. 8

Respirator Fit Test Appointments, Thursday, see p. 9

BUSINESS MEETINGS

SPECIALTY GROUPS

ASG: Saturday, 12:30-2:00pm, Jasmine

BPG: Friday, 7:15-8:30am, Tuttle/Monroe

CIPP: Wednesday, 8:30-10:00pm, Japengo

EMG: Friday, 7:30-8:30am, Ashe Auditorium

OSG: Saturday, 1:15-2:15pm, Riverfront North

PMG: Saturday, 11:30am-12:30pm, Riverfront South

PSG: Friday, 7:15-8:30am, Brickell/Flagler

RATS: Saturday, 1:00-2:00pm, Hibiscus

TSG: Friday, 8:00-9:00am, Orchid B-D

WAG: Friday, 11:00am-Noon, Miami Lecture Hall

Archaeological Discussion Group: Friday, 1:00-2:00pm, Pearson

Specialty Group Officers: Wednesday, 6:00-7:30pm, Tuttle Central/South

AIC Member Business Meeting: Saturday, 7:30-9:45am
Open to all. Continental breakfast served. Coffee with the Board members starting at 7:00am, Riverfront North

OTHER

CCN Officer Breakfast (Invitation only): Thursday, 7:00-8:30am, Ibis

Publications Committee: Thursday, 7:00-8:15am, Gautier

JAIC Editors Luncheon (Invitation only): Thursday, Noon-2:00pm, Gautier

Education and Training Committee Luncheon (Invitation only): Friday, Noon-2:00pm, Gautier

Rescue Public Murals Meeting (Invitation only): Friday, Noon-1:00pm, Foster 2

DINNERS & RECEPTIONS

Emerging Conservation Professionals/CIPP Happy Hour: Wednesday, 6:00-8:00pm, Sponsored by Tru Vue, Inc., Riverwalk Terrace

Paintings and Research & Technical Studies Specialty Groups Reception: Friday, 6:30-9:30pm, Rubell Family Collection

Electronic Media & Objects Groups Reception: Friday, 6:30-9:30pm, de la Cruz Collection

Architecture, Textiles, & Wooden Artifacts Groups Reception: Friday, 7:00-10:00pm, Vizcaya Museum & Gardens

Book & Paper Group Reception: Friday, 7:00-10:00pm, Bakehouse Art Complex

Graduate Program Reunions: Friday, 9:00-11:00pm, Cash bar, Riverwalk Terrace, Upper and Lower Promenades

LUNCH & LEARNS

THURSDAY, MAY 14

Studio Design Challenges: Creating a Safe and Practical Space

Noon - 1:30pm: Lecture, Jasmine

*1:30pm - 2:00pm: Roundtable Discussion, Promenade Upper
\$25 (\$10 for CIPP members)*

Led by Jeff Hirsch, Director of EwingCole's cultural practice, with William Jarema, Dan Klein, and Roger Rudy





LUNCH & LEARNS (CONTINUED)

FRIDAY, MAY 15

Heritage Health Information Survey Results Revealed, and The Past & Future of Conservation Funding Panel Discussion

*Noon - 2:30pm, \$15, Ashe Auditorium
This session is sponsored by AIC.*

Be among the first to hear the results of the Heritage Health Information Survey, HHI 2014, from Heritage Preservation's Acting President Thomas Clareson.

Then, in line with the "Practical Philosophy" theme of the meeting, officers from The Andrew W. Mellon Foundation, Kress Foundation, and Getty Foundation will speak from the "30,000 foot view" about the development and support of the conservation profession over time and their respective Foundation's roles as long-term, committed supporters of various dimensions of conservation training and practice. These talks will reflect on the impact of sustained funding over time, offer insight into how and why funders choose to support conservation, and illuminate how grant dollars are often at work in

quiet and unseen ways. Please note, the speakers respectfully request that this session not be seen as an opportunity to approach these foundations about seeking support, but they are happy to engage in discussion about the content of their presentations.

SATURDAY, MAY 16

Emerging Conservation Professionals Network Speed Networking Lunch

Noon - 2:00pm, \$20, Riverfront Central

This event will offer informal networking opportunities over lunch, followed by structured networking where participants will be matched with up to 3 partners for 15-minute intervals. The pairs will discuss topics of their choosing, some of which may include: career development, resume review, research, and outreach. Conservators and allied professionals at all stages of their careers are welcome. All are welcome to purchase a ticket for lunch and join for the informal networking over lunch. However, only those who registered ahead of time will be matched for the speed networking portion.

**Complete Line of High-Performance Glazing
For Framing & Display Applications**



Optium
Acrylic Glazing



UltraVue
Laminated Glass



StaticShield
Acrylic



Conservation Clear
Acrylic

Glass and acrylic glazing solutions that meet aesthetic and conservation needs of fine artists, museums, and private collections around the world.



anti-reflective | anti-static | abrasion resistant | UV protection | crystal clear



For more information or to request samples, visit www.tru-vue.com/museums/aic

Proud Sponsor of AIC Annual Meeting



40+ years of engineering excellence in glass & acrylic glazing for displaying works of art

Tru Vue®, the Tru Vue logo, and Optium Acrylic®, UltraVue® Laminated Glass, StaticShield™ Acrylic, Conservation Clear® Acrylic are registered trademarks of Tru Vue, Inc., McCook, IL USA. © 2015 Copyright Tru Vue, Inc. All rights reserved.

NEW!

ARCHIVAL QUALITY MATERIALS GALLERY EDITION CATALOG!

*Ultra-Thin Flexible
Light Sheet*



**Visit us at AIC,
Booth #309**

*We will have a variety of tools
and equipment on display,
including our all new, combina-
tion tacking iron/hot air pencil!*

universityproducts
THE ARCHIVAL COMPANY®

517 Main Street, PO Box 101, Holyoke, MA 01041-0101

Ph: 1.800.628.1912 Fax: 1.800.532.9281

Or browse e-catalog and shop online:

<http://www.universityproducts.com>



HOLLINGER METAL EDGE

Archival Storage Materials

**We Care About Our Quality and
We care about Your Professional Needs.**



THE QUALITY SOURCE

holingermetaledge.com

1-800-862-2228 1-800-634-0491



SCHEDULE, DAY BY DAY

TUESDAY, MAY 12

TOURS*

*Buses depart from the Front Entrance of the Hyatt Regency Miami. Plan to board 15 minutes early—buses leave exactly at the time noted.

1:00pm – 4:00pm

Tour: Creative Contemporary – Behind the Scenes at Pérez Art Museum Miami (PAMM)

Bus departs at 1:00pm, Hyatt Front Entrance*

2:00pm – 4:00pm

Tour: Downtown Miami Archaeology and Architecture Walk

Departs at 2:00pm, Hyatt Front Entrance

4:30pm – 7:30pm

Tour: Stiltsville and Miami River Sunset Cruise

Boat departs at 4:30pm, from the Hyatt Dock off Riverwalk

WORKSHOPS

9:00am – 5:00pm

Johnson

Workshop: Airbrushing for Conservators (Day 1)

9:00am – 5:00pm

Ashe Auditorium

Workshop: Laser Cleaning of Surfaces: Artifacts and Architecture (Day 1)

WEDNESDAY, MAY 13

TOURS*

*Buses depart from the Front Entrance of the Hyatt Regency Miami. Plan to board 15 minutes early—buses leave exactly at the time noted.

8:15am – 5:15pm

Tour: Cubans, Collectors, and other Miami Cultural Game Changers

Bus departs at 8:15am, Hyatt Front Entrance*

12:30pm – 4:00pm

Tour: Wynwood Walk

Departs at 12:30pm, Hyatt Front Lobby

12:30pm – 5:30pm

Tour: Vizcaya Museum and Gardens: Behind the Scenes Tour/Symposium

Bus departs at 12:30pm, Hyatt Front Entrance*

2:00pm – 4:00pm

Tour: Downtown Miami Archeology and Architecture Walk

Departs at 2:00pm, Hyatt Front Entrance*

2:15pm – 5:00pm

Tour: South Beach Art Deco Walk

Bus departs at 2:15pm, Hyatt Front Entrance*

4:30pm – 7:30pm

Tour: Stiltsville and Miami River Sunset Boat Tour

Boat departs at 4:30pm, from the Hyatt Dock off Riverwalk

4:30pm – 7:45pm

Tour: Savory South Beach Food Tour

Bus departs at 4:30 pm, Hyatt Front Entrance*

Note: Tour starts at 5:15pm; for those also on the South Beach Art Deco Walk, the tour will leave from your location when the bus arrives.

6:30pm – 9:30pm

Tour: Vizcaya Moonlight Gardens

Bus departs at 6:30pm, Hyatt Front Entrance*

*Buses depart from the Front Entrance of the Hyatt Regency Miami. Plan to board 15 minutes early—buses leave exactly at the time noted.

WORKSHOPS

8:00am – 1:00pm

Hibiscus A

Workshop: Professional Networking in the Americas

9:00am – 5:00pm

Johnson

Workshop: Airbrushing for Conservators (Day 2)

9:00am – 5:00pm

Ashe Auditorium

Workshop: Laser Cleaning of Surfaces: Artifacts and Architecture (Day 2)

9:00am – 4:00pm

Hibiscus B

Workshop: Influence for Impact: Leadership Strategies for Collection Care Professionals

9:00am – 4:30pm

Orchid B-C

Workshop: Using Wikis to Collaborate, Share, and Advance Conservation

11:00am – 3:00pm

Jasmine

Workshop: Private Practice Workshop/Seminar: Practical Solutions for Running a Successful Business

1:00pm – 4:00pm

Gautier

Workshop: Getting It Paid For: Practical Philosophy and Practice in Preparing IMLS Grant Applications

1:30pm – 5:00pm

Hibiscus A

Workshop: Recovery Efforts after the Disaster is Over

3:00pm – 4:15pm

Miami Lecture Hall

Workshop: Practical Considerations –The Importance of Insurance & Risk Management, Conservator Insurance Presentation

6:30pm – 7:30pm

Hibiscus A

Respirator Fit Testing Lecture

MEETINGS & RECEPTIONS

6:00pm – 7:30pm

Tuttle Central/South

Specialty Group Officers Meeting

6:00pm – 8:00pm

Riverwalk Terrace

ECPN/CIPP Happy Hour, Sponsor: Tru Vue, Inc.

PRE-MEETING SESSIONS

4:00pm – 6:00pm

Jasmine

Pre-Conference Session: ECPN/CIPP Discussion Panel and Happy Hour (See also Meetings & Receptions, above)

4:30pm – 6:30pm

Orchid B-C

Pre-Conference Session: STASH Flash II

4:30pm – 6:30pm

Orchid D

Pre-Conference Session: The Socratic Dialogue in Conservation Practice: Breaking Down Professional Boundaries

TUESDAY & WEDNESDAY



SCHEDULE, DAY BY DAY

THURSDAY, MAY 14

EVENTS NOT LISTED IN A SESSION

- 7:00am – 8:15am **Gautier**
Business Meeting: Publications Committee
- 7:00am – 8:15am **Ibis**
Business Meeting & Breakfast: Collection Care Network
- 9:00am – 5:00pm **Pearson 1**
Respirator Fit Test Appointments
- 10:00am – 5:30pm **Riverfront Hall**
Exhibit Hall Open
- Noon – 1:30pm **Jasmine**
Private Practice + Health & Safety Luncheon:
 Studio Design Challenges: Creating a Safe and Practical Space
- Noon – 2:00pm **Gautier**
JAIC Editors Luncheon (invitation only)
- 7:00pm – 10:00pm **History Miami**
Opening Reception: Buses board in the Hyatt front entrance; maps will be provided for those who prefer to walk (a 15-minute walk, about .7 mi).

General Sessions

OPENING SESSION

Regency Ballroom, First Floor

- 8:30am – 8:50am
 Welcome and Awards
- 8:50am – 9:10am
 The False Dichotomy of “Ideal” Versus “Practical” Conservation Treatments
Barbara Appelbaum; Paul Himmelstein
- 9:10am – 9:30am
 The Theory of Practice: Practical Philosophy, Cultures of Conservation and the Aesthetics of Change
Hanna Hölling
- 9:30am – 9:50am
 Turning Philosophy into Practice: Documenting Process through White Papers
Benjamin Haavik
- 10:00am – 10:30am
Break in the Exhibit Hall
- 10:30am – 11:00am
 Philosophical and Practical Considerations in the Installation, Re-treatment, and Storage of a Rubber Sculpture by Richard Serra
Emily Hamilton
- 11:00am – 11:20am
 Making Conservation Work Onsite: Practical Problem Solving at El Kurru, Sudan and Abydos, Egypt
Suzanne L. Davis; Ahmed M. Abdel-Azeem, Harriet “Rae” Beaubien, Robert A. Blanchette, Claudia Chemello, Pamela Hatchfield, Caroline Roberts, Gregory Dale Smith

11:20am – 11:40pm
 Concrete Conclusions: Surface Treatment Trials for Conserving the Miami Marine Stadium
John A. Fidler, Rosa Lowinger; Christopher C. Ferraro, Ph.D., P.E., Jorge Hernandez, AIA, Marjorie M. Lynch, P.E.

11:40am – 12:00pm
 Open Discussion and Awards

Specialty Sessions

ARCHITECTURE (JOINT WITH WOODEN ARTIFACTS)

Jasmine, First Floor

2:00pm – 2:30pm
 Furniture/Interiors Conservation Training in China
Gregory Landrey; Antoine Wilmering, Susan Buck, Meca Baumeister, Christine Thomson, Liu Chang, Henry Ng

2:30pm – 3:00pm
 Analyses of the Architecture of Wooden Churches from Buzău County, Romania
Necula Elena-Teodora

3:00pm – 3:30pm
 How to Salvage your Historic House Museum after a Car Crash: The Marrett House Emergency Preservation and Conservation Project
Benjamin Haavik; Alexander M. Carlisle

3:30pm – 4:00pm
Break in the Exhibit Hall

4:00pm – 4:30pm
 Complex Problems, Realistic Solutions: Devising a Treatment for the Sculpture of St. Paul on St. Paul’s Chapel, New York City
Claudia Kavenagh, Michele Marincola

4:30pm – 5:00pm
 The *Salon Doré* from the *Hôtel de la Trémoille*: Conservation of the 18th Century Gilded *boiserie*
Natasa Morovic

5:00pm – 5:30pm
 Use of Astringent Persimmon Juice as an Alternative Wood Preservation Treatment
Kathryn Gardner

BOOK AND PAPER

Tuttle/Monroe, First Floor

2:00pm – 2:30pm
 The Brut Chronicle: Revived and Reconstituted
Deborah Howe

2:30pm – 3:00pm
 Understanding and Preserving the Print Culture of the Confederacy
Evan Knight

3:00pm – 3:30pm
 The Book as Art: Conserving the Bible from Edward Kienholz’s *The Minister*
Todd Pattison

3:30pm – 4:00pm
Break in the Exhibit Hall

THURSDAY



Join the conversation by using #AICMiami to tag your posts on Facebook & Twitter!

4:00pm – 4:30pm
Cross-Disciplinary Uses for Gellan Gum in Conservation
Anne Maheux

4:30pm – 5:00pm
Confidence in the Bath
Adam Novak

5:00pm – 5:30pm
Foxing and Reverse Foxing: Condition Problems in Modern Paper and the Role of Inorganic Additives
Sarah Bertalan

COLLECTION CARE

Hibiscus, First Floor

2:00pm – 2:30pm
The Preservation Self-Assessment Program: A New Tool for Preservation and Conservation Prioritization
Jennifer Hain Teper

2:30pm – 3:00pm
Pathways for Implementing a Successful Passive RH Microclimate
Steven Weintraub

3:00pm – 3:30pm
Continuing to Care: Transitioning Connecting to Collections to Connecting to Collection Care
Rachael Perkins Arenstein, Rebecca Fifield, Gretchen Guidess

3:30pm – 4:00pm
Break in the Exhibit Hall

4:00pm – 4:30pm
Conservation Case Building at Field Museum
John Zehren

4:30pm – 5:00pm
Beyond “No Food or Drink Allowed in the Gallery”: Best Practices for Food in Cultural Institutions
Rebecca Newberry; Fran Ritchie, Bethany Palumbo

5:00pm – 5:30pm
Conservation: Social Good or Prevention of Harms?
Robert Waller

5:30pm - 6:30pm
BPG Wiki Hack
Evan Knight, Denise Stockman

ELECTRONIC MEDIA (JOINT WITH OBJECTS)

Ashe Auditorium, Third Floor

Joint session theme: “Collaboration with Artists in the Preservation of Artistic Heritage: Theory and Practice,” co-organized by Voices in Contemporary Arts (VoCA), formerly INCCA-NA.

2:00pm – 2:30pm
Artist Intentions and the Conservation of Contemporary Art
Glenn Wharton

2:30pm – 3:00pm
The Artists’ Dialogues Series: Exploring Materiality, Process, and Conservation with Artists from Los Angeles
Rachel Rivenc; Tom Learner

3:00pm – 3:30pm
From Theory to Practice: Instituting the Hirshhorn Artist Interview Program
Gwynne Ryan; Steven O’Banion

3:30pm – 4:00pm
Break in the Exhibit Hall

4:00pm – 4:30pm
Beyond the Interview: Working with Artists in Time-Based Media Conservation
Kate Lewis

4:30pm – 5:00pm
Preserving What is Right: Learning the Ethics and Similarities of Collaborating with a Living Artist and Buddhist Monks
Céline Chrétien

5:00pm – 5:30pm
Discussion moderated by Jill Sterrett

OBJECTS (SEE - ELECTRONIC MEDIA)

Ashe Auditorium, Third Floor

PAINTINGS (JOINT WITH RESEARCH & TECHNICAL STUDIES)

Brickell/Flagler, First Floor

2:00pm – 2:30pm
A Hidden Blue Period Portrait by Pablo Picasso and the Alteration Mechanisms of Cadmium and Arsenic Sulfides: Synchrotron-Based Methods for the Interpretation and Preservation of Paintings
Jennifer Mass

2:30pm – 3:00pm
Franz Kline’s Paintings: Black and White?
Zahira Veliz Bomford; Corina Rogge, Maite Leal

3:00pm – 3:30pm
Something Rich and Strange: The Conservation and Study of Jackson Pollock’s *Sea Change*
Nicholas Dorman; Alan Phenix, Wendy Lindsey

3:30pm – 4:00pm
Break in the Exhibit Hall

4:00pm – 4:30pm
Investigating Softening and Dripping Paints in Oil Paintings Made Between 1952 and 2007
Ida Antonia Tank Bronken; Jaap J. Boon

4:30pm – 5:00pm
Overview of the CCI Lining Project: Do Linings Prevent Cracking and Cupping in Paintings?
Debra Daly Hartin; Stefan Michalski, Eric Hagan, Mylène Choquette

5:00pm – 5:15pm
A Science/Conservation Collaboration: The Introduction of New, Low Molecular Weight Resins
Jill Whitten; Robert Proctor

5:15pm – 5:30pm
Educating Handheld XRF Users in Cultural Heritage: XRF Bootcamp for Conservators
Lynn F. Lee; Aniko Bezur, Karen Trentelman

PHOTOGRAPHIC MATERIALS

Orchid B-D, First Floor

2:00pm – 2:30pm

Organizing a Photograph Preservation Workshop in West Africa
Debra Norris; Nora Kennedy, Bertrand Lavédrine, Franck Komlan Ogou

2:30pm – 3:00pm

Treatment of George Keyt's Stained Glass Mural Cartoons - Oversized Drawings and Photographs
Moya Dumville, Luisa Casella

3:00pm – 3:30pm

Conservation versus Historicity: A Necessary Reconciliation for the Intervention in the Photographic Collection of Frida Kahlo
Elisa Carmona Vaillard; Karla Castillo Leyva

3:30pm – 4:00pm

Break in the Exhibit Hall

4:00pm – 4:30pm

The Long-Term Permanence Behavior of Photographs and Fine Art Prints Made with Large-Format Flatbed Printers Using UV-Curable Pigment Inks
Henry Wilhelm; Carol Brower Wilhelm, Barbara C. Stahl, Kabenla Armah

4:30pm – 5:00pm

Object:Photo - A Presentation of Deep Data from the Thomas Walther Collection Project at The Museum of Modern Art
Lee Ann Daffner

5:00pm – 5:30pm

Photography-painted: Problems and Solutions in Handling, Display and Storage
Diana Noemí Velázquez Padilla

RESEARCH & TECHNICAL STUDIES (SEE PAINTINGS)

Brickell/Flagler, First Floor

TEXTILES

Miami Lecture Hall, Third Floor

2:00pm – 2:30pm

The Effect of Light Emitting Diode Lamps (LEDs) on 19th century Dyed & Printed Cotton Fabrics
Mary Ballard; Courtney Bolin, Taylor McClean

2:30pm – 3:00pm

Lights, Camera, Archaeology: Documenting Archaeological Textile Impressions with Reflectance Transformation Imaging (RTI)
Emily Frank

3:00pm – 3:30pm

Documentation, Restoration and Display of a XVII Century Copy of the Holy Shroud, in Argentina
Patricia Lissa; Marcela Cedrola, María Pía Tamborini

3:30pm – 4:00pm

Break in the Exhibit Hall

4:00pm – 4:30pm

Breaking Canvas: A Case Study on a French Embroidery
Rebecca Beyth

4:30pm – 5:00pm

A Turkish Kilim: Analysis, Stabilization and Loss Compensation
Cathleen Zaret

5:00pm – 5:30pm

Seeing the Light: Conservation and Exhibition of a 1980s Day-Glo Painted Leather Jacket
Amanda Holden; Fiona Beckett, Mallory Marty, Gregory Dale Smith

WOODEN ARTIFACTS (SEE ARCHITECTURE)

Jasmine, First Floor

OPENING RECEPTION

7:00pm – 10:00pm

AIC Opening Reception at History Miami*

Buses begin boarding at 6:20pm from the Front Entrance of the Hyatt Regency Miami. They will leave as filled and will shuttle throughout the night. *Reception is included in your registration. Your badge is your ticket.

Sponsored by Huntington T. Block Insurance and in-kind support provided by History Miami.

FRIDAY, MAY 15

EVENTS NOT LISTED IN A SESSION

10:00am – 5:30pm

Exhibit Hall Open

Riverfront Hall

1:00pm – 2:00pm

Archaeological Discussion Group: Business Meeting

Pearson

Noon – 2:30pm

Luncheon: Heritage Health Information Survey Results Revealed; and the Past and Future of Conservation Funding Luncheon and Panel Discussion (See more on p. 5)

Ashe Auditorium

6:30pm – 9:30pm

Reception: Paintings and Research & Technical Studies Specialty Groups

Buses board at 6:00pm, Hyatt Front Entrance

Rubell Family Collection

6:30pm – 9:30pm

Reception: Electronic Media & Objects Groups

Buses board at 6:00pm, Hyatt Front Entrance

de la Cruz Collection

7:00pm – 10:00pm

Reception: Architecture, Textiles, & Wooden Artifacts Groups

Buses board at 6:30pm, Hyatt Front Entrance

Vizcaya Museum & Gardens

7:00pm – 10:00pm

Reception: Book & Paper Group

Buses board at 6:30pm, Hyatt Front Entrance

Bakehouse Art Complex

9:00pm – 11:00pm

Reception: Graduate Programs in Art Conservation

Riverwalk Terrace, Promenades



Specialty Sessions

ARCHITECTURE

Jasmine, First Floor

8:30am – 9:00am

Lightbox on Lenox Avenue: Illuminating Harlem Hospital's WPA Mural
Kim Lovejoy, Gillian Randell; Richard Saravay

9:00am – 9:30am

The Pool Grotto Puzzle: Robert Winthrop Chanler's Outdoor Ceiling Mural at Vizcaya Museum and Gardens
Lauren Reynolds Hall, Susan L. Buck

9:30am – 10:00am

The Power of Light! Using the Newest Laser Technology to Clean New York's Oldest Outdoor Monument: The Obelisk of Pharaoh Thutmose III
Bartosz Dajnowski, Matthew C. Reiley; Andrzej Dajnowski, George Wheeler

10:00am – 10:30am

Break in the Exhibit Hall

10:30am – 11:00am

Concrete Actions to Extreme Risks: Conservation of Wood and Metal Structures in Saltpeter Works Humberstone and Santa Laura in Iquique, Chile, A World Heritage Site in Danger
Alicia Fernandez Boan

11:00am – 12:00pm

Student Session

Izabella Z. Dennis, Irene Matteini, Karen Stone, Joshua Jones

7:00pm – 10:00pm

Viscaya Museum & Gardens

Reception: Architecture, Textiles, & Wooden Artifacts Groups

Buses board at 6:30pm, Hyatt Front Entrance

In-kind support generously provided by Viscaya Museum & Gardens

BOOK AND PAPER

Tuttle/Monroe, First Floor

7:15am – 8:30am

Business Meeting with breakfast: Book and Paper Group

8:30am – 9:00am

16th-17th Century Italian Chiaroscuro Woodcuts: Instrumental Analysis, Degradation and Conservation
Linda Stiber Morenus, Charlotte Eng; Diana Rambaldi, Naoko Takahatake

9:00am – 9:30am

To Do or Not To Do: Two Examples of Decision Making of Digital In-filling for Asian Works of Art
Hsin-Chen Tsai

9:30am – 10:00am

Preserving the Spirit Within: Bringing Twenty-Five Tibetan Initiation Cards into the 21st Century
Angela Campbell; Yana van Dyke

10:00am – 10:30am

Break in the Exhibit Hall

10:30am – 11:00am

Superstorm Sandy: Response, Salvage, and Treatment of Rare Pamphlets from New York University's Ehrman Medical Library
Angela Andres

11:00am – 11:30pm

Heat-Set Tissue: Finding a Practical Solution of Adhesives
Lauren Varga, Jennifer Herrmann; Kathy Ludwig

11:30am – 12:00pm

Subject and Object: Exploring the Conservator's Changing Relationship with Collection Material
Julie L. Biggs; Yasmeen Khan

7:00pm – 10:00pm

Bakehouse Art Complex

Reception: Book & Paper Group

Buses board at 6:45 pm, Hyatt Front Entrance

Sponsored by Preservation Technologies L.P. & Hollinger Metal Edge, with in-kind support provided by Bakehouse Art Complex

ELECTRONIC MEDIA (JOINT WITH OBJECTS)

Ashe Auditorium, Third Floor

Joint session theme: "Collaboration with Artists in the Preservation of Artistic Heritage: Theory and Practice," co-organized by Voices in Contemporary Arts (VoCA), formerly INCCA-NA.

7:30am – 8:30am

Business Meeting: Electronic Media Group

8:30am – 9:00pm

Sol LeWitt's Wall Drawings: Conservation of an Ephemeral Art Practice
John Hogan, Carol Snow

9:00am – 9:30am

The Abandonment of Art: The Abandonment of Conservation - A Lygia Clark Retrospective at MoMA
Cindy Albertson; Roger Griffith, Eric Meier, Margo Delidow

9:30am – 10:00am

Conserving Anthony McCall's Solid Light Films
Jeff Martin

10:00am – 10:30am

Break in the Exhibit Hall

10:30am – 11:00am

The Butterfly Effect: A Case Study on the Value of Artist Collaboration in the Conservation of Ephemeral Material
Crista Pack; Tasha Ostrander, Mina Thompson

11:00am – 11:30am

Neutralizing the Nuclear Option
Donna Williams

11:30am – 12:00pm

Discussion moderated by Glenn Wharton

6:30pm – 9:30pm

de la Cruz Collection

Reception: Electronic Media & Objects Groups

Buses board at 6:00pm, Hyatt Front Entrance

In-kind support generously provided by the de la Cruz Collection

OBJECTS (SEE ELECTRONIC MEDIA)

Ashe Auditorium, Third Floor

6:30pm – 9:30pm

de la Cruz Collection

Reception: Electronic Media & Objects Groups

Buses board at 6:00pm, Hyatt Front Entrance

In-kind support generously provided by the de la Cruz Collection

PAINTINGS

Brickell/Flagler, First Floor

7:15am – 8:30am

Business Meeting with breakfast: Paintings Specialty Group
Sponsored by Golden Artist Colors, Inc.

8:30am – 9:00am

The Treatment of *Dr. William Hartigan* by Gilbert Stuart or the Treatment of Gilbert Stuart by Dr. William Hartigan
Joanna Dunn

9:00am – 9:30am

Rediscovering Renoir: Materials and Technique in the Paintings of Pierre-Auguste Renoir at the Art Institute of Chicago
Kelly Keegan

9:30am – 10:00am

The Other Woman: The Nature of a Copy after Paul Gauguin
Caitlin Breare

10:00am – 10:30am

Break in the Exhibit Hall

10:30am – 11:00am

Fracture or Factice: Interpreting Intent During the Treatment and Analysis of Georges Braque's *Ajax*
Allison Langley; Francesca Casadio, Ken Sutherland

11:00am – 11:30am

A Wealth of Optical Expression: László Moholy-Nagy's works in the collection of the Guggenheim Museum
Julie Barten; Carol Stringari, Francesca Casadio, Federica Pozzi, Johanna Salvant, Ken Sutherland, Marc Walton

11:30am – 12:00pm

Response and Interplay Between Artist and Materials in the Late Paintings of Barnett Newman
Bradford A. Epley; Corina Rogge

6:30pm – 9:30pm

Rubell Family Collection

Reception: Paintings and Research & Technical Studies Specialty Groups
Buses board at 6:00pm, Hyatt Front Entrance
In-kind support generously provided by Rubell Family Collections

RESEARCH & TECHNICAL STUDIES

Hibiscus, First Floor

8:30am – 9:00am

Polymer Coating Removal Nanosystems for Finely Controlled Cleaning of Cultural Heritage
Piero Baglioni

9:00am – 9:30am

New Inorganic Consolidants for the Restoration Market: Results From Nanomatch EU Project
Adriana Bernardi, Francesca Becherini, Arianna Vivarelli, Alessandra Bonazza, Elsa Bourguignon, Ulrike Brinkmann, Matteo Chiurato, Sandro DeGrandi, Vincent Detalle, Monica Favaro, Alexandra Geiss, Martin Labouré, Barbara Lubelli, Oihana Garcia Mercero, Bernhard Moeller, Irene Natali, Timo Nijland, Iulian Daniel Olteanu, Marco Pancani, Vicente Javier Forrat Perez, Luc Pockelé, Gabrielle Poulet, Maria Dolores Romero Sanchez, Gerhard Schottner, Ingemar Svensson, Patrizia Tomasin, Rob VanHees, Bastiaan Verhey

9:30am – 10:00am

Back to Natural Processes: Controlled Carbonatation for Recalcifying Malacological Artifacts
Edgar Casanova-González; Jocelyn Alcántara-García

10:00am – 10:30am

Break in the Exhibit Hall

10:30am – 11:00am

The Deacidification of Contemporary Drawings: A Safe Method Based on Nanotechnology
Giovanna Poggi; Antonio Mirabile, Rodorico Giorgi, Piero Baglioni

11:00am – 11:30am

Parylene Treatment for Paper/Book Strengthening
Lei Pei, John Baty; Mark Pollei, Sonja Jordan Mowery

11:30am – 12:00pm

BronzeShield: A Durable and Selectively-removable Clear-coat for the Protection of Outdoor Bronze Statues
Dante Battocchi

6:30pm – 9:30pm

Rubell Family Collection

Reception: Paintings and Research & Technical Studies Specialty Groups
Buses board at 6:00pm, Hyatt Front Entrance
In-kind support generously provided by Rubell Family Collections

TEXTILES

Orchid B-D, First Floor

8:00am – 9:00am

Business Meeting: Textiles Specialty Group
Sponsored by Dorfman Museum Figures, Inc.

9:00am – 9:30am

Making Conservation Work Down Under: Dealing with the Unexpected
Hannah Barrett

9:30am – 10:00am

Off the Wall and Into the Round: Preparation and Installation of Grau-Garriga's Tapis Pobre
Allison McCloskey, Julie Benner

10:00am – 10:30am

Break in the Exhibit Hall

10:30am – 12:00pm

Tips Session on Mount Making: Materials and Methods for Exhibition and Display
Joy Gardiner, Robin Hanson, Susan Heald, Denise Krieger Migdail, Shelly Uhlir, Laura Mina

7:00pm – 10:00pm

Viscaya Museum & Gardens

Reception: Architecture, Textiles, & Wooden Artifacts Groups
Buses board at 6:30pm, Hyatt Front Entrance
In-kind support generously provided by Viscaya Museum & Gardens

WOODEN ARTIFACTS

Miami Lecture Hall, Third Floor

8:30am – 9:00am

"A Type Completely Different" A Closer Look at Roentgen's Techniques through the Lens of an Oval Writing Table
Bret Headley

FRIDAY



9:00am – 9:30am

The Re-discovery of a Pair of Commodes Attributed to André-Charles Boulle

Jan Dorscheid, Donna Corbin

9:30am – 10:00am

Bending over Backwards: Treatment of Four Chinese Export Bamboo and Rattan Chairs

Michaela Neiro

10:00am – 10:30am

Break in the Exhibit Hall

10:30am – 11:00am

Two Chairs...+1: Interactive Presentation Examining the Relationship Between Two Well-Documented Pre-Raphaelite Chairs and a Mysterious Third Chair

Michael Podmaniczky

11:00am – 12:00pm

Business Meeting: Wooden Artifacts Group

7:00pm – 10:00pm

Vizcaya Museum & Gardens

Reception: Architecture, Textiles, & Wooden Artifacts Groups

Buses board at 6:30pm, Hyatt Front Entrance

In-kind support generously provided by Vizcaya Museum & Gardens

General Sessions

THREE CONCURRENT TRACKS

Track A: Practical Philosophy

Tuttle/Monroe, First Floor

Track B: Sustainability

Jasmine, First Floor

Track C: Year of Light

Brickell/Flagler, First Floor

Track A: Practical Philosophy

Tuttle/Monroe, First Floor

2:00pm – 2:10pm

Welcome & Introductions

2:10pm – 2:30pm

Lacunae: A Reflection on their Values and Meanings

Irma Passeri

2:30pm – 2:50pm

After the Fall: The Treatment of Tullio Lombardo's *Adam*

Carolyn Riccardelli; Lawrence Becker, Michael Morris, Jack Soultanian, Ron Street, George Wheeler

2:50pm – 3:10pm

The Best Laid Plans: Investigation, Application and Failure of the Finishes on the Sherman Monument

Michael Kramer

3:10pm – 3:30pm

Open Discussion

3:30pm – 4:00pm

Break in the Exhibit Hall

4:00pm – 4:30pm

Miami Vice: Serving a Public Collection of African Textiles for the Justice Building

Kristen Adsit; Kathleen Kiefer

4:30pm – 4:50pm

Suspended Rules for Suspended Worlds: Conserving Historic Stage Scenery

Mary Jo (MJ) Davis

4:50pm – 5:10pm

The Canales Preservation and Restoration at Tumacácori National Historical Park

Alex B. Lim

5:10pm – 5:30pm

Open Discussion

Track B: Sustainability

Jasmine, First Floor

2:00pm – 2:10pm

Welcome & Introductions

2:10pm – 2:30pm

The Relevance of Traditional Materials in Modern Conservation

Frances Ford, Brien Beidler

2:30pm – 2:50pm

Conscientious Conservation: The Application of Green Chemistry Principles to Sustainable Conservation Practice

Jan Dariusz Cutajar

2:50pm – 3:10pm

The How and Why for Reusing Rare Earth Magnets

Gwen Spicer

3:10pm – 3:30pm

Open discussion

3:30pm – 4:00pm

Break in the Exhibit Hall

4:00pm – 4:30pm

An Investigation and Implementation of the Use of Sustainable and Reusable Materials to Replace Traditional Wood Crates

Kevin Gallup, Burrus Harlow

4:30pm – 4:50pm

Sustaining Georgia's Historical Records: NEH Sustaining Cultural Heritage Collections Implementation Grant at the Georgia Archives

Kim Norman, Adam Parnell

4:50pm – 5:10pm

Achieving Competing Goals: Energy Efficient Cold-Storage

Shengyin Xu; Jeremy Linden, Tom Braun

5:10pm – 5:30pm

Open Discussion

Track C: Year of Light

Brickell/Flagler, First Floor

2:00pm – 2:10pm

Welcome & Introductions

2:10pm – 2:30pm

High-resolution Scanning for Recording Spectral Snapshots to Calculate Fading of Colorants from Light Exposure

Jay Arre Toque; Masahiro Toiya, Scott Rosenfeld, Moriyu Nakashima, Maasaki Taniguchi, Hideki Goto, Ari Ide-Ektessabi

FRIDAY



2:30pm – 2:50pm

Spectral Imaging and Illumination to Detect and Monitor Changes Due to Treatments and Environment

Fenella France

2:50pm – 3:10pm

Mark Rothko's Harvard Murals: An Image for a Public Space

Narayan Khandekar; Jens Stenger, Carol Mancusi-Ungaro, Christina Rosenberger, Mary Schneider Enriquez

3:10pm – 3:30pm

Open discussion

3:30pm – 4:00pm

Break in the Exhibit Hall

4:00pm – 4:30pm

Lighten Up: Enhancing Visitor Experiences

Linda S. Edquist; Sarah Stauderman

4:30pm – 4:50pm

Shedding Light on the Isabella Stewart Gardner Museum Lighting Project

Holly Salmon; James Labeck

4:50pm – 5:10pm

Current and Future Potential of Wireless Lighting Controls for Museums

Michael Poplawski; James Druzik, Tess Perrin

5:10pm – 5:30pm

Open Discussion

SATURDAY, MAY 16

EVENTS NOT LISTED IN A SESSION

7:30am – 9:45am

Riverfront North

AIC Member Business Meeting: Open to all. Continental breakfast served. Coffee with the Board starting at 7 am

Noon – 2:00pm

Riverfront Central

Emerging Conservation Professionals Luncheon: Speed Networking and Career Coaching

Sponsored by the Getty Conservation Institute

4:30pm – 5:30pm

Riverfront North

Closing Session: Montreal Rendezvous and Revels

Popcorn and cash bars in the foyer - come and celebrate a great conference!

Specialty Sessions

ARCHITECTURE

Jasmine, First Floor

10:00am – 10:30am

Moisture Vapor Transmission Rates of Layered Architectural Materials Used as a Tool for Aqueous Coating Development

Amanda J. Norbutus

10:30am – 11:00am

Once Piece at a Time – The Repair of Felt-Based Sheet Flooring at Johnny Cash's Boyhood Home in Dyess, Arkansas

Christina Varvi

11:00am – 11:30am

Conservation and Restoration Works in St. Nicholas Church in Myra (Lycia), Turkey

Ebru Findik; Sema Doğan, Vera Bulgurlu

11:30am – 12:00pm

Paper, Pins, and Preservation: The Evolution of Wallpaper Conservation in a "Ruin" Environment

Stephanie M. Hoagland

12:30pm – 2:00pm

Business Meeting & Luncheon: Architecture Specialty Group

2:00pm – 2:30pm

Conservation Goals in a Construction World: The Role of the Project Conservator in Large Construction Projects

Linnaea Dawson; Amy Green

2:30pm – 3:00pm

Making Conservation Work: The Challenge of a Conservator-Architect when the Conservation Project is Lacking

Carolina Rainero

3:00pm – 3:30pm

Mid-Century Modern Wood Issues at the Weston Havens House

Molly Lambert, Catherine (Kitty) Vieth

3:30pm – 4:00pm

Bridging Theory and Practice in the Conservation of Zimbabwe's Dry Stone Structures: An Outline of the Restoration Project of Naletale National Monument

Davison Chiwara; Nyasha Gurira

4:00pm – 4:30pm

Conservation of Tombs and Mausoleums in the Cemetery Museum

Presbítero Matias Maestro: Preventive Practices and Collective Actions

Boris Marquez

BOOK AND PAPER

Tuttle/Monroe, First Floor

10:00am – 10:30am

Multitasking on a Shoestring: Storage and Display Mounts for Oversized Maps at the Library of Virginia

Leslie Courtois

10:30am – 11:00am

Affichomanie: Retracing the history and practice of lining Belle Époque posters with fabric

Tessa Thomas

11:00am – 11:30am

Unlocking the Secrets of Letterlocking to Reseal the Letters of John Donne and other Early Modern Letter Writers

Jana Dambrogio; Dr. Daniel Starza Smith, Dr. Heather Wolfe

11:30am – 12:00pm

Case Study: A Practical Approach to the Conservation & Restoration of a Pair of Large Diameter English Globes

Lorraine Bigrigg; Deborah La Camera

2:00pm – 3:30pm

LCCDG: Let Me Help You Help Me: Outreach as Preventative Conservation

Anahit Campbell; Danielle Creech, Jacqueline Keck



3:30pm – 4:30pm
The Effects of MPLP on Archives: 10 Years Later
Tonia Grafakos; Andrea Knowlton

ELECTRONIC MEDIA

Orchid B-D, First Floor

10:00am – 10:30am
The Fragile Surface: Preserving the CD-DA
John Passmore

10:30am – 11:00am
QCTools: A Consideration of Free Software for the Quality Control of Video Digitization
Dave Rice; Benjamin Turkus

11:00am – 11:30am
Digital Applications for Film Preservation
Erik Piil; Peter Oleksik

11:30am – 12:00pm
Cross-disciplinary Conservation: Building a Synergetic Time-based Media Lab
Joanna Phillips

2:00pm – 2:30pm
Computational Provenance and Computational Reproducibility: What Can We Learn About the Conservation of Software Art From Current Research in the Sciences?
Deena Engel, Mark Hellar

2:30pm – 3:00pm
Tackling Obsolescence Through Virtualization: Facing Challenges and Finding Potentials
Patricia Falcao; Annet Dekker, Pip Laurenson

3:00pm – 3:30pm
Defining an Ethical Framework for Preserving Cory Arcangel's *Super Mario Clouds*
Emilie Magnin

3:30pm – 4:00pm
Archiving The Brotherhood: Proposing a Technical Genealogy for Time-Based Works
Joey Heinen

4:00pm – 4:30pm
Jeremy Blake's Time-Based Paintings: A Case Study
Julia Kim, Don Mennerich

OBJECTS

Ashe Auditorium, Third Floor

10:00am – 10:30am
Beloved Treasures: Assessing the Effects of Long-Term Display on Models Containing Wax
Suzanne Hargrove, Marissa Stevenson

10:30am – 11:00am
Dry Ice Blasting in the Conservation of Metals – A Technical Assessment as a Conservation Technique and the Practical Application in the Removal of Surface Coatings
Cassy Cutulle; Seoyoung Kim

11:00am – 11:30am
Ivory: Recent Advances in its Identification and Stringent Regulation
Stephanie Hornbeck

11:30am – 2:30pm
Riverfront North
Objects Luncheon, Business Meeting, and Tips Session: \$20/\$40, ticket required
Abigail Mack, Vanessa Muros, Kathryn Brugioni, Ellen Promise

2:30pm – 3:00pm
Ashe Auditorium
One Small Step for Man One Giant Leap for Conservation
Paul Mardikian; Claudia Chemello, Jerrad Alexander

3:00pm – 3:30pm
Silver or Gold? Surprising Challenges in Cleaning a 19th-century Persian Water Pipe
Ariel O'Connor; Julie Lauffenburger, Meg Craft, Glenn Gates

3:30pm – 4:00pm
Working with a Collection of Radioactive Aircraft Instruments
Sharon Norquest, Amelia Kile

PAINTINGS

Brickell/Flagler, First Floor

10:00am – 10:30am
Testing The Limits: The Theoretical Development and Practical Reality of a Large-Scale Agarose Gel Treatment for a Discolored Morris Louis
Samantha Skelton; Zahira Veliz Bomford, Corina Rogge

10:30am – 11:00am
From Spit to Space: The Use of Traditional and New Techniques to Conserve a Fire-Damaged Collection
Shauna Young; Suzanne Siano

11:00am – 11:30am
Airbrushing in Conservation of Modern and Contemporary Paintings and Painted Surfaces
Nina Engel; Suzanne Siano

11:30am – 12:00pm
Mapping the Non-Ideal: Reflections on Graphical Representation of Solubility Parameters as a Tool in Conservation Practice
Alan Phenix; Agata Graczyk

2:00pm – 2:30pm
Tips Session and Raffle

2:30pm – 3:00pm
Researching and Presenting Fragments of Late 17th and 18th Century Dutch Painted Chambers: "Re-presenting" Jurriaan Andriessen (1742 – 1819), a case-study
Lisette Vos; Richard Harmanni, Ige Verslype, Josephina de Fouw, Jenny Reynaerts, Margriet van Eikema Hommes

3:00pm – 3:30pm
Resurrecting a Giant: The Visible Conservation of Villanova University's *Triumph of David*
Kristin deGhetaldi

3:30pm – 4:00pm
Conserving Paintings by American Artists of African Descent in the Smithsonian Mall
Jia-sun Tsang; Ines Madruga

4:00pm – 4:30pm

Murals of Goldwater Memorial Hospital

Neela Kusum Wickremesinghe; Gillian Randell

PHOTOGRAPHIC MATERIALS

Riverfront South, Second Floor

10:00am – 10:30am

Revealing Affinities across Collections through the Language of the Photographic Print

Paul Messier

10:30am – 11:00am

Removing Residual Iron from Platinum and Palladium Prints

Matthew L. Clarke; Dana Hemmenway

11:00am – 11:30am

The Use of Hyperspectral Imaging to Assess the Effects of Display and Storage Conditions Upon Photographic Images in the Museums of New Mexico

Mark MacKenzie, Eric Hansen; Daniel Kosharek, Michael Toth, Fenella France

11:30am – 12:30pm

Business Meeting: Photographic Materials Group

2:00pm – 2:30pm

Characterization of the Diane Arbus Archive

Janka Krizanova; Nora Kennedy

2:30pm – 3:00pm

Computational Techniques for Evaluating the Dynamic Daguerreotype Surface

Margaret Wessling; Paul Messier

3:00pm – 3:30pm

A Glimpse from Dawn of Photography: Investigation and Stabilization of an Early Daguerreotype from 1839 at the Peabody Essex Museum

Elena Bulat; Kathryn Carey

3:30pm – 4:00pm

The Daguerreotype Uncovered: An Overview of the Surface and Subsurface Chemistry, Physics and Material Science Underlying the First Photographic Process Based on Electron Microscopical Studies

Patrick Ravines; Peter Bush, Lisa Chan, Natasha Erdman, Lingjia Li, Rob McElroy, Anne West

RESEARCH & TECHNICAL STUDIES

Hibiscus, First Floor

1:00pm – 2:00pm

Business Meeting (no lunch): Research & Technical Studies Group

2:00pm – 2:30pm

Identifying Past Restoration Processes Through Instrumental Analysis

John Twilley

2:30pm – 3:00pm

The Technical Study and (Re-)Restoration of a Limoges Painted Enamel Plaque

Gregory Bailey

3:00pm – 3:30pm

Piet Mondrian - *Broadway Boogie Woogie*

Cynthia Albertson, Ana Martins, Anny Aviram, Joris Dik

3:30pm – 4:00pm

Micro Extraction for the Spectroscopic Identification of Binding Media in Early 20th Century Matte Paint

Lauren Klein; Chris McGlinchey

4:00pm – 4:30pm

Pollution Induced Crystal Formation on Edvard Munch's Aula Sketches

Erika Gohde Sandbakken, Alyssa Hull

WOODEN ARTIFACTS

Miami Lecture Hall, Third Floor

10:00am – 10:30am

The Conservation and Technical Examination of a Mamluk (1250-1517) Doorway

Gordon Hanlon

10:30am – 11:00am

Conservation and Technical Study of Wood Funerary Artifacts at Abydos, Egypt

Suzanne Davis; Claudia Chemello, Pamela Hatchfield, Harriet Beaubien, Robert A. Blanchette, Ahmed M. Abdel-Azeem, Gregory D. Smith

11:00am – 11:30am

The Conservation of the "Unknown" Wooden Coffin, Theory and Implementation

Eman Zidan

11:30am – 12:00pm

Preservation of the Sacred Cross of Chalpon, Motupe, Peru

Cesar Maguiña Gómez

General Session

CLOSING SESSION

Riverfront North, Second Floor

4:30pm – 5:30pm

Closing Session: Montreal Rendezvous and Revels

Popcorn and cash bars in the foyer - come and celebrate a great conference!

SUNDAY, MAY 17

CUBA TRIP

9:00am

Cuba Trip: Group ride to airport

Shuttles Depart at 9:00am, Main Lobby

ANGELS PROJECT

10:00am – 5:00pm

Angels Project: History Miami

Volunteers: please gather in Main Lobby at 10:00am to board the bus to the History Miami locations.



Directory

Only speakers are listed in the Directory. Co-author affiliations are listed in the Abstract Book and online in Sched

Kristen Adsit

Assistant Conservator, Rosa Lowinger & Associates, Biscayne Park, FL

Cindy Albertson

Conservator, Museum of Modern Art / Albertson & Nunan, New York, NY

Jocelyn Alcántara-García

Assistant Professor, Winterthur/University of Delaware Program in Art Conservation, Newark, DE

Angela Andres

Special Collections Conservator, New York University, Brooklyn, NY

Barbara Appelbaum

Partner, Appelbaum & Himmelstein, New York, NY

Rachael Perkins Arenstein

Conservator, Bible Lands Museum Jerusalem, Scarsdale, NY

Anny Aviram

Conservator, The Museum of Modern Art, New York, NY

Piero Baglioni

Chair of Physical Chemistry, University of Florence and CSGI, Florence, Italy

Gregory Bailey

Assistant Conservator of Objects, The Walters Art Museum, Baltimore, MD

Mary Ballard

Senior Textiles Conservator, Smithsonian Museum Conservation Institute, Washington, DC

Hannah Barrett

Textile Conservator, National Gallery of Australia, Canberra, Australia

Julie Barten

Senior Conservator, Collections and Exhibitions, Solomon R. Guggenheim Museum, New York, NY

Dante Battocchi

Exhibitor, Dante Battocchi, Fargo, ND

John Baty

Assistant Research Professor and Heritage Science for Conservation (HSC) Scientist, Johns Hopkins University, Baltimore, MD

Francesca Becherini

Dr., National Research Council of Italy (CNR) - Institute of Atmospheric Sciences and Climate (ISAC), Padova, Italy

Fiona Beckett

Clowes Conservator of Paintings, Indianapolis Museum of Art, Indianapolis, IN

Brien Beidler

Director of the Bindery and Conservation Space, Charleston Library Society, Charleston, SC

Julie Benner

Andrew W. Mellon Fellow in Textile Conservation, Denver Art Museum, Denver, CO

Adriana Bernardi

Head of Unit UOS, CNR - ISAC, Padua, Italy

Sarah Bertalan

Works on Paper, Private Practice, New York, NY

Rebecca Beyth

Assistant Conservator, Textile Conservation, The Metropolitan Museum of Art, New York, NY

Aniko Bezur

Director of Scientific Research, Institute for the Preservation of Cultural Heritage, Yale University, New Haven, CT

Julie Biggs

Senior Paper Conservator, Library of Congress, Washington, DC

Lorraine Bigrigg

Senior Paper Conservator, Studio TKM Ltd., Somerville, MA

Alicia Fernandez Boan

Architect, Conservación Edilicia SRL, Buenos Aires, Argentina

Zahira Veliz Bomford

Senior Paintings Conservator, Museum of Fine Arts, Houston, TX

Caitlin Breare

Assistant Conservator, Paintings, Museum of Fine Arts, Boston

Ida Bronken

Touring exhibitions coordinator, The National Museum, Norway, Oslo, Norway

Kathryn Brugioni

Objects Conservation Student, Conservation Center of the Institute of Fine Arts, NYU, New York, NY

Susan L. Buck

Conservator and Paint Analyst, Susan L. Buck, Ph.D., Williamsburg, VA

Elena Bulat

Photograph Conservator in the University Library, Harvard Library, Weissman Preservation Center, Cambridge, MA

Vera Bulgurlu

Dr, Marmara University, Istanbul, Turkey

Deborah La Camera

Associate Conservator, Studio TKM Ltd, Somerville, MA

Anahit Campbell

Book Conservator, University of Wisconsin-Milwaukee, Milwaukee, WI

Angela Campbell

Assistant Conservator, Metropolitan Museum of Art, New York, NY

Kathryn Carey

Conservator of Works of Art on Paper and Far Eastern Art, Peabody Essex Museum, Salem, MA

Alexander M. Carlisle

Supervising Conservator, Historic New England, Williamstown, MA

Francesca Casadio

A. W. Mellon Senior Conservation Scientist, Art Institute of Chicago, Chicago, IL

Edgar Casanova-González

National Coordination for the Conservation of Cultural Heritage, Instituto Nacional de Antropología e Historia, Mexico City DF

Luisa Casella

Photograph Conservator, West Lake Conservators, Skaneateles, NY

Davison Chiwara

Assistant Lecturer, Department of Archaeology, Cultural Heritage and Museum Studies, Midlands State University, Washington, DC

Céline Chrétien

Object Conservator, Chrétien Art Conservation, San Francisco, CA

Tom Claesson

Senior Consultant for Digital & Preservation Services, LYRASIS, Washington, DC

Matthew Clarke

Photographic Materials Scientist, National Gallery of Art, Landover, MD

Donna Corbin

Louis C. Madeira IV Associate Curator, Department of European Decorative Arts, Philadelphia Museum of Art, Philadelphia, PA

Mary Coughlin

Assistant Professor, George Washington University, Washington, DC

Leslie Courtois

Conservator, Library of Virginia, Richmond, VA

Danielle Creech

Associate Conservator, HF Group/ECS Conservation, N Manchester, IN

Jan Dariusz Cutajar

Grad Student/Presenter, UCL Institute of Archaeology, London, UK

Cassy Cutulle

Graduate, University College London, Boston, MA

Lee Ann Daffner

Andrew W. Mellon Foundation Conservator of Photographs, The Museum of Modern Art, New York, NY

Bartosz Dajnowski

Manager, Conservation of Sculpture & Objects Studio, Oak Brook, IL

Jana Dambrogio

Thomas F. Peterson Conservator, MIT Libraries, Cambridge, MA

Suzanne Davis

Head of Conservation, Kelsey Museum of Archaeology, Univ. of Michigan, Ann Arbor, MI

Mary Jo (MJ) Davis

Paper Conservator and Preventive Conservation Specialist, WASHI, West Burke, VT

Linnaea Dawson

Conservator, Silverlake Conservation LLC, Los Angeles, CA

Kristin deGhetaldi

PhD Candidate/Paintings Conservator, University of Delaware, Newark, DE

Izabella Z. Dennis

School of Architecture Historic Preservation Program, University of Texas

Joris Dik

Professor, Department of Materials Science and Engineering, Delft University of Technology, Delft

Nicholas Dorman

Chief Conservator, Seattle Art Museum, Seattle, WA

Jan Dorscheid

Andrew W. Mellon Fellow, Furniture Conservation, Philadelphia Museum of Art, Philadelphia, PA

James Druzik

Senior Scientist, Getty Conservation Institute, Los Angeles, CA

Moya Dumville

Paper Conservator, West Lake Conservators, Skaneateles, NY

Joanna Dunn

Painting Conservator, National Gallery of Art, Kensington, MD

Yana van Dyke

Conservator, Sherman Fairchild Center for Works on Paper and Photograph Conservation, New York, NY

Linda S. Edquist

Conservator, Head of Preservation, Smithsonian Postal Museum, Arlington, VA

Necula Elena-Teodora

PhD student Elena-Teodora Necula, Valahia University, Targoviste, Targoviste, DB Romania

Deena Engel

Clinical Professor, Courant Institute of Mathematical Sciences, New York, NY

Nina Engel

Assistant Conservator, Modern Art Conservation, New York, NY

Bradford Epley

Chief Conservator, The Menil Collection, Houston, TX

Patricia Falcao

Time-Based Media Conservator, Tate Gallery, London, UK

John A. Fidler

President & Chief Technical Officer, John Fidler Preservation Technology Inc, Marina del Rey, CA

Rebecca Fifield

Consultant, Rebecca Fifield Preservation Services, New York, NY

Ebru Findik

Assist Prof Dr, Mustafa Kemal University, Antakya, Hatay, Turkey

Frances Ford

Conservator, Clemson/College of Charleston Graduate Program in Historic Preservation, Charleston, SC

Josephina de Fouw

Art historian, junior curator of 18th century paintings, Rijksmuseum Amsterdam, Amsterdam, Netherlands

Fenella France

Chief, Preservation Research and Testing Division, Library of Congress, Alexandria, VA

Emily Frank

Conservation Student, NYU Institute of Fine Arts, Conservation Center, New York, NY

Kevin Gallup

Owner, Studio 3D, Pensacola, FL

Joy Gardiner

Assistant Director of Conservation, Winterthur Museum, Garden & Library, Winterthur, DE

Kathryn Gardner

Masters Candidate, Columbia University, Forked River, NJ

Lisa Goldberg

AIC News Editor, Private Conservator, Corning, NY

Cesar Maguiña Gómez

Presidente ejecutivo, Instituto Americano de Investigación y Conservación, Chiclayo, Peru

Directory

LeeAnn Gordon

Project Manager for Conservation and Heritage Preservation, American Schools of Oriental Research, Boston, MA

Sara Gordon

Head of Media Arts, Solomon R. Guggenheim Museum, New York, NY

Tonia Grafakos

Chief Conservator, Northwestern University, Chicago, IL

Amy Green

Silverlake Conservation LLC, Santa Monica, CA

Gretchen Guidess

Associate Conservator of Objects & Textiles, Williamstown Art Conservation Center, Williamstown, MA

Nyasha Gurira

Assistant Lecturer, Midlands State University; Department of Archaeology, Cultural Heritage and Museum Studies, Gweru, Midlands Province, Zimbabwe

Benjamin Haavik

Team Leader Property Care, Historic New England, Boston, MA

Lauren Reynolds Hall

Collections Care Specialist, Vizcaya Museum and Gardens, Miami, FL

Emily Hamilton

Associate Objects Conservator, San Francisco Museum of Modern Art, San Francisco, CA

Gordon Hanlon

Head of Furniture and Frame Conservation, Museum of Fine Arts, Boston, Boston, MA

Eric Hansen

Special Consultant, New Mexico Museum, Long Beach, CA

Robin Hanson

Associate Conservator of Textiles, Cleveland Museum of Art, Cleveland, OH

Suzanne Hargrove

Head of Conservation, Toledo Museum of Art, Toledo, OH

Burrus Harlow

Director of Collections, Yale University, New Haven, CT

Richard Harmanni

Art historian, specialized in decorative arts and design, Independent researcher, Amsterdam, Netherlands

Debra Daly Hartin

Senior Conservator, Fine Arts, Canadian Conservation Institute, Ottawa, Ontario, Canada

Beatriz Haspo

Collections Officer, Library of Congress, Rockville, MD

Catharine Hawks

Conservator, NMNH, Smithsonian Institution, Washington, DC

Bret Headley

Owner, Principal Conservator, Headley Conservation Services LLC, Philadelphia, PA

Susan Heald

Textile Conservator, National Museum of the American Indian, Suitland, MD

Joey Heinen

National Digital Stewardship Resident, Harvard Library, Brooklyn, NY

Mark Hellar

Owner, Hellar Studios LLC, Hellar Studios LLC, San Francisco, CA

Jennifer K. Herrmann

Conservation Scientist, National Archives & Records Administration, College Park, MD

Paul Himmelstein

Appelbaum & Himmelstein, Partner, New York, NY

Jeffrey Hirsch

Principal, EwingCole, Philadelphia, PA

Stephanie Hoagland

Principal, Jablonski Building Conservation, Inc., New York, NY

John Hogan

Mary Jo And Ted Shen Installations Director and Archivist Sol LeWitt Wall Drawings, Yale University Art Gallery, New York, NY

Amanda Holden

Associate Conservator of Textiles, Indianapolis Museum of Art, Indianapolis, IN

Hanna Hölling

Andrew W. Mellon Visiting Professor, Bard Graduate Center, New York

Margriet van Eikema Hommes

Technical art historian, associate professor, senior researcher, Delft University of Technology, The Netherlands Cultural Heritage Agency, Amsterdam, Netherlands

Stephanie Hornbeck

Director of Conservation, Caryatid Conservation Services, Inc., Miami, FL

Deborah Howe

Collections Conservator, Dartmouth College, Hanover, NH

William Jarema

Engineer/Principal, EwingCole, Philadelphia, PA

Joshua Jora

Historic Preservation Program, Savannah College of Art and Design

Claudia Kavenagh

Director, Building Conservation Associates, Inc., New York, NY

Jacqueline Keck

Pre-Program Student, Missouri History Museum, Fairview Hts, IL

Kelly Keegan

Assistant Paintings Conservator, Art Institute of Chicago, Chicago, IL

Nora Kennedy

Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art, New York, NY

Yasmeen Khan

Rare Book Conservator, Library of Congress, Alexandria, VA

Narayan Khandekar

Director and the Senior Conservation Scientist, Straus Center for Conservation and Technical Studies, Harvard Art Museums, Cambridge, MA

Amelia Kile

Museum Specialist, National Air and Space Museum, Smithsonian Institution, Suitland, MD

Julia Kim

National Digital Fellowship Resident, New York University, Brooklyn, NY

Seoyoung Kim

Metalwork, Arms and Armour Conservator, The Wallace Collection, London, UK

Daniel Klein

Architect, EwingCole, Philadelphia, PA

Lauren Klein

Conservation Science Fellow, Museum of Modern Art, New York, NY

Evan Knight

Associate Conservator, Boston Athenaeum, Boston, MA

Andrea Knowlton

Asst Conservator for Special Collections, UNC - Chapel Hill, NC

Michael Kramer

President, The Gilders' Studio, Inc., Olney, MD

Magdalena Krebs

Dirección, La Dirección de Bibliotecas, Archivos y Museos, Dibam, Santiago, Chile

Jana Krizanova

Research Scholar in Photograph Conservation, Metropolitan Museum of Art, New York, NY

James Labeck

Owner, TEND, LLC, Boston, MA

Molly Lambert

Owner & Senior Conservator, Architectural Conservation, Inc., Berkeley, CA

Gregory Landrey

Conservator, Winterthur Museum, Garden & Library, Winterthur, DE

Allison Langley

Associate Conservator of Paintings, Art Institute of Chicago, Chicago, IL

Maite Leal

Conservator, Museum of Fine Arts, Houston, Houston, TX

Tom Learner

Head, GCI Science, Getty Conservation Institute, Los Angeles, CA

Lynn F. Lee

Assistant Scientist, Getty Conservation Institute, Los Angeles, CA

Kate Lewis

Media Conservator, Museum of Modern Art, New York, NY

Karla Castillo Leyva

Teacher, Seminar-Workshop of Textile Conservation, National School of Conservation, Restoration and Museography, Mexico

Alex B. Lim

Exhibit Specialist / Architectural Conservator, National Park Service, Tumacacori, AZ

Patricia Lissa

Textiles Conservator, Museum Hispanic American Art Isaac Fernandez Blanco, Buenos Aires, Capital Federal, Argentina

Kim Lovejoy

Vice President, EverGreene Architectural Arts, Inc., New York, NY

Rosa Lowinger

Principal, RLA Conservation of Art & Architecture, Miami, Florida

Abigail Mack

Object Conservator and Principal, Abigail Mack Art Conservation LLC, Red Hook, NY

Mark MacKenzie

Chief Conservator, Museum Resources Division, Department of Cultural Affairs, Santa Fe, New Mexico

Emilie Magnin

Contemporary Art Conservator, Fribourg

Anne Maheux

Head, Fine Art, Maps and Manuscripts Conservation, Library and Archives Canada, Ottawa, ON, Canada

Paul Mardikian

Co-Founder/Senior Conservator, Terra Mare Conservation, LLC, Charleston, SC

Boris Marquez

Conservator, Asociación Civil Museo Cementerio Presbitero Maestro, Lima, LMA Peru

Jeff Martin

Conservator, Private Practice, Chicago, IL

Ana Martins

Associate Conservation Scientist, Museum of Modern Art, New York, NY

Jennifer Mass

Senior Scientist, Winterthur Museum, Winterthur, DE

Irene Matteini

Graduate Program in Historic Preservation, University of Pennsylvania School of Design

Allison McCloskey

Associate Textile Conservator, Denver Art Museum, Denver, CO

Don Mennerich

Digital Archivist, NYU Libraries, New York, NY

Paul Messier

Head Conservator, Paul Messier, LLC, Boston, MA

Denise Krieger Migdail

Textile Conservator, Asian Art Museum, San Francisco, CA

Laura Mina

Associate Conservator, The Costume Institute, Metropolitan Museum of Art, New York, NY

Linda Stiber Morenus

Speaker, Library of Congress, Alexandria, VA

Natasa Morovic

Conservator of Frames and Gilded Surfaces, Fine Arts Museums of San Francisco, San Francisco, CA

Vanessa Muros

Conservation Specialist/Lecturer, UCLA/Getty Conservation Program, Los Angeles, CA

Michaela Neiro

Objects Conservator, Historic New England, Boston, MA

Rebecca Newberry

Conservator, Science Museum of Minnesota, Saint Paul, MN

Amanda J. Norbutus

Mendel Science Post-Doctoral Fellow, Villanova University, Villanova, PA

Kim Norman

Georgia Archives, Preservation Manager/Conservator, Morrow, GA

Directory

Sharon Norquest

Conservator, National Air and Space Museum, Smithsonian Institution, Herndon, VA

Adam Novak

Paper Conservator for Special Collections, Harvard Library, Weissman Preservation Center, Cambridge, MA

Steven O'Banion

Director of Conservation, Glenstone, New Hope, PA

Ariel O'Connor

Objects Conservator, Smithsonian National Air and Space Museum, Washington, DC

Peter Oleksik

Assistant Media Conservator, Museum of Modern Art, New York, NY

Tasha Ostrander

Artist

Crista Pack

Objects Conservator, Missouri History Museum, Saint Louis, MO

Diana Noemí Velázquez Padilla

Head of Conservation, Arte Restauro/Libelula, México, D.F., Mexico

Adam Parnell

Georgia Archives, Assistant Director of Operations, Morrow, GA

Irma Passeri

Associate Painting Conservator, Yale University Art Gallery, New Haven, CT

John Passmore

Archives Manager, New York Public Radio, Ridgewood, NY

Todd Pattison

Senior Book Conservator, Northeast Document Conservation Center, Andover, MA

Karen Pavelka

Lecturer, UT Austin School of Information, Austin, TX

Lei Pei

Andrew W. Mellon Postdoctoral Fellow, Heritage Science for Conservation (HSC), Baltimore, MD

Nora Ariadna Pérez-Castellanos

Escuela de Conservación y Restauración de Occidente, Guadalajara, Jalisco

Tess Perrin

Lighting Engineer, Pacific Northwest National Lab, Portland, OR

Alan Phenix

Scientist, Getty Conservation Institute, Los Angeles, CA

Joanna Phillips

Conservator, Time-based Media, Solomon R. Guggenheim Museum, New York, NY

Erik Piil

Digital Archivist, Anthology Film Archives, New York, NY

Mike Podmaniczky

Conservator, Mike Podmaniczky, Wilmington, DE

Giovanna Poggi

PostDoc, CSGI & Chemistry Department of the University of Florence, Florence, Italy

Michael Poplawski

Senior Engineer, Pacific Northwest National Lab, Portland, OR

Federica Pozzi

Solomon R. Guggenheim Museum, New York, NY

Robert Proctor

Painting Conservator, Whitten & Proctor Fine Art Conservation, Houston, Texas

Ellen Promise

Mellon Conservation Fellow, Historic New England, Somerville, MA

Carolina Rainero

Architect, Facultad de Arquitectura, Planeamiento y Diseño, Rosario, Santa Fe, Argentina

Gillian Randell

Chief Conservator, New York Fine Arts Conservation, Brooklyn, NY

Patrick Ravines

Director & Associate Professor, Art Conservation Department, SUNY Buffalo State, Buffalo, NY

Matthew C. Reiley

Associate Director of Conservation/Senior Conservator, Central Park Conservancy, New York, NY

Jenny Reynaerts

Art historian, senior curator of 18th and 19th century paintings, Rijksmuseum Amsterdam, Amsterdam, Netherlands

Carolyn Riccardelli

Conservator, Objects Conservation, The Metropolitan Museum of Art, New York, NY

Dave Rice

Audiovisual Archivist, New York, NY

Frank Ritchie

Conservation Fellow, National Museum of the American Indian, Washington, DC

Rachel Rivenc

Associate Scientist, Getty Conservation Institute, Los Angeles, CA

Corina Rogge

Research Scientist, Museum of Fine Arts, Houston, Houston, TX

Scott Rosenfeld

Exhibits Lighting Designer, Smithsonian American Art Museum, Washington, DC

Roger Rudy

Engineer/Principal, EwingCole, Philadelphia, PA

Gwynne Ryan

Sculpture Conservator, Hirshhorn Museum and Sculpture Garden, Washington, DC

Katherine Sahmel

Textile Conservator, Private Practice, Wilmington, DE

Holly Salmon

Objects Conservator, Isabella Stewart Gardner Museum, Boston, MA

Erika Gohde Sandbakken

Paintings conservator Munch Museum, Erika Gohde Sandbakken, Oslo, Norway

Samantha Skelton

Samuel H. Kress Conservation Fellow, Museum of Fine Arts, Houston, Houston, TX

Carol Snow

Deputy Chief Conservator and the Alan J. Dworsky Senior Conservator of Objects, Yale University Art Gallery, New Haven, CT

Gwen Spicer

Spicer Art Conservation, LLC, Delmar, NY

Sarah Stauderman

Collections Care Manager, Smithsonian Institution Archives, Washington, DC

Jill Sterrett

Head of Conservation and Collections, San Francisco Museum of Modern Art, San Francisco, CA

Marissa Stevenson

Intern, Toledo Museum of Art, Toledo, OH

Karen Stone

Graduate School of Architecture Planning and Preservation, Columbia University

Carol Stringari

Deputy Director and Chief Conservator, Solomon R. Guggenheim Museum, New York, NY

Jennifer Hain Teper

Head, Preservation Services, University of Illinois at Urbana-Champaign, Urbana, IL

Tessa Thomas

Assistant Conservator, Paper, Art Gallery of Ontario, Toronto, ON

Masahiro Toiya

Director, Sabia, Inc., Nara City, Japan

Jay Arre Toque

Director, Sabia, Inc., Nara City, Japan

Karen Trentelman

Senior Scientist, Getty Conservation Institute, Los Angeles, CA

Hsin-Chen Tsai

Associate Conservator, Asian Painting Studio, Museum of Fine Arts, Boston, Boston, MA

Jia-sun Tsang

Senior Paintings Conservator, Smithsonian Museum Conservation Institute, Suitland, MD

Benjamin Turkus

Preservation Project Manager, Bay Area Video Coalition, San Francisco, CA

John Twilley

Art Conservation Scientist, New York

Shelly Uhlir

Exhibits Specialist, Mountmaker, National Museum of the American Indian, Suitland, MD

Hilda Abreu de Utermohlen

Executive Director, Hilab, Dominican Republic

Elisa Carmona Vaillard

Conservator of Modern and Contemporary Works of Art, CENCROPAM (National center of conservation and register of artistic heritage), Mexico City

Lauren Varga

Senior Conservator, National Archives & Records Administration, College Park, MD

Christina Varvi

Associate Conservator, Rosa Lowinger + Associates, Los Angeles, CA

Ige Verslype

Paintings conservator, Rijksmuseum Amsterdam, Amsterdam, Netherlands

Catherine Vieth

Principal, Architectural Resources Group, San Francisco, CA

Arianna Vivarelli

Dr., CNR ISAC, Padova, PD, Italy

Lisette Vos

Paintings Conservator, Rijksmuseum, Amsterdam, Netherlands

Robert Waller

President, Protect Heritage Corp., Ottawa, ON, Canada

Bill Wei

Senior Conservation Scientist, Rijksdienst voor het Cultureel Erfgoed, Amsterdam, Netherlands

Steven Weintraub

Exhibitor, Art Preservation Services, Inc., Long Is City, NY

Margaret Wessling

Morse Fellow in Paper Conservation, Museum of Fine Arts Boston, Somerville, MA

Glenn Wharton

Clinical Associate Professor, New York University, Museum Studies, New York, NY

Jill Whitten

Director/Painting Conservator, Whitten & Proctor Fine Art Conservation, Houston, TX

Neela Wickremesinghe

Architectural Conservator, Evergreen Architectural Arts, New York, NY

Henry Wilhelm

Director of Research, Wilhelm Imaging Research, Inc. and The CenterfortheImage.org, Grinnell, IA

Donna Williams

President, Williams Art Conservation, Inc., Los Angeles, CA

Heather Wolfe

Curator of Manuscripts, Folger Shakespeare Library, Washington, DC

Shengyin Xu

Manager, Sustainability & Capital Projects, Minnesota Historical Society, Saint Paul, MN

Shauna Young

Assistant Conservator, Modern Art Conservation, New York, NY

Cathleen Zaret

Andrew W. Mellon Fellow in Textile Conservation, National Museum of the American Indian, Suitland, MD

John Zehren

Exhibitions Production Shop Supervisor, Field Museum, Chicago, IL

Eman Zidan

Object Conservator, Egyptian Museum of Cairo, Cairo, Egypt

ELIO

Portable X Ray-Fluorescence Spectrometer

-Now with Mapping!



Restoration

Forensic Science

Art-works analysis

Industrial Process Control



Material Research

Cultural Heritage

ELIO is an energy dispersive portable X Ray Fluorescence Spectrometer (pXRF) for materials analysis. The XRF technique is completely non destructive and, thanks to the innovative detector, is extremely portable and fast.

It is a unique, compact instrument ready to analyze the material content of your samples, plug the USB into the computer and you are on!

The large area fast Silicon Drift Detector, coupled with high efficiency X-ray generator and the great data acquisition capability, allows for very fast measurements. Unique features for ELIO Include:

- 1mm spot size
- Precise positioning of analysis spot
- 10cm x10cm stage mapping option available

For More Information Contact: PulseTor, LLC

•Tel: (609) 303-0578 •Email: info@pulsetor.com •web: www.pulsetor.com



Preservation Solutions, LLC

Products for the Restoration and Conservation
of Leather and Waterlogged Wood Artifacts

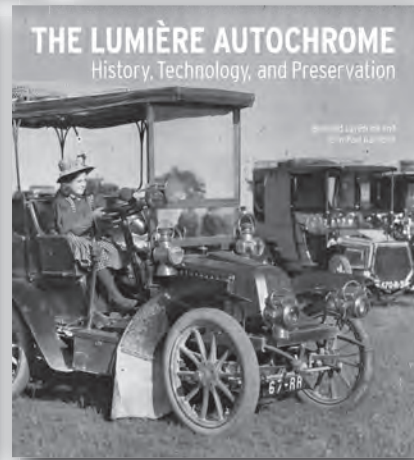
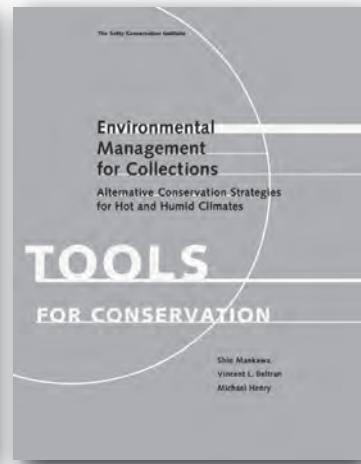
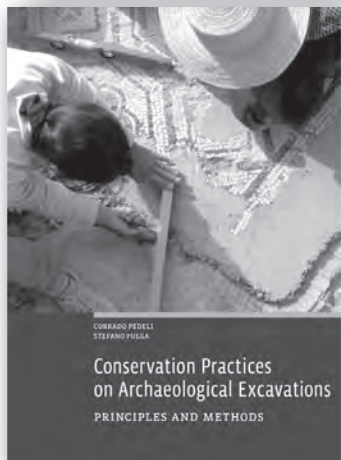


Non-toxic | Safe | Fast Penetration | Reversible

www.preservation-solutions.com
Golden, CO

phone: 303-642-3060
fax: 303-648-6486

NEW FROM THE GETTY



Historical Perspectives in the Conservation of Works of Art on Paper

Edited by Margaret Holben Ellis
Paper \$70.00

Conservation Practices on Archaeological Excavations
Principles and Methods

Corrado Pedeli and Stefano Pulga
Translated by Erik Risser
Paper \$50.00

Twentieth-Century Color Photographs
Identification and Care

Sylvie Pénichon
Paper \$65.00

Historical Perspectives on Preventive Conservation

Edited by Sarah Staniforth
Paper \$70.00

Environmental Management for Collections
Alternative Strategies for Hot and Humid Climates

Shin Maekawa, Vincent L. Beltran, and Michael Henry
Paper \$65.00

The Lumiere Autochrome
History, Technology, and Preservation

Bertrand Lavédrine and Jean-Paul Gandolfo
Paper \$70.00



A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY

Visit us in booth #421!



**Archaeological Sites:
Conservation and
Management**

*Edited by Sharon Sullivan
and Richard Mackay*

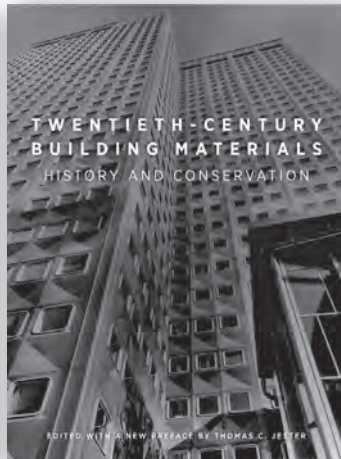
Paper \$70.00



**Lucio Fontana
The Artist's Materials**

Pia Gottschaller

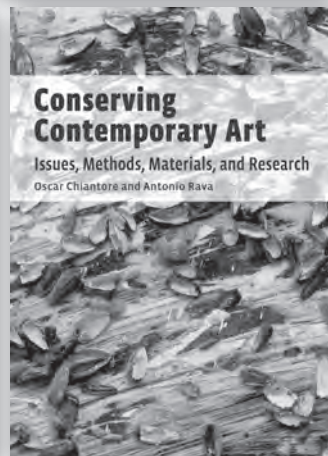
Paper \$50.00



**Twentieth-Century
Building Materials
History and Conservation**

*Edited with a new preface
by Thomas C. Jester*

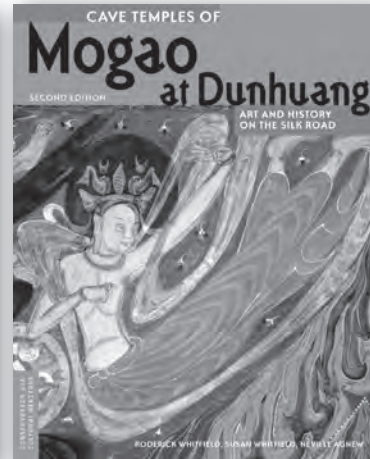
Paper \$55.00



**Conserving
Contemporary Art
Issues, Methods,
Materials, and Research**

Oscar Chiantore and Antonio Rava

Paper \$49.95

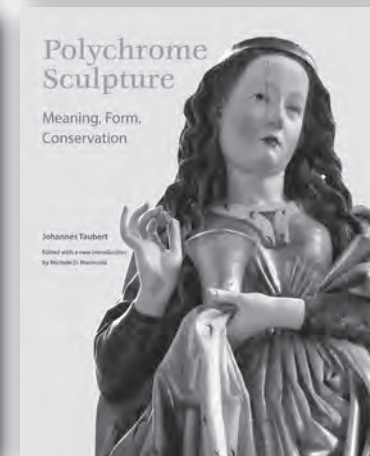


**Cave Temples of
Mogao at Dunhuang
Art and History on the Silk Road**

Second Edition

*Roderick Whitfield, Susan Whitfield,
and Neville Agnew*

Paper \$29.95



**Polychrome Sculpture
Meaning, Form, Conservation**

Johannes Taubert

*Edited with a new introduction
by Michele D. Marincola*

Paper \$59.95

Getty Publications

IN THE UK AND EUROPE 020 7079 4900 sales@yaleup.co.uk

IN THE U.S. 800 223 3431 www.getty.edu/publications



© 2015 J. Paul Getty Trust

Goppion

The Art of Case Design

www.goppion.com
info@goppion-us.com

AIC 2015
Booth 415



Harvard Art Museums

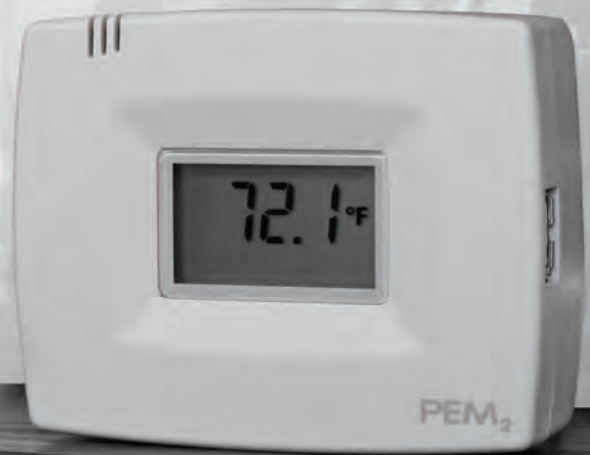


Cooper Hewitt
Smithsonian Design Museum

Is it **HOT** in here? Ask your collections.

The Image Permanence Institute is committed to providing sustainable environmental management tools for cultural institutions to assess collection storage environments.

- **PEM2®** – a highly-accurate, reliable, and easy to use datalogger with USB flash drive retrieval
- **eClimateNotebook®** - web-based environmental data management and analysis software
- **Consulting Services** - IPI Preservation Environment Specialists combine an extensive knowledge of preservation with a holistic understanding of mechanical system design and operation





The Conservation of Sculpture & Objects Studio, Inc.



CSOS has been dedicated to the conservation of art and architecture for over 25 years. CSOS uses the most cutting edge technology available to offer the best possible conservation treatments and to ensure the satisfaction of our clients. We approach monuments and architectural projects with the same level of care and consideration as we give to delicate museum artifacts. We are prepared to treat any size object that can fit in our 13,000-square-foot conservation facility. We also work onsite anywhere in the USA and around the world for days, months, or even years.

Fine Art and Architecture:

**Conservation
Restoration
Re-Creation
Consultation
Research
Documentation
Packing & Transport
Installation
Storage**

Laser Cleaning

CSOS is partnered with G.C. Laser Systems Inc. to provide cutting edge service using the latest environmentally friendly laser technology that is designed and built specifically for art conservation. Our systems offer unmatched precision and control over the level of cleaning:



Office: (773)-594-1451
Fax: (773)-594-0583

WeSaveArt.com

900 S Des Plaines Ave
Forest Park, IL 60130

	Ashe Auditorium, 3rd Floor	Brickell/Flagler, 1st Floor (Terrace Level)	Hibiscus, 1st Floor	Jasmine, 1st Floor
8:45am				
8:50am				
9:10am				
9:30am				
10:00am	<i>Break in the Exhibit Hall (Riverfront Hall)</i>			
10:30am				
11:00am				
11:20am				
12:00pm				<i>(Private Practice + Health & Safety)</i> Luncheon: Studio Design Challenges: Creating a Safe and Practical Space 12:00-1:30pm (Discussion in Promenade Upper from 1:30-2:00pm)
12:30pm				
1:30pm				
2:00pm	<i>(Electronic Media + Objects)</i> Artist Intentions and the Conservation of Contemporary Art	<i>(Paintings + Research and Technical Studies)</i> A Hidden Blue Period Portrait by Pablo Picasso and the Alteration Mechanisms of Cadmium and Arsenic Sulfides: Synchrotron-Based Methods for the Interpretation and Preservation of Paintings	<i>(Collection Care)</i> The Preservation Self-Assessment Program: A New Tool for Preservation and Conservation Prioritization	<i>(Architecture + Wooden Artifacts)</i> Furniture/ Interiors Conservation Training in China
2:30pm	<i>(Electronic Media + Objects)</i> The Artists' Dialogues series: Exploring Materiality, Process, and Conservation with Artists from Los Angeles	<i>(Paintings + Research and Technical Studies)</i> Franz Kline's Paintings: Black and White?	<i>(Collection Care)</i> Pathways for Implementing a Successful Passive RH Microclimate	<i>(Architecture + Wooden Artifacts)</i> Analyses of the Architecture of Wooden Churches from Buzău County, Romania
3:00pm	<i>(Electronic Media + Objects)</i> From Theory to Practice: Instituting the Hirshhorn Artist Interview Program	<i>(Paintings + Research and Technical Studies)</i> Something Rich and Strange: The Conservation and Study of Jackson Pollock's <i>Sea Change</i>	<i>(Collection Care)</i> Continuing to Care: Transitioning <i>Connecting to Collections</i> to <i>Connecting to Collection Care</i>	<i>(Architecture + Wooden Artifacts)</i> How to Salvage your Historic House Museum after a Car Crash; The Marrett House Emergency Preservation and Conservation Project
3:30pm	<i>Break in the Exhibit Hall (Riverfront Hall)</i>			
4:00pm	<i>(Electronic Media + Objects)</i> Beyond the Interview: Working With Artists in Time-Based Media Conservation	<i>(Paintings + Research and Technical Studies)</i> Investigating Softening and Dripping Paints in Oil Paintings Made Between 1952 and 2007	<i>(Collection Care)</i> Conservation Case Building at Field Museum	<i>(Architecture + Wooden Artifacts)</i> Complex Problems, Realistic Solutions: Devising a Treatment for the Sculpture of St. Paul on St. Paul's Chapel, New York City
4:30pm	<i>(Electronic Media + Objects)</i> Preserving What is Right: Learning the Ethics and Similarities of Collaborating With a Living Artist and Buddhist Monks	<i>(Paintings + Research and Technical Studies)</i> Overview of the CCI Lining Project: Do Linings Prevent Cracking and Cupping in Paintings?	<i>(Collection Care)</i> Beyond 'No Food or Drink Allowed in the Gallery.' Best Practices for Food in Cultural Institutions	<i>(Architecture + Wooden Artifacts)</i> The <i>Salon Doré</i> from the <i>Hôtel de la Trémoille</i> : Conservation of the 18th Century gilded <i>boiserie</i>
5:00pm	<i>(Electronic Media + Objects)</i> Discussion moderated by Jill Sterrett	<i>(Paintings + Research and Technical Studies)</i> A Science/Conservation Collaboration: The Introduction of New, Low Molecular Weight Resins (5:00-5:15pm) <i>(Paintings + Research and Technical Studies)</i> Educating Handheld XRF Users in Cultural Heritage: XRF Bootcamp for Conservators (5:15-5:30pm)	<i>(Collection Care)</i> Conservation: Social Good or Prevention of Harms?	<i>(Architecture + Wooden Artifacts)</i> Use of Astringent Persimmon Juice as an Alternative Wood Preservation Treatment
5:30pm-6:30pm				

This grid lists primarily paper presentations only. See daily listings for non-session events.

Miami Lecture Hall, 3rd Floor	Orchid B-D, 1st Floor	Regency Ballroom, 1st Floor	Tuttle/Monroe, 1st Floor
		<i>(Opening Session)</i> Welcome and Awards	
		<i>(Opening Session)</i> The False Dichotomy of “Ideal” Versus “Practical” Conservation Treatments	
		<i>(Opening Session)</i> The Theory of Practice: Practical Philosophy, Cultures of Conservation and the Aesthetics of Change	
		<i>(Opening Session)</i> Turning Philosophy into Practice; Documenting Process through White Papers	
<i>Break in the Exhibit Hall (Riverfront Hall)</i>			
		<i>(Opening Session)</i> Philosophical and Practical Considerations in the Installation, Re-treatment, and Storage of a Rubber Sculpture by Richard Serra	
		<i>(Opening Session)</i> Making Conservation Work Onsite: Practical Problem Solving at El Kurru, Sudan and Abydos, Egypt	
		<i>(Opening Session)</i> Concrete Conclusions: Surface Treatment Trials for Conserving the Miami Marine Stadium (11:20-11:40am) <i>(Opening Session)</i> Open Discussion & Awards (11:40-12pm)	
<i>(Textiles)</i> The Effect of Light Emitting Diode Lamps (LEDs) on 19th Century Dyed & Printed Cotton Fabrics	<i>(Photographic Materials)</i> Organizing a Photograph Preservation Workshop in West Africa		<i>(Book and Paper)</i> The Brut Chronicle: Revived and Reconstructed
<i>(Textiles)</i> Lights, Camera, Archaeology: Documenting Archaeological Textile Impressions with Reflectance Transformation Imaging (RTI)	<i>(Photographic Materials)</i> Treatment of George Keyt’s Stained Glass Mural Cartoons—Oversized Drawings and Photographs		<i>(Book and Paper)</i> Understanding and Preserving the Print Culture of the Confederacy
<i>(Textiles)</i> Documentation, Restoration And Display Of A XVII Century Copy Of The Holy Shroud, In Argentina	<i>(Photographic Materials)</i> Conservation versus Historicity: A Necessary Reconciliation for the Intervention in the Photographic Collection of Frida Kahlo		<i>(Book and Paper)</i> The Book as Art: Conserving the Bible from Edward Kienholz’s The Minister
<i>Break in the Exhibit Hall (Riverfront Hall)</i>			
<i>(Textiles)</i> Breaking Canvas: A Case Study on a French Embroidery	<i>(Photographic Materials)</i> The Long-Term Permanence Behavior of Photographs and Fine Art Prints Made with Large-Format Flatbed Printers Using UV-Curable Pigment Inks		<i>(Book and Paper)</i> Cross-Disciplinary Uses for Gellan Gum in Conservation
<i>(Textiles)</i> A Turkish Kilim: Analysis, Stabilization and Loss Compensation	<i>(Photographic Materials)</i> Object:Photo - A Presentation of Deep Data from the Thomas Walther Collection Project at The Museum of Modern Art		<i>(Book and Paper)</i> Confidence in the Bath
<i>(Textiles)</i> Seeing The Light: Conservation and Exhibition of a 1980s Day-Glo Painted Leather Jacket	<i>(Photographic Materials)</i> Photography-painted: Problems and Solutions in Handling, Display and Storage		<i>(Book and Paper)</i> Foxing and Reverse Foxing: Condition Problems in Modern Paper and the Role of Inorganic Additives
			<i>(Book and Paper)</i> Wiki Hack

	Ashe Auditorium, 3rd Floor	Brickell/Flagler, 1st Floor	Hibiscus, 1st Floor
7:15am		(Paintings) Business Meeting Breakfast	
8:00am		7:15 - 8:30am	
8:30am	(Electronic Media + Objects) Sol LeWitt's Wall Drawings: Conservation of an Ephemeral Art Practice	(Paintings) The Treatment of <i>Dr. William Hartigan</i> by Gilbert Stuart or the Treatment of Gilbert Stuart by Dr. William Hartigan	(Research and Technical Studies) Polymer Coating Removal Nanosystems for Finely Controlled Cleaning of Cultural Heritage
9:00am	(Electronic Media + Objects) The Abandonment of Art: The Abandonment of Conservation A Lygia Clark Retrospective at MoMA	(Paintings) Rediscovering Renoir: Materials and Technique in the Paintings of Pierre-Auguste Renoir at the Art Institute of Chicago	(Research and Technical Studies) New Inorganic Consolidants for the Restoration Market: Results From Nanomatch EU Project
9:30am	(Electronic Media + Objects) Conserving Anthony McCall's Solid Light Films	(Paintings) The Other Woman: The Nature of a Copy After Paul Gauguin	(Research and Technical Studies) Back to Natural Processes: Controlled Carbonatation for Recalcifying Malacological Artifacts
10:00am	Break in the Exhibit Hall (Riverfront Hall)		
10:30am	(Electronic Media + Objects) The Butterfly Effect: A Case Study on the Value of Artist Collaboration in the Conservation of Ephemeral Material	(Paintings) Fracture or Façade: Interpreting Intent During the Treatment and Analysis of Georges Braque's <i>Ajax</i>	(Research and Technical Studies) The Deacidification of Contemporary Drawings: A Safe Method Based on Nanotechnology
11:00am	(Electronic Media + Objects) Neutralizing the Nuclear Option	(Paintings) A Wealth of Optical Expression: László Moholy-Nagy's Works in the Collection of the Guggenheim Museum	(Research and Technical Studies) Parylene Treatment for Paper/Book Strengthening
11:30am	(Electronic Media + Objects) Discussion moderated by Glenn Wharton	(Paintings) Response and Interplay Between Artist and Materials in the Late Paintings of Barnett Newman	(Research and Technical Studies) BronzeShield: A Durable and Selectively-Removable Clear-Coat for the Protection of Outdoors Bronze Statues
12:00pm	(Collection Care) Heritage Health Information Survey Results Revealed; and the Past and Future of Conservation Funding Luncheon and Panel Discussion 12:00 - 2:00pm		
1:00pm			
2:00pm		(Year of Light) Welcome and Introductions	
2:10pm		(Year of Light) High-resolution Scanning for Recording Spectral Snapshots to Calculate Fading of Colorants from Light Exposure	
2:30pm		(Year of Light) Spectral Imaging and Illumination to Detect and Monitor Changes Due to Treatments and Environment	
2:50pm		(Year of Light) Mark Rothko's Harvard Murals: An Image for a Public Space	
3:10pm		(Year of Light) Open Discussion	
3:30pm	Break in the Exhibit Hall (Riverfront Hall)		
4:00pm		(Year of Light) Lighten Up: Enhancing Visitor Experiences	
4:30pm		(Year of Light) Shedding Light on the Isabella Stewart Gardner Museum Lighting Project	
4:50pm		(Year of Light) Current and Future Potential of Wireless Lighting Controls for Museums	
5:10pm-5:30pm		(Year of Light) Open Discussion	

This grid lists primarily paper presentations only. See daily listings for non-session events.

Jasmine, 1st Floor	Miami Lecture Hall, 3rd Floor	Orchid B-D, 1st Floor	Tuttle/Monroe, 1st Floor
			(Book and Paper) Business Meeting 7:15 - 8:30pm
(Architecture) Lightbox on Lenox Avenue: Illuminating Harlem Hospital's WPA Murals	(Wooden Artifacts) "A Type Completely Different" A Closer Look at Roentgen's Techniques through the Lens of an Oval Writing Table	(Textiles) Business Meeting Breakfast 8:00 - 9:00pm	(Book and Paper) 16-17th Century Italian Chiaroscuro Woodcuts: Instrumental Analysis, Degradation and Conservation
(Architecture) The Pool Grotto Puzzle: Robert Winthrop Chanler's Outdoor Ceiling Mural at Vizcaya Museum and Gardens	(Wooden Artifacts) The Re-discovery of a Pair of Commodes Attributed to André-Charles Boulle	(Textiles) Making Conservation Work Down Under: Dealing with the Unexpected	(Book and Paper) To Do or Not To Do: Two Examples of Decision Making of Digital In-filling for Asian Works of Art
(Architecture) The Power of Light! Using the Newest Laser Technology to Clean New York's Oldest Outdoor Monument: The Obelisk of Pharaoh Thutmose III	(Wooden Artifacts) Bending over Backwards: Treatment of Four Chinese Export Bamboo and Rattan Chairs	(Textiles) Off the Wall and Into the Round: Preparation and Installation of Grau-Garriga's Tapis Pobre	(Book and Paper) Preserving the Spirit Within: Bringing Twenty-Five Tibetan Initiation Cards into the 21st Century
Break in the Exhibit Hall (Riverfront Hall)			
(Architecture) Concrete Actions to Extreme Risks: Conservation of Wood and Metal Structures in Saltpeper Works Humberstone and Santa Laura. Iquique, Chile: World Heritage Site in Danger	(Wooden Artifacts) Two Chairs...+1: Interactive Presentation Examining the Relationship Between Two Well-Documented Pre-Raphaelite Chairs and a Mysterious Third Chair	(Textiles) Tips Session on Mount Making: Materials and Methods for Exhibition and Display 10:30 - 12:00pm	(Book and Paper) Superstorm Sandy: Response, Salvage, and Treatment of Rare Pamphlets from New York University's Ehrman Medical Library
(Architecture) Student Session 11:00 - 12:00pm	(Wooden Artifacts) Business Meeting 11:00 - 12:00pm		(Book and Paper) Heat-Set Tissue: Finding a Practical Solution of Adhesives
			(Book and Paper) Subject and Object: Exploring the Conservator's Changing Relationship with Collection Material
(Sustainability) Welcome and Introductions			(Practical Philosophy) Welcome and Introductions
(Sustainability) The Relevance of Traditional Materials in Modern Conservation			(Practical Philosophy) Lacunae: a reflection on their values and meanings
(Sustainability) Conscientious Conservation: The Application of Green Chemistry Principles to Sustainable Conservation Practice			(Practical Philosophy) After the Fall: The Treatment of Tullio Lombardo's <i>Adam</i>
(Sustainability) The How and Why for Reusing Rare Earth Magnets			(Practical Philosophy) The Best Laid Plans: Investigation, Application and Failure of the Finishes on the Sherman Monument
(Sustainability) Open Discussion			(Practical Philosophy) Open Discussion
Break in the Exhibit Hall (Riverfront Hall)			
(Sustainability) An Investigation and Implementation of the Use of Sustainable And Reusable Materials to Replace Traditional Wood Crates			(Practical Philosophy) Miami Vice: Serving a Public Collection of African Textiles for the Justice Building
(Sustainability) Sustaining Georgia's Historical Records: NEH Sustaining Cultural Heritage Collections Implementation Grant at the Georgia Archives			(Practical Philosophy) Suspended Rules for Suspended Worlds: Conserving Historic Stage Scenery
(Sustainability) Achieving Competing Goals: Energy Efficient Cold-Storage			(Practical Philosophy) The Canales Preservation and Restoration at Tumacácori National Historical Park
(Sustainability) Open Discussion			(Practical Philosophy) Open Discussion

	Ashe Auditorium, 3rd Floor	Brickell/Flagler, 1st Floor	Hibiscus, 1st Floor	Jasmine, 1st Floor
7:30am				
9:45am				
10:00am	<i>(Objects)</i> Beloved Treasures: Assessing the Effects of Long-Term Display on Models Containing Wax	<i>(Paintings)</i> Testing the Limits: The Theoretical Development and Practical Reality of a Large-Scale Agarose Gel Treatment for a Discolored Morris Louis		<i>(Architecture)</i> Moisture Vapor Transmission Rates of Layered Architectural Materials Used as a Tool for Aqueous Coating Development.
10:30am	<i>(Objects)</i> Dry Ice Blasting in the Conservation of Metals – A Technical Assessment as a Conservation Technique and the Practical Application in the Removal of Surface Coatings	<i>(Paintings)</i> From Spit to Space: The Use of Traditional and New Techniques to Conserve a Fire-Damaged Collection		<i>(Architecture)</i> Once Piece at a Time – The Repair of Felt-Based Sheet Flooring at Johnny Cash’s Boyhood Home in Dyess, Arkansas
11:00am	<i>(Objects)</i> Ivory: Recent Advances in its Identification and Stringent Regulation	<i>(Paintings)</i> Airbrushing in Conservation of Modern and Contemporary Paintings and Painted Surfaces		<i>(Architecture)</i> Conservation and Restoration Works in St. Nicholas Church in Myra (Lycia), Turkey
11:30am		<i>(Paintings)</i> Mapping the Non-Ideal: Reflections on Graphical Representation of Solubility Parameters as a Tool in Conservation Practice		<i>(Architecture)</i> Paper, Pins, and Preservation: The Evolution of Wallpaper Conservation in a ‘Ruin’ Environment
12:00pm				
12:30pm				<i>(Architecture)</i> Business Meeting 12:30-2:00pm
1:00pm			<i>(Research and Technical Studies)</i> Business Meeting 1:00 - 2:00pm	
1:30pm				
2:00pm		<i>(Paintings)</i> Tips Session and Raffle	<i>(Research and Technical Studies)</i> Identifying Past Restoration Processes Through Instrumental Analysis	<i>(Architecture)</i> Conservation Goals in a Construction World: The Role of the Project Conservator in Large Construction Projects
2:30pm	<i>(Objects)</i> One Small Step for Man One Giant Leap for Conservation	<i>(Paintings)</i> Researching and Presenting Fragments of Late 17th and 18th Century Dutch Painted Chambers: “Re-presenting” Jurriaan Andriessen (1742 – 1819), a case-study	<i>(Research and Technical Studies)</i> The Technical Study and (Re-) Restoration of a Limoges Painted Enamel Plaque	<i>(Architecture)</i> Making Conservation Work: The Challenge of a Conservator – Architect When the Conservation Project is Lacking
3:00pm	<i>(Objects)</i> Silver or Gold? Surprising Challenges in Cleaning a 19th-century Persian Water Pipe	<i>(Paintings)</i> Resurrecting a Giant: The Visible Conservation of Villanova University’s <i>Triumph of David</i>	<i>(Research and Technical Studies)</i> Piet Mondrian - Broadway Boogie Woogie	<i>(Architecture)</i> Mid-Century Modern Wood Issues at the Weston Havens House
3:30pm	<i>(Objects)</i> Working with a Collection of Radioactive Aircraft Instruments	<i>(Paintings)</i> Conserving Paintings by American Artists of African Descent in the Smithsonian Mall	<i>(Research and Technical Studies)</i> Micro Extraction for the Spectroscopic Identification of Binding Media in Early 20th Century Matte Paint	<i>(Architecture)</i> Bridging Theory and Practice in the Conservation of Zimbabwe’s Dry Stone Walled Structures: An Outline of the Restoration Project of Naletale National Monument
4:00pm		<i>(Paintings)</i> Murals of Goldwater Memorial Hospital	<i>(Research and Technical Studies)</i> Pollutions Induced Crystal Formation on Edvard Munch’s Aula Sketches	<i>(Architecture)</i> Conservation of Tombs and Mausoleums in the Cemetery Museum <i>Presbítero Matias Maestro</i> : Preventive practices and collective actions
4:30pm				
5:30pm				

This grid lists primarily paper presentations only. See daily listings for non-session events.

Miami Lecture Hall, 3rd Floor	Orchid B-D, 1st Floor	Riverfront North, 2nd Floor	Riverfront South, 2nd Floor	Tuttle/Monroe, 1st Floor
		(Business Meeting) AIC Membership 7:30 - 9:45am		
(Wooden Artifacts) The Conservation and Technical Examination of a Mamluk (1250-1517) doorway.	(Electronic Media) The Fragile Surface: Preserving the CD-DA		(Photographic Materials) Revealing Affinities across Collections through the Language of the Photographic Print	(Book and Paper) Multitasking on a Shoestring: Storage and Display Mounts for Oversized Maps at the Library of Virginia
(Wooden Artifacts) Conservation and Technical Study of Wood Funerary Artifacts at Abydos, Egypt	(Electronic Media) QCTools: A Consideration of Free Software for the Quality Control of Video Digitization		(Photographic Materials) Removing Residual Iron from Platinum and Palladium Prints	(Book and Paper) Affichomanie: Retracing the history and practice of lining Belle Époque posters with fabric
(Wooden Artifacts) The Conservation of the "Unknown" Wooden Coffin, Theory and Implementation	(Electronic Media) Digital Applications for Film Preservation		(Photographic Materials) The Use of Hyperspectral Imaging to Assess the Effects of Display and Storage Conditions Upon Photographic Images in the Museums of New Mexico	(Book and Paper) Unlocking the Secrets of Letterlocking to Reveal the Letters of John Donne and Other Early Modern Letter Writers
(Wooden Artifacts) Preservation Of The Sacred Cross Of Chalpon, Motupe, Peru	(Electronic Media) Cross-disciplinary Conservation: Building a Synergetic Time-based Media Lab	(Objects) Tips Session 11:30am-1:15pm	(Photographic Materials) Business Meeting 11:30am - 12:30pm	(Book and Paper) Case Study: A Practical Approach to the Conservation & Restoration of a Pair of Large Diameter English Globes
		(Objects) Business Meeting 1:15 - 2:15pm		
	(Electronic Media) Computational Provenance and Computational Reproducibility: What Can We Learn About the Conservation of Software Art From Current Research in the Sciences?		(Photographic Materials) Characterization of the Diane Arbus Archive	(Book and Paper) LCCDG: Let Me Help You Help Me: Outreach as Preventative Conservation 2:00 - 3:15pm
	(Electronic Media) Tackling Obsolescence Through Virtualization: Facing Challenges and Finding Potentials		(Photographic Materials) Computational Techniques for Evaluating the Dynamic Daguerreotype Surface	
	(Electronic Media) Defining an Ethical Framework for Preserving Cory Arcangel's <i>Super Mario Clouds</i>		(Photographic Materials) A Glimpse From Dawn of Photography: Investigation and Stabilization of an Early Daguerreotype from 1839 at the Peabody Essex Museum	(Book and Paper) The Effects of MPLP on Archives: 10 years Later 3:15 - 4:30pm
	(Electronic Media) Archiving The Brotherhood: Proposing a Technical Genealogy for Time-Based Works		(Photographic Materials) The Daguerreotype Uncovered: An Overview of the Surface and Subsurface Chemistry, Physics and Material Science Underlying the First Photographic Process Based on Electron Microscopical Studies	
	(Electronic Media) Jeremy Blake's Time-Based Paintings: A Case Study			
		(Closing Session) Montreal Rendezvous and Revels 4:30 - 5:30pm		

MONITORING TEMPERATURE, HUMIDITY & GEOLOCATION TO PROTECT FINE ART

FINE ART REQUIRES
EXCEPTIONAL CARE
IN TRANSIT, ON DISPLAY,
AND DURING STORAGE
TO PROTECT IT FROM
DAMAGING TEMPERATURES
AND HUMIDITY.

VISIT US at BOOTH #519

Tel: +1 617 484 2515



@eprovenance.com

www.eprovenance.com

- ▶ Do you know the conditions your works of art encounter en route to exhibitions or new locations?
- ▶ Do you know where your shipments are at all times?
- ▶ Could you benefit from a simple solution to monitor individual works of art or collections as they are moved, displayed and stored?
- ▶ We offer the latest technology to monitor the temperature, humidity and geolocation of your fine art and communicate this critical information to you regularly.

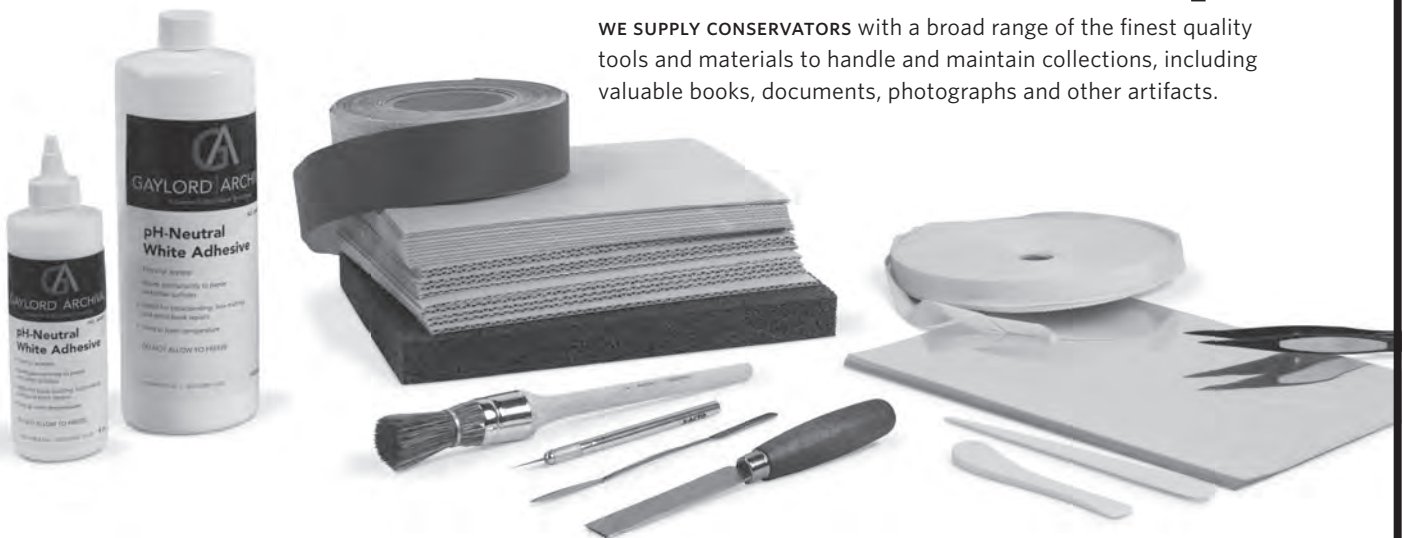
ePROVENANCE™
Assuring the provenance of fine art

GAYLORD® | G | ARCHIVAL

Preserve Today. Share Tomorrow.

Preserve. Protect. Repair

WE SUPPLY CONSERVATORS with a broad range of the finest quality tools and materials to handle and maintain collections, including valuable books, documents, photographs and other artifacts.



CALL: 1-800-448-6160 | WEB: GAYLORD.COM | Request your **FREE 2013 Archival Catalog** to see our full line of products.

PROSORB HUMIDITY STABILIZER



Available in preconditioned 500 and 950 gm cassettes, as well as 1 kg bags. Long-lasting, inexpensive, chloride-free and especially effective in the 40% to 60% RH range. **NOW IN STOCK** in North America.

MINI ONE MICROCLIMATE GENERATOR

NEW! Delivers constant positive pressure flow at preset humidity level. Effective on large or small cases. Reliable, extremely effective, spike-free, locate in showcase plinth or remotely (up to 75 feet from showcase), suitable for nitrogen or argon.



AGELESS OXYGEN ABSORBER

We stock Ageless and RP type oxygen absorbers, as well as Escal transparent film. Use for the treatment of insect pests and storage of oxygen-sensitive materials such as archeological metals, organic materials, pyrites, etc.

Jerry Shiner 800 683 4696 www.keepsafe.ca

Relevant Information, On-Site Consulting, Case Leakage Testing, Honest Answers

KEEPSAFE
MICROCLIMATE SYSTEMS

The PerfectFit™ Kit...moving painting storage perfected.

Meeting the evolving storage needs of today's private and corporate collections, conservation labs, historic houses and art museums.



PerfectFit™ is provided as an easy-to-assemble kit that fits perfectly into even small environments. Site-erectable by two individuals, collectors can now utilize space previously unusable. The PerfectFit™ kit requires no loading dock or freight elevator. And the legacy of CSI Moving Painting Storage systems is built into every facet of its aerospace aluminum design.

◆ **PerfectFit™**
Painting Storage Systems

PerfectFit™ may be just the perfect kit for you. Contact us today.

CSI

Crystalizations Systems, Inc.

1401 Lincoln Avenue • Holbrook, New York 11741 USA
Tel: 1-631-467-0090 • Fax: 1-631-467-0061
info@csistorage.com • www.csistorage.com

Visit us at AAM-Atlanta, April 27-29 Booth #1107
Visit us at AIC-Miami, May 14-15 Booth #109

Exhibitor Map



AIC's Exhibit Hall will be open Thursday, May 14 & Friday, May 15, from 10:00am–5:30pm. The Exhibit Hall is located on the 2ND FLOOR IN RIVERFRONT HALL.

Enjoy refreshments during session breaks on Thursday and Friday, at 10:00am and 3:30pm.

Don't forget that you can visit the booths any time the Exhibit Hall is open!

GOLD BOOTH SPONSORS

- Braker Elemental
- Conservation of Sculpture & Objects Studio Inc. (CSOS)
- Hollinger Metal Edge
- PulseTor, LLC
- Tru Vue, Inc.
- University Products, Inc.

SILVER BOOTH SPONSORS

- eProvenance
- Gaylord Archival
- Goppion
- Huntington T. Block Insurance Agency, Inc.
- Image Permanence Institute
- ITMS Group
- Keepsafe Microclimate Systems
- Kremer Pigments Inc.
- Lascar Electronics Inc.
- Preservation Solutions, LLC
- T and D US, LLC.
- Talas
- Zone Display Cases

Exhibitor	Booth
ADS Corp.	514
Agulis Pigments	108
AIC Committees: Emergency, Health & Safety, and Sustainability	521
American Schools of Oriental Research (ASOR)	615
Archetype Publications Ltd	122
Art Preservation Services	619-621
Bruker Elemental	410-412
Conservation of Sculpture & Objects Studio, Inc. (CSOS)	212
Crystalization Systems, Inc.	109
Delta Designs Ltd.	418
Dorfman Museum Figures, Inc.	209
El.En. S.p.A.	112
Elinor Specialty Coatings	121
eProvenance	519
Gallery Systems	420
Gamblin Conservation Colors	215
Gaylord Archival	314
Gemini Moulding	422
Getty Conservation Institute, The	419
Getty Publications	421
GLASBAU HAHN America LLC	522
Goppion	415
Hiromi Paper, Inc.	113
Hirox-USA, Inc.	515
Hollinger Metal Edge	409
Huntington T. Block Insurance Agency, Inc.	413
Image Permanence Institute	414
Inherent Vice Squad	110

Exhibitor	Booth
ITMS Group	513
Japanese Paper Place, The	221
Keepsafe Microclimate Systems	120
Kremer Pigments Inc.	315
Lascar Electronics Inc.	208
Maney Publishing	114
Masterpak	518
Museum Services Corporation	321
Museum Smart Box	312
National Center for Preservation Technology and Training (NCPTT)	220
Northeast Document Conservation Center	115
Octavo Fine Arts Services	210
Odorox Hydroxyl Group	512
Opus Instruments	119
Polygon US Corporation	213
Preparation, Art Handling, and Collections Care Information Network (PACCIN)	520
Preservation Solutions, LLC	318
Print File, Inc.	219
PulseTor, LLC	313
RH Conservation Engineering	222
ShipAndInsure.com	319
SmallCorp	320-322
Spectra Services, Inc.	214
T and D US, LLC	408
Talas	509
Tru Vue, Inc.	308-310
University Products, Inc.	309
West Dean College	218
Zone Display Cases	118

ADS Corp.

Booth # 514

4th Fl, Kashiwa Park Bldg, 6-9-18, Kashiwa City, Chiba 277-0005, Japan
Contact: Koji Okumura
Ph: 81-4-7160-2355 Fx: 81-4-7160-2356
Email: kokumura@adscorp.jp
Website: <http://www.adscorp.jp/en/index.html>

We provide high-end scanning and digitization services (specially designed for artworks and cultural heritage pieces).

Our comprehensive service includes (is designed for) preservation & repair, digital archiving, reproduction and replication.

The Archive Station offers a comprehensive solution for compiling databases for various types of distributable videos and for administering network VOD (video on demand) service, thereby combining viewers and copyright management functions.

Agulis Pigments

Booth # 108

127 North Everett St., Unit 4, Glendale, CA 91206
Contact: Margarit Yetaryan
Ph: 818-235-9007
Email: agulisfarm@live.com
Website: www.agulispigments.com

Pigments from historic Armenia were used in early ceramics and religious iconography. Agulis Pigments exclusively mines and produces mineral pigments found in Armenia. Our natural pigments aim to preserve the

tradition and use of these historic mineral colors in modern art making. Above all, we continue to support the restoration efforts of classic iconography and historic structures in Armenia, and strive to make our pigments available for conservation work abroad.

AIC Committees: Emergency, Health & Safety, and Sustainability

Booth # 521

Website: www.conservation-us.org/healthandsafety

The Emergency, Health and Safety, and Sustainability Committees are made up of AIC members to deal with long term, ongoing organizational issues. They each have leadership structure and report back to the AIC Board through a board liaison.

The Emergency committee is charged to promote awareness and increase knowledge of AIC membership in the areas of emergency preparedness, response and recovery for cultural heritage.

The Health and Safety committee's board-approved charge is to provide educational and technical information through lectures, workshops, displays, as well as electronic and print media, and to address health and safety issues of concern to the AIC membership.

The Sustainability Committee's charge is to provide resources for AIC members and other caretakers of cultural heritage regarding environmentally sustainable approaches to preventive care and other aspects of conservation practice. They define research topics and suggest working groups as needed to explore sustainable conservation practices and new technologies.

Exhibitor Profiles

American Schools of Oriental Research (ASOR)

Booth # 615

656 Beacon Street, 5th Floor, Boston, MA 02215

Contact: Britta Abeln

Ph: 617-353-6570

Email: asor@bu.edu

Website: <http://www.asor.org/>

Founded in 1900, ASOR is a non-profit organization dedicated to the archaeology of the Near East. ASOR's mission is to initiate, encourage and support research into, and public understanding of, the peoples and cultures of the Near East from the earliest times.

Archetype Publications Ltd.

Booth # 122

c/o International Academic Projects, 1 Birdcage Walk London SW1H9JJ

United Kingdom

Contact: James Black

Ph: 011 44 207 380 0800 Fx: 011 44 207 380 0500

Email: jb@archetype.co.uk

Website: www.archetype.co.uk

Archetype Publications is a leading publisher of books related to the conservation of art and antiquities. Many Archetype titles are written or edited by current or recent conservators, conservation scientists and other specialists. Archetype works with several well-known organizations (national museums, international organizations, universities) often publishing conference pre-prints or post-prints in association with them. Archetype has a US distributor and fulfilment agent but distributes its own titles to Europe and the rest of the world from London.

Art Preservation Services

Booth # 619-621

44-02 23rd St., Ste# 102, Long Island City, NY 11101

Contact: Steven Weintraub

Ph/Fx: 718-786-2400

Email: apsnyinc@gmail.com

Website: www.apsnyc.com

Art Preservation Services (APS) specializes in the environmental preservation of collections in museums, archives, and historic buildings. With a particular focus on issues of illumination and humidity control, our areas of competence reflect decades of innovative research and practical problem-solving activities in the field of preventive conservation.

APS provides the following products and services:

- RHapid Gel: A "high performance" silica gel, manufactured exclusively for APS, based on research regarding optimum properties for preserving collections. RHapid Gel has the highest RH buffering capacity within the normal range of use for museum applications compared to other types of silica gels.
- The Arten RH Meter: A mechanical thermohygrometer designed specifically for museum applications, the Arten Meter provides a dual method for monitoring RH to assure high confidence in the accuracy of the RH reading. A calibration kit is available for the Arten Meter.
- Humidity control consultation services for both macro- and micro-climates.
- Consultation services and specialized lighting equipment for the museum field.

Bruker Elemental

Booth # 410-412

415 N. Quay St., Kennewick, WA 99336

Contact: Jerry Sooter

Ph: 509-783-9850 Fx: 509-735-9696

Email: hhinfo@bruker-elemental.net

Web: www.bruker.com/hhxf

Bruker is known worldwide as a leader in all forms of X-ray analysis equipment ranging from handheld XRF analyzers to large XRF and XRD analyzers. Bruker Elemental provides a range of analyzers for use in elemental analysis. The Tracer series is the defacto standard in portable XRF analyzers used in authentication, conservation and restoration of art and other historic artifacts. This equipment can be used in both portable and bench top configurations.

The Conservation of Sculpture & Objects Studio Inc.

Booth # 212

900 S. Des Plaines Ave, Forest Park, IL 60130

Contact: Andrzej Dajnowski

Ph: 773-594-1451 Fx: 773-594-0583

Email: info@csosinc.com

Website: WeSaveArt.com

CSOS has been dedicated to the conservation of art and architecture for over 25 years. We are dedicated to offering the best possible conservation treatments and to ensuring the satisfaction of our clients. We approach monuments and architectural projects with the same level of care and consideration as we give to delicate museum artifacts. We are experts in laser cleaning and have partnered with G.C. Lasers Systems Inc. to offer cutting edge laser cleaning solutions.

Crystalization Systems, Inc.

Booth # 109

1401 Lincoln Ave., Holbrook, NY 11741

Contact: Patricia J. Ellenwood

Ph: 631-467-0090 Fx: 631-467-0061

Email: info@csistorage.com

Web: www.csistorage.com

We design, manufacture and install safe, lightweight aerospace ALUMINUM Collection Storage Systems that require no maintenance. Our industry-leading Moving Painting and Rolled Textile Storage Systems are available in any size. Floor, Ceiling and Free-Standing supported installations. Aisles are always Track-Free. Our re-engineered Oversized Flat and Display/Storage Series Cabinets are available in standard and custom sizes. We provide full budgeting and grant support. Visit our website www.CSistorage.com. See our new PerfectFit™ Moving Painting Storage "Kit" System.

Delta Designs Ltd.

Booth # 418

1535 NW 25th St., Topeka, KS 66618

Contact: Brett Danielson

Ph: 785-234-5244 x 219 Fx: 785-233-1021

Email: brettd@deltadesignsltd.com

Web: www.deltadesignsltd.com

Delta Designs specializes in the custom designs, professional manufacture and personal installation of quality museum storage equipment. Our products meet the highest standards of conservation practice for historical artifacts, art objects, textiles, scientific specimens and archival materials.

Dorfman Museum Figures, Inc.

Booth # 209

6224 Holabird Ave., Baltimore, MD 21224

Contact: Penny Clifton

Ph: 800-634-4873 Fx: 410-284-3249

Email: penny@museumfigures.com

Web: www.museumfigures.com

Dorfman Museum Figures, Inc. has been serving the museum community for over 50 years. Originally specializing in creating life-size lifelike figures for museums, Dorfman has sculpted the likenesses of over 800 people and created over 5,000 realistic figures for museums, visitor centers, exhibit companies, and private clients.

But we have not just been Standing Still! Dorfman Museum Figures, Inc. also fabricates a line of conversationally-sound forms out of ETHAFOAM™ for storage and display of high value artifact clothing. Choose between our full Economy ETHAFOAM™ Men Mannequins, our Dress and Suit Forms, Storage Hat Mounts, Storage Hangers, and more. We are continually adding to our line of products so let us know if you need something that you don't see on our website, www.museumfigures.com.

El.En. S.p.A

Booth # 112

Via Baldanzese, 17, Calenzano (FI), Italy 50041

Contact: Laura Bartoli

Ph: 0039 0558826807 Fx: 0039 0558832884

Email: l.bartoli@elen.it

Website: www.lightforart.com

El.En is the parent company of an international group of companies developing and producing laser systems for medicine, industry, and conservation of artworks. El.En. offers in Italy and abroad the widest range of solutions dedicated to laser cleaning of Cultural Heritage: El.En.'s lasers are continuously optimized, in collaboration with the most important National Research Centers, to offer restorers handy and reliable laser systems for their daily conservation practice.

Elinor Specialty Coatings

Booth # 121

1854 NDSU Research Circle N., Fargo, ND 58102

Contact: Holly Anderson

Ph: 701-205-6564 Fx: 701-239-7056

Email: Sales@elinorcorp.com

Website: www.elinorcorp.com

BronzeShield is a high performance clear topcoat for bronze art and architectural conservation. It is formulated to be selectively-removable using a non-toxic paste remover safe for bronze surfaces and patinas. BronzeShield is available as a two-component kit with a variable surface finish, depending on the needs of the conservator. It also comes in handy aerosol matte finish only. The selectively-removable polymer was initially developed at North Dakota State University with a grant from the National Center for Preservation Technology Training. Can be used alone or with wax.

eProvenance

Booth # 519

90 Concord Ave, Belmont, MA 02478

Contact: Louise Domenitz

Ph: 617-484-2515 Fx: 617-484-5513

Email: louise.domenitz@eprovenance.com

Website: www.eprovenance.com

eProvenance assures fine art is monitored, and thus protected, during transport, exhibition and storage. Our early-warning system monitors the temperature, humidity and geolocation of fine art, and alerts you when problems arise. Collected data is stored and analyzed in our secure, online database. You can access the data easily and gain a detailed understanding through a variety of views, reports and graphs. Our technology is used by museums, including the Centre Pompidou and Le Louvre.

Exhibitor Profiles

Gallery Systems

Booth # 420

5 Hanover Square, Ste 1900, New York, NY 10004

Contact: Paul Thyssen

Ph: 646-733-2239 Fx: 646-733-2259

Email: info@gallerysystems.com

Website: www.gallerysystems.com

Gallery Systems provides tools that help conservators work and document faster, with timesaving features in an easy-to-navigate, web-based solution. Manage complex projects and exhibition requirements, cross-link to related activities and annotate high-resolution images with ease. For over 30 years, Gallery Systems has developed specialized collection management software and web solutions for the world's museums, collectors, libraries, foundations, and other fine cultural institutions.

Gamblin Conservation Colors

Booth # 215

323 SE Division Pl., Portland, OR 97202

Contact: Robert Gamblin or Catherine Gamblin

Ph: 503-805-0410 Fx: 503-235-1946

Email: RGamblin@conservationcolors.com

Website: www.conservationcolors.com

Gamblin Conservation Colors makes aldehyde resin based colors for use in the conservation of paintings, objects, furniture, and photographs.

Formulated by members of AIC in the 90's, Conservation Colors are stable, lightfast, and reversible. Available in a ½ pan size, 15 ml and 175 ml glass jars.

Other products: Pigmented Wax Resin for the filling of losses in paintings. 12 colors in this product range. Gamvar, Regalrez, Laropal A-81, Galdehyde Resin solution. On the web: www.conservationcolors.com

Gaylord Archival

Booth # 314

7282 William Barry Blvd., Syracuse, NY 13212

Contact: Amanda GB Breazzano

Ph: 315-634-8115 Fx: 315-634-8923

Email: amanda.breazzano@gaylord.com

Website: www.gaylord.com

Preserve Today. Share Tomorrow. Gaylord Archival supplies conservators with the finest quality tools and materials to handle and maintain collections. Your valuable books, documents, photographs and other artifacts call for expert conservation and protection. We offer a broad range of tools and supplies to suit your every need. Visit us at Booth # 314 to speak with one of our product consultants, see what's new, and learn about our custom capabilities. Visit us online at www.gaylord.com.

Gemini Moulding

Booth # 422

2755 Spectrum Dr., Elgin, IL 60124

Contact: Donald L. Berg

Ph: 847-343-4459 Fx: 800-238-3575

Email: d.berg@geminimoulding.com

Website: www.geminimoulding.com

Gemini Moulding, a 40-year industry leader in providing custom display media meeting the demanding needs of quality art. From preservation framing and display cases to distinctive pedestals, we offer a complete range of products and professional design services. Gemini Moulding products utilize UV protection, unique lighting, and museum-quality seaming; and feature Optium Acrylic, Mega Granite, and Kolux materials. Gemini Moulding also offers a complete line of Archivart Products for archival conservation, exhibition, and storage.

Exhibitor Profiles

The Getty Conservation Institute

Booth # 419

1200 Getty Center Drive, Ste. 700, Los Angeles, CA 90049
Contact: Anna Zagorski
Ph: 310-44-7325 Fx: 310-440-7712
Email: gciweb@getty.edu
Web: www.getty.edu/conservation

The Getty Conservation Institute works to advance conservation practice in the visual arts, broadly interpreted to include objects, collections, architecture, and sites. It serves the conservation community through scientific research, education and training, model field projects, and the broad dissemination of the results of both its own work and the work of others in the field. In all its endeavors, the Conservation Institute focuses on the creation and dissemination of knowledge that will benefit the professionals and organizations responsible for the conservation of the world's cultural heritage.

Getty Publications

Booth # 421

1200 Getty Center Dr., Ste 500, Los Angeles, CA 90049
Contact: Kimberley Westad
Ph: 310-440-7506 Fx: 310-440-7758
E-mail: pubsinfo@getty.edu
Website: www.getty.edu/publications

Getty Publications produces award-winning titles that result from or complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. This wide variety of books covers the fields of art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

GLASBAU HAHN America LLC

Booth # 522

15 Little Brook Ln., Newburgh, NY 12550
Contact: Jamie Ponton
Ph: 845-566-3331 Toll-Free: 877-452-7228
E-mail: jamie.ponton@glasbau-hahn.com
Website: www.glasbau-hahn.com

GLASBAU HAHN enjoys a worldwide reputation for its high quality archival display cases for museums, libraries and other institutions. All display cases are either custom-built or modular for convenient exhibit installations. Our HAHN Pure display cases are built from 100% emission-tested materials according to the comprehensive BEMMA* assessment scheme developed by the Federal Institute for Materials and Testing in Germany. When only the best will do for the priceless items in your collections, professionals call us.

Goppion

Booth # 415

205 Mount Auburn St., Watertown, MA 02472
Contact: Ted Paschkis
Ph: 617-893-2547
Email: tpaschkis@goppion-us.com
Website: www.goppion.com

Goppion designs, develops, builds and installs state-of-the-art display cases and museum installations. We work with curators, designers and conservators to resolve all exhibition display-related issues with engineering solutions. Our tradition of innovation is sustained by our collaborations with our clients, including some of the most highly regarded architects, designers and cultural institutions throughout the world.

Hiromi Paper, Inc.

Booth # 113

2525 Michigan Ave., Bergamot Station Art Center, G-9, Santa Monica, CA 90404
Contact: Yona Warmin
Ph: 310-998-0098 Fx: 310-998-0028
Email: washi@hiromipaper.com
Website: www.hiromipaper.com

Hiromi Paper, Inc. is devoted to the creation of a greater rapport between Japanese papermakers, conservators, printers, artists, designers and bookmakers, while developing new directions and a deeper understanding of Japanese papers or "WASHI." We have very close working relationships with many papermakers in Japan and are therefore in the unique position to offer custom made papers suitable for the individual project needs of our customers.

Hirox-USA, Inc.

Booth # 515

100 Commerce Way, Hackensack, NJ 07601
Contact: Sayaka Ishida
Ph: 201-342-2600 Fx: 201-342-7322
Email: sayaka@hirox-usa.com
Web: www.hirox-usa.com

Hirox-USA is the pioneer of 3D Digital Microscopes. Our digital microscope system is a combined tool that is able to do observation, measurement, recording, and see things "as they are." Hirox's high-quality optical, mechanical, and lighting designs have the capability of achieving an expansive magnification range from 0-7000x. Our experience as a lens maker allows us to make high quality lenses that have a large depth of field and can create high resolution images.

Hollinger Metal Edge

Booth # 409

9401 Northeast Dr., Fredericksburg, VA 22408
Contact: Abby Shaw
Ph: 800-634-0491 Fx: 800-947-8814
Email: info@metaledgeinc.com
Website: www.hollingermetaledge.com

Hollinger Metal Edge, Inc. has been the leading supplier of archival storage products for Conservators, Museums, Government and Institutional Archives, Historical Societies, Libraries, Universities, Galleries and Private Collectors for over 65 years. Famous for The Hollinger Box – the metal edged gray document cases that fill the shelves of thousands of organizations, we offer a wide variety of box styles made with various appropriate materials to store any collectible. We also supply conservation materials, inert polyester, polypropylene and Tyvek products, archival folders, buffered and unbuffered envelopes, Permalife bond papers, and buffered and unbuffered tissue paper. Hollinger Metal Edge manufactures custom orders on a daily basis and is committed to educational support for preservation workshops. Please contact us regarding your workshop, and we will provide free catalogs and samples as required.

Huntington T. Block Insurance Agency, Inc.

Booth # 413

1120 20th St NW, Ste. 600, Washington, DC 20036-3406
Contact: Ever Song
Ph: 202-429-8506 Fx: 202-331-8409
Email: ever.song@aon.com
Website: www.huntingtontblock.com

This Conservators Property Insurance Program was arranged for members of the American Institute for Conservation of Historic and Artistic Works. Insurance is provided on property of others in your care, custody, and control

which is accepted by you for conservation. If you purchase coverage on property of others, you will also have the option of obtaining insurance on two additional types of property: 1) Your studio contents and art library 2) Your field equipment such as camera, microscope, etc.

Image Permanence Institute

Booth # 414

70 Lomb Memorial Dr., Rochester, NY 14623
Contact: Lauren Parish
Ph: 585-475-7175 Fx: 585-475-7230
Email: Imppph@rit.edu
Website: www.imagepermanenceinstitute.org

The Image Permanence Institute (IPI) is a recognized world leader in the development and deployment of sustainable practices for the preservation of images and cultural property. IPI accomplishes this through a balanced program of research, education, products, and services that meet the needs of individuals, companies, and institutions.

Inherent Vice Squad

Booth # 110

3971 Colby Way, San Bruno, CA 94066
Contact: Angela Yvarra McGrew
Ph: 650-355-5392
Email: contact@inherentvicesquad.com
Website: www.inherentvicesquad.com

Inherent Vice Squad was established in 2009 by three object conservators to provide supplies and tools designed with the philosophy that function can also be fun and beautiful. Primarily for the conservation and preservation community, IVS believes that its product line will also be useful for the broader museum community and for people who work with their hands in the arts or sciences.

ITMS GROUP

Booth # 513

6765 SW 39th Court, Miami, FL 33054
Contact: Bernardo Nicolau
Ph: 305-823-7766 Fx: 305-826-6195
Email: Bernardo.nicolau@itmsgroup.net
Website: www.itmsgroup.net

Headquartered in South Florida, ITMS Group oversees operations for Neschen's conservation and restoration product lines in North, Central and South America.

Neschen AG is a German company that manufactures and markets innovative protecting films, processing machines and digital print media worldwide.

The Documents sector of Neschen comprises of films and papers for the protection, professional repair and care of books and documents. Through our specialized product line, libraries, archives and museums can obtain materials and processing equipment for their repair and restoration needs.

The Japanese Paper Place

Booth # 221

77 Brock Ave., Toronto, ON M6K 2L3, Canada
Contact: Nancy Jacobi, Sigrid Blohm
Ph: 416-538-9669 Fx: 416-538-0563
Email: washi@japanesepaperplace.com
Website: www.japanesepaperplace.com

The Japanese Paper Place stocks a wide range of sheets and rolls of conservation quality. Included are Kurotani, Hosokawa, Usumino and Sekishu papers all from 100% Japanese kozo. Also dyed Matsuo kozo, Japanese tools, brushes and adhesives including funori. A wide range of Kashiki kozo and gampi rolls in varying weights and tones. Delivered with deep knowledge gained on our visits to Japan and connections there over the past 37 years.

Keepsafe Microclimate Systems

Booth # 120

9 Oneida Ave, Toronto, ON M5J 2E2, Canada
Contact: Jerry Shiner
Ph: 416-703-4696
Email: info@keepsafe.ca
Website: www.keepsafe.ca

Precise control of humidity, temperature and oxygen levels in display frames, showcases, storage cabinets, archives, laboratories, and anoxic enclosures.

Representing PROsorb humidity buffer, Ageless and RP oxygen scavengers, and our own family of active humidity controllers. Featuring Minox anoxic picture frames

Kremer Pigments Inc.

Booth # 315

247 West 29th St., New York, NY 10001
Contact: Dr. Georg Kremer (President) / Roger Carmona (Store Manager)
Ph: 212.219-2394 or 1-800 995 5501 Fx: 212.219-2395
Email: info@kremerpigments.com
Website: www.kremerpigments.com

KREMER PIGMENTS has been discovering and redeveloping historical pigments and mediums since 1977. Our professional assortment consists of over 100 different mineral pigments made from precious and semiprecious stones, which we offer in various grinds and qualities, over 70 natural earth colors, several hundred ground glass pigments, mineral and organic pigments. Binders, glues, balsams, natural resins, oils, etc round off our pallet. Our large stock and fast mailing service guarantee a quick supply.

Lascare Electronics Inc

Booth # 208

4258 West 12th St., Erie, PA 16505
Contact: Sian Currie
Ph: 814-835-0621 Fx: 814-838-8141
Email: sian.currie@lascarelectronics.com
Website: www.lascarelectronics.com

Lascare Electronics is a global leader in the design and manufacture of standalone and remote data loggers. From temperature and humidity to UV light, the company's award winning products have helped a variety of customers involved in the conservation of artifacts and exhibits. Visit Stand 208 to see our existing line of over 30 data loggers and experience our Files-ThruTheAir Cloud storage and configuration tool. Locally. Remotely. Instantly.

Maney Publishing

Booth # 114

1515 Market St., Ste. 1200, Philadelphia, PA 19102, USA
Contact: Laura Bradford
Ph: +1 866-297-5154 Fx: +1 215-569-0216
Email: l.bradford@maneypublishing.com
Website: www.maneyonline.com/archaeo

Maney Publishing specializes in the print and electronic publishing of academic journals. We have the largest list of archaeology and heritage journals of any publisher in the UK and also publish extensively in conservation and museology, journals include: Journal of the American Institute for Conservation, Studies in Conservation, Textile History, Materials Technology, Arms & Armour, Conservation and Management of Archaeological Sites, Journal of Museum Education, Museum History Journal and Museums & Social Issues.

Exhibitor Profiles

Masterpak

Booth # 518

145 East 57th Street, 5th Floor, New York, NY 10022
Contact: Caroline Smith
Ph: 800-922-5522 Fx: 212-586-6961
Email: caroline@masterpak-usa.com
Website: www.masterpak-usa.com

Unique & archival materials for the protection of fine art, artifacts and antiques in packing, shipping, storing and display. Best everyday prices. Hard-to-find materials for conservators, artists, museums, galleries, collectors, framers and art shippers. Products include: Archival Rolling and Storage Tubes, Tissues, Softwrap® Tyvek® or Nomex® & Hardwrap® Tyvek® Liners by DuPont, Ethafoam® & Cellu-Cushion®, Volara® Foam, Dartek® Cast Nylon Film, Marvelseal®, Poly Sheeting, Glassine Paper, Archival Corrugated Boards, Masterpak® Art Shipping Boxes, Oz Clips, PEM2® Data Loggers, software for humidity & temperature tracking, and much more. All products available in small or large quantities and ship within 24 hours.

Museum Services Corporation

Booth # 321

385 Bridgepoint Dr., South St. Paul, MN 55075
Contact: Linda Butler
Ph: 651-450-8954 Fx: 651-554-9217
Email: info@museumsservicescorporation.com
Website: www.museumsservicescorporation.com

Museum Services Corporation welcomes everyone to the 2015 AIC conference. It's a new year, and Museum Services Corporation has transitioned into new ownership. Peter, the former owner, is enjoying semi-retirement as he takes on an advisory role for Linda, the new owner, and the rest of the crew. We still offer the same great level of equipment, supplies and service that our customers have come to expect over the years! Please stop by our booth and see what 2015 and beyond will bring.

Museum Smart Box

Booth: 312

1603 W. Gregory St., Pensacola, FL 32503
Contact: Chris Fernandez, Kevin Gallup
Ph: 850-516-6724, 850-384-6508
Email: museumsmartbox@gmail.com
Website: www.museumsmartbox.com

With an emphasis on using sustainable materials and aerospace design and fabrication techniques, Museum Smart Box has brought to the museum shipping and storage industry a product line that sets a new bar in performance, durability, and re-usability. These products utilize recycled and re-purposed materials to create performance and economic advantages over traditional wood products and at the end of their service life are either recyclable or repurposeable. Museum Smart Boxes incorporate the latest technologies to protect and track objects while offering the best economic solutions for the museum industry. Museum Smart Box also offers custom design/build solutions to fit the needs of the museum industry.

Odorox Hydroxyl Group

Booth # 512

16525 Southpark Drive, Westfield, IN 46074
Contact: Tom McArdle
Ph: 305-338-8506, Fx: 317-399-8191
Email: tmcardle@odoroxhg.com
Website: http://odoroxhg.com

National Center for Preservation Technology & Training (NCPTT)

Booth # 220

645 University Parkway, Natchitoches, LA 71457
Contact: Jason Church
Ph: 318-356-7444 Fx: 318-356-9119
Email: jason_church@contractor.nps.gov
Website: www.ncptt.nps.gov

The National Park Service's National Center for Preservation Technology and Training protects America's historic legacy by equipping professionals in the field of historic preservation with progressive technology-based research and training. Since its founding in 1994, NCPTT has awarded over \$7 million in grants for research that fulfills its mission of advancing the use of science and technology in the fields of archaeology, architecture, landscape architecture and materials conservation.

Northeast Document Conservation Center

Booth # 115

Address: 100 Brickstone Sq., Andover, MA 01810
Contact: Julie Martin
Ph: 978-470-1010 Fx: 978-475-6021
Email: jmartin@nedcc.org
Website: www.nedcc.org

Founded in 1973, the Northeast Document Conservation Center is the first nonprofit conservation center in the US to specialize in the preservation of paper-based materials for museums, libraries, archives, other cultural organizations, and private collections. NEDCC serves clients nationwide, providing book, paper, and photograph conservation treatment, digital imaging, and audio preservation with IRENE, as well as assessments, training programs, and disaster assistance. NEDCC is a trusted resource for preservation information in the US and worldwide.

Octavo Fine Arts Services

Booth # 210

202 Cole Ranch Ct., Napa, CA 94558
Contact: Jennifer Hefner
Ph: 707-927-1408 Fx: 707-261-9554
Email: jhefner@artifactation.com
Website: www.artifactation.com

Octavo Fine Arts Services introduces e-sCRibe: an effortless, cost-effective digital solution for condition reports for conservators and collections managers. Download database object data for the instant creation of elegant, multilingual, cloud-based reports that can be printed, shared and uploaded.

Octavo Fine Arts Services is a boutique fine arts service provider, offering web-based and mobile applications for key industry documents, launching Spring 2015.

Opus Instruments

Booth # 119

Beacon House, Nuffield Road, Cambridge, UK
Contact: Jennifer Sheerin
Ph: +44 (0) 1223 727102. Fx: +44 (0) 1223 727101
Email: sales@opusinstruments.com
Website: www.opusinstruments.com

Working with the National Gallery (London), Opus has developed the groundbreaking Osiris camera specifically designed for high-resolution infrared reflectography.

Osiris is the first infrared imaging system to provide high-resolution, high-speed images in a small lightweight camera. The infrared-sensitive Osiris camera allows us to see differences in the absorption of infrared light upon the underlying layers, thereby uncovering the initial stages of a composition.

Polygon US Corporation

Booth # 213

15 Sharpener's Pond Road, Building F, North Andover, MA 01845
Contact: James Gilbert
Ph: 800-422-6379 Fx: 978-655-8511
Email: us_info@polygongroup.com
Website: www.polygongroup.us

With five document restoration facilities throughout the US and Canada, Polygon offers the most advanced techniques for document recovery and media restoration. Our complete offerings include paper, books, blueprints, X-rays, film restoration, copying, secured destruction and scanning services. For forty years, Polygon has provided quick response, absolute reliability and outstanding results from our 300 global offices.

Preparation, Art Handling, and Collections Care Information Network (PACCIN)

Booth # 520

3971 Colby Way, San Bruno, CA 94066
Contact: T. Ashley McGrew
Ph: 646-265-5526
Email: ashley@paccin.org
Website: <http://www.paccin.org/>

PACCIN (Preparation, Art handling, and Collections Care Information Network) is dedicated to building a museum industry network of information and resources available for the educational dialogue of professionals interested in the high standards of art and artifact handling. The area of focus of these standards include packing, crating, shipping, installation, mount making, rigging, exhibition fabrication, educational and employment opportunities as well ongoing industry updates of current technical and material usage.

Preservation Solutions, LLC

Booth # 318

3341 Skyline Dr. Golden, CO 80403
Contact: Kim Prinzi Kimbro
Ph: 303-642-3060 Fx: 303-648-6486
Email: kkimbro@preservation-solutions.com
Website: www.preservation-solutions.com

Preservation Solutions is committed to providing outstanding quality products for the care and restoration of leather and conservation of waterlogged wooden artifacts. We do this by offering the highest quality non-toxic solutions that are safe for the user and for the items being treated.

Print File, Inc.

Booth # 219

1846 South Orange Blossom Trl., Apopka, FL 32703
Contact: Gene Amoroso
Ph: 407-886-3100 Fx: 407-886-0008
Email: gene@printfile.com
Website: www.printfile.com

For over 40 years, Print File has been the world's leading manufacturer of high quality archival storage and presentation products for negatives, slides, transparencies, photographs, memorabilia and CDs/DVDs.

When you purchase our products, you will see and feel the quality that has earned Print File the distinction as the clear choice of amateur and professional photographers, high schools, colleges, universities, museums and other fine institutions around the world.

PulseTor, LLC

Booth # 313

1580 Reed Rd., Ste. C2, Pennington, NJ 08534
Contact: Nick Barbi
Ph: 609-303-0578 Fx: 609-303-0581
Email: info@pulsetor.com
Website: www.pulsetor.com

On display will be ELIO, the new and innovative portable XRF spectrometer, is based on the EDXRF technique and has been designed for in-situ, fast, non-destructive and non-invasive analyses on printed materials, such as documents, books, parchments and manuscripts, metals, jewels, ceramic objects, seals, glass objects, paintings, frescos, marbles, material research and elemental analysis in general. The notable sensibility of the spectrometer allows also the analysis of trace elements (pollutants). The system is equipped with a large area fast Silicon Drift Detector (SDD) with ultimate performances.

RH Conservation Engineering

Booth # 222

"Meakins Rise" 16 Meakins Road, Flinders, Victoria 3929, Australia
Contact: Robin Hodgson
Ph: +61359891199
Email: rhe@RHConservationEng.com
Website: www.RHConservationEng.com

Established in 1991 by conservator Robin HODGSON, RH Conservation Engineering is a research driven supplier of the most innovative, technically advanced and aesthetically pleasing equipment available, providing consistent quality results in the conservation of human artistic and cultural heritage. Many of the materials and manufacturing techniques used in our equipment come from the aerospace, electronics, and advanced manufacturing industries.

ShipandInsure.com

Booth # 319

3002 Hempland Rd., Ste. B, Lancaster, PA 17601
Contact: Elaine Lockard
Ph: 717-393-5317 Fx: 717-393-5670
Email: Elaine@shipandinsure.com
Website: www.shipandinsure.com

Insuring inbound and outbound shipments of value, with no deductible, sent by FedEx, UPS, USPS or FedEx Freight, up to \$500,000.00+ at extremely reasonable rates. Claims are paid promptly for loss or damage. Discounts of up to 40% off FedEx shipping rates are available through our program.

SmallCorp

Booth # 320-322

19 Butternut St., Greenfield, MA 01301
Contact: Mike Dunphy
Ph: 413-772-0889 Fx: 413-773-7386
Email: info@smallcorp.com
Website: www.smallcorp.com

SMALLCORP manufactures products for the display, conservation and storage of works of art, textiles and objects. Our frames and display cases figure prominently in museum and corporate collections. SmallCorp customers include picture framers, galleries, art conservators and related institutions and professionals.

Exhibitor Profiles

Spectra Services, Inc.

Booth # 214

6359 Dean Pkwy, Ontario, NY 14519
Contact: Michael Specht
Ph: 585-329-9950 Fx: 585-265-4374
Email: mspecht@spectraservices.com
Website: www.spectraservices.com

Spectra Services is an Authorized Zeiss Microscope dealer in New York and Florida. We handle a large selection of new and used Microscopes, Microscopy Accessories, Microscope Cameras, Laboratory Equipment and consumables, representing over 100 manufactures. Our 14,000 square foot building houses one of the largest inventories in the world of used microscopes and parts for non-current models.

T and D US, LLC

Booth # 408

534 N. Guadalupe St., #32886, Santa Fe, NM 87501
Contact: Steve Knuth
Ph: 518-669-9227
Email: sbknuth@tandd.com
Website: www.tandd.com

T&D Corporation manufactures a complete line of wireless and stand-alone Data Loggers offering a variety of web based data collection, remote monitoring and notification features. Wireless data collection options include an innovative hand-held portable unit with graphical display, a network connected data collector with built in Ethernet or Wi-Fi interface and even an option for remote monitoring and data collection over a GSM cellular network. Developed specifically for Museum and Archive applications, TandD produces a 4 in 1 logger that records Temperature, Humidity, Illuminance, and Ultra Violet, and also maintains an internal running exposure total. New this year are Temperature and Humidity loggers with integrated Wi-Fi capability that can auto upload readings to T&D's free Cloud based WebStorage Service, or that can be logged onto directly from a Smartphone or Tablet using T&D's free ThermoWeb App. T&D Corporation, the world's leading supplier of wireless data loggers, is headquartered in Matsumoto Japan, and has been engaged in the design, development and manufacture of high reliability, high quality electronic measurement systems since 1986.

Talas

Booth # 509

330 Morgan Ave., Brooklyn, NY 11211
Contacts: Jake or Aaron Salik
Ph: 212-219-0770 Fx: 212-219-0735
Email: info@talasonline.com
Website: www.talasonline.com

Bookbinding, Conservation and Archival supplies. Visit our booth for copies of our most recent catalogs, samples, and featured new products.

Tru Vue, Inc.

Booth # 308-310

9400 West 55th St. McCook, IL 60525
Contact: Julie Heath
Ph: 508-688-4262
Email: jheath@tru-vue.com
Website: www.tru-vue.com/museums

Tru Vue has a complete line of high-performance glazing for displaying works of art, including Optium® Acrylic Glazing and UltraVue® Laminated

Glass. With over 40 years of experience, Tru Vue is a leader in UV protection, as well as anti-reflective, anti-static, and specialty glazing solutions that meet aesthetic and conservation needs of fine artists, private collectors, and museums around the world. Our scholarship programs support conservation efforts worldwide. We regularly come across challenging framing and display applications and are available to share our glazing expertise with you or your team. If you are interested in a particular subject or in arranging a talk, please don't hesitate to contact us. We are happy to help. For more information or samples visit www.tru-vue.com/museums.

University Products, Inc.

Booth # 309

517 Main St., Holyoke, MA 01040
Contact: John A. Dunphy
Ph: 800-628-1912 Fx: 800-532-9281
Email: info@universityproducts.com
Website: www.universityproducts.com

University Products, the leading supplier of materials, tools and equipment to conservation professionals, continues to add innovative new products to its line. Visit our booth and hear about our all new air pencil/tacking iron combination station, and see dozens of other additional product offerings including our flexible conservator's light sheet.

West Dean College

Booth # 218

West Dean, Chichester, West Sussex, PO18 0QZ
Contact: Deborah Tyne
Ph: + 44 01243 818309
Email: Deborah.tyne@westdean.org.uk
Website: www.westdean.org.uk

West Dean College in the UK has an international reputation in Conservation education. MA and Diploma students work on live, often rare, historic projects in a unique environment with strong connections to the heritage sector. Alumni have gone on to work in prestigious museums and conservation practices worldwide, or into private practice. Students can specialise in Conservation of Books, Ceramics, Clocks, Furniture or Metalwork. www.westdean.org.uk

Zone Display Cases

Booth # 118

660, rue de l'Argon, Quebec (QC) G2N 2G5
Contact: Pierre Giguere
Ph: 418-841-4004 Fx: 418-841-2866
Email: pgiguere@zonedisplaycases.com
Website: www.zonedisplaycases.com

Zone Display Cases is a Canadian-based company that designs, manufactures and installs museum quality display cases all across North America and Mexico. We offer custom-built and standard cases, all built through a unique CAD/CAM process that guarantees an extreme precision and quality.

Our first cases were designed and built over 10 years ago with the help of the Centre de Conservation du Québec (CCQ) and with the Canadian Conservation Institute (CCI).

All our cases follow and even surpass strict conservation guidelines in their fabrication. Zone Display Cases is committed to constantly improving our approach and products for unsurpassed results: Airtight archival display cases that offer a very low air leakage rate, for an efficient climate control within the exhibit chamber.

You will find our display cases in many Canadian and American Museum Institution, Universities and more and more of the open reserves projects.

Contact us for any special needs. We are solution-orientated people, and we share your passion with conservation. Our mission is to Present, Protect, and Preserve our clientele's valuable collections.



Tracer III-V+ • Tracer III-SD • Tracer IV-SD

The defacto standard
for art and archeology investigations



Bruker's Tracer Family of XRF Spectrometers

The capabilities of a flexible full size laboratory XRF system, with the convenience of a handheld

- User-definable analysis parameters allow you to optimize analysis precisely to your needs
 - User inserted filters/secondary targets
 - User selected X-ray voltage and current
- In depth 2 day XRF application workshop and ongoing advanced application support assures all users get the most from their system
- Software and hardware is uniquely designed for XRF analysis application to non-uniform materials
- Gas flow through chamber also allows for the measurement of gases down to Ne
- Vacuum technology developed in partnership with NASA provides very high sensitivity to elements down to Ne
- For the analysis of pigments, ceramics, precious metals, and much more

Contact us for more details: www.bruker.com/tracer

hhsales@bruker-elemental.net

Innovation with Integrity

Handheld XRF

There are more than 70 posters at this year's meeting! Read the poster abstracts in the Abstract Book, beginning on page 84, to familiarize yourself with the topics. Then meet the poster authors to discuss their research in the Exhibit Hall on Friday, May 15, during the 3:30pm break. Posters will be on view through the duration of the Exhibit Hall hours, Thursday and Friday, 10:00am - 5:30pm.

01. The Application of Analytical Techniques in Art Conservation

Sarah Talcott, second year student, Trinity College majoring in Biochemistry; Henry DePhillips, Professor of Chemistry Emeritus, Trinity College

02. Source Identification of Mesoamerican Obsidian using X-ray Fluorescence Spectrometry

Emily Hamilton, Associate Objects Conservator, San Francisco Museum of Modern Art; Dr. Jeffery Ferguson, Research Assistant Professor, University of Missouri

03. Cowboy Conservation: The Treatment of a Taxidermy Leatherback Turtle in Cordova, Alaska

Fran Ritchie, Conservation Fellow, National Museum of the American Indian

04. The Conservation of a Pair of Sandals from the King Tutankhamen Collection

Safwat Mohamed Sayed Ali, Conservator, The Grand Egyptian Museum, Cairo

05. Testing Dry-Ice Cleaning on Archaeological Wrought Iron from the USS *Monitor*

William Hoffman, Senior Conservator for the USS *Monitor* Project, The Mariners' Museum

06. Testing the Sealing of Medium Density Fiberboard (MDF) to Prevent Corrosive Emissions

Rachel Greenberg, Objects Conservator, Monmouth County Archives

07. Analysis of Rock Deterioration in Naqsh-e Rostam Relief by Geospatial Technology

Azadeh Ghobadi, PhD Candidate in Conservation of Cultural Heritage, Art University of Isfahan, Iran, Faculty of Conservation; Mohammad Amin Emam, Assistant Prof., Art University of Isfahan, Iran; Hesam Aslani; Jenoo Gashasy

08. New Light on the Surface of Art Objects in the Conservation Studio with a 3D Digital Hirox Microscope Mounted on an XYZ Stand

Jaap J. Boon, Art Researcher, JAAP Enterprise for Art Scientific Studies, Amsterdam, The Netherlands; Emilien Leonardt, Hirox Europe, Limonest, France

09. No Plough? No Problem! A Method for Constructing a Low-Budget Bookbinding Plough for Conservators

Kathy Lechuga, Book Conservator, The Indiana Historical Society

10. Watermark Capture and Processing with the 'Light Wedge'

Meghan Wilson, Preservation Imaging Specialist, Library of Congress; Fenella France, Chief, Preservation Research and Testing Division, Library of Congress

11. Microclimatic Monitoring for the Assessment of the Conservation Conditions of the Stucco Statues in the UNESCO Site of the Longobard Temple in Cividale del Friuli – Udine (Italy)

Adriana Bernardi, Senior researcher, Institute of Atmospheric Sciences and Climate, National Research Council, Padova, Italy; Francesca Becherini, Researcher, Institute of Atmospheric Sciences and Climate, National

Research Council; Alessandra Quendolo, Associate Professor, Department of Civil, Environmental and Mechanical Engineering (DICAM); Maria Di Tuccio, Research fellow, Institute of Atmospheric Sciences and Climate, National Research Council; Arianna Vivarelli, Research fellow, Institute of Atmospheric Sciences and Climate, National Research Council

12. Preventive Conservation and Flood Risk Management: The Microclimatic Monitoring of the New Outfitting in Santa Croce Museum in Florence - Italy

Francesca Becherini; Adriana Bernardi; Arianna Vivarelli; Maria Di Tuccio, all Institute of Atmospheric Sciences and Climate, National Research Council, Italy

13. Conservation Treatment of Early Printed Books: Possibilities, Methodologies and Outcomes

Jennifer Hunt Johnson, Graduate Student, SUNY Buffalo State; Gary Frost, Adjunct Assistant Professor, Conservator Emeritus, Conservation Laboratory, University of Iowa Library; Laura Schell, Paper Conservator in private practice; Judith C. Walsh, Professor of paper conservation, Art Conservation Department, SUNY Buffalo State College

14. Strategic Maneuvers: How the Preservation Lab Helped Move Special Collections Storage at the Public Library of Cincinnati

Ashleigh Schieszer, Library and Archives Conservator, Public Library of Cincinnati and Hamilton County; Holly Prochaska, Preservation Librarian, University of Cincinnati Libraries

15. Optical Options and Challenges Opportunities

Fenella G. France, Chief, Preservation Research and Testing Division, Library of Congress; Meghan Wilson, Preservation Imaging Technician in PRTD, Library of Congress

16. Cast Iron, Salt Air, and 140 Years of Exposure: Cannon at Dry Tortugas

Ronald Harvey, Conservator / Principal, Tuckerbrook Conservation LLC; Nancy Russell, Museum Curator, South Florida Collection Management Center, Everglades National Park

17. Artificial Aging of an Emulsified Acrylic Artists' Material: Ultraviolet Light, Visible Light, and Heat

Michael Doutre; Ashley Freeman; Alison Murray, Associate Professor; all of Queen's University

18. One Wall, Many Challenges: The Conservation of Late Roman Painted Wall Plaster at Sardis

Jessica Pace, Project Objects Conservator, Brooklyn Museum; Eve Mayberger, Student, NYU Conservation Center; Harral DeBauche, Student, NYU Conservation Center

19. Is this a Library or a Museum? Preserving Mixed Collections at the National Library of Trinidad and Tobago

Danielle J. Fraser, Library Conservator, NALIS, Port of Spain, Trinidad

20. A Study of the Light Sensitivity of Birch Bark Part 1: Exposure to Visible Light (no UV)

Carole Dignard, Senior Objects Conservator, Canadian Conservation Institute; Season Tse, Senior Conservation Scientist, Canadian Conservation Institute; Sonia Kata, Objects Conservator, Canadian Conservation Institute

21. Bringing Science to Your Doorstep: Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Arts

Francesca Casadio, Katherine Faber, Marc Walton, Monica Ganio, Johanna Salvant, NU-ACCESS, Northwestern University/Art Institute of Chicago

22. Conservation Through Conversation: Material and Meaning in the Work of Dario Robleto

Desirae Peters, 4th year graduate student, Conservation Center, Institute of Fine Arts, New York University, intern, Smithsonian American Art Museum

23. TRI-Funori™: A Fixative, Cleaning Agents and Light Adhesive for Objects and Architectural Conservation

Rod Stewart, President, Historic Plaster Conservation Services, Ontario; Neal Mednick, Communications Director, Historic Plaster Conservation Services; Masumi Suzuki, Conservator, Historic Plaster Conservation Services

24. Formation of a Long-Term Preservation Plan for a Computer Program by Siebren Versteeg

Alexandra Nichols, Graduate Fellow, Winterthur/University of Delaware Program in Art Conservation; Nicholas Kaplan, Collection Assistant, Hirshhorn Museum and Sculpture Garden; Andrew Doucette, Time Based Media Coordinator, Hirshhorn Museum and Sculpture Garden

25. Fighting the Illicit Trade in Cultural Heritage: How Conservation Professionals are Helping

Harriet F. "Rae" Beaubien, Research Associate, Smithsonian - Museum Conservation Institute; Jessica S. Johnson, Head of Conservation, Museum Conservation Institute, Smithsonian Institution

26. How Big is a Big Map? Large Map Digitization for Preservation and Access

Deadra Fuzzell, Cartographic Technology Specialist, Stanford University

27. Conservation in a Construction Environment

Kumiko Hisano, Architectural Conservator, EverGreene Architectural Arts

28. The Smithsonian Interview Project: Questions on Technical Standards in the Care of Time-Based and Digital Art

Crystal Sanchez, Time-Based Media Art and Digital Art Working Group member and Video and Digital Preservation Specialist, Office of the Chief Information Officer, Smithsonian.

29. Dynamic Artwork Lighting and Conservation

Octavio Luis Perez, PhD Graduate Student, Smart Lighting Engineering Research Center; Anqing Liu, PhD Candidate, Smart Lighting Engineering Research Center; Michael Shur, Professor at RPI and PhD Advisor, Smart Lighting Engineering Research Center

30. Worst Case Scenario: Preparing Alberta's Archives for Future Disasters

Emily Turgeon-Brunet, Lead Conservator, Archives Society of Alberta; Amanda Oliver, Lead Archivist, Archives Society of Alberta

31. Format Migrations at Harvard Library: General Framework and Plan Development

Joey Heinen, National Digital Stewardship Resident, Harvard Library; Andrea Goethals

32. Reproduction Challenges in Federal Style

Rian Deurenberg-Wilkinson, Conservator, Fallon & Wilkinson, LLC; Randy S. Wilkinson, Principal, Fallon & Wilkinson, LLC

33. Conserving and Interpreting Two Bird Pendants from the mid-Chincha Valley, Peru

Colleen O'Shea, Graduate Intern in Objects and Textile Conservation, Asian Art Museum; Jacob Bongers, Graduate student, UCLA/Cotsen Institute of Archaeology; Henry Tantalean

34. Sustainable Energy Reduction from Relaxed Environmental Criteria in Five Canadian Cities

William P. Lull, President, Garrison/Lull Inc.

35. Finding the Point of No Return: The Irreversible Effect of Ultraviolet Radiation Exposure

Juan Juan Chen, Assistant Professor, Art Conservation Department, SUNY Buffalo State; Jennifer McGlinchey Sexton, Conservator of Photographs, Paul Messier LLC; Paul Messier, Founder, Paul Messier LLC; Rebecca Ploeger, Assistant Professor, Art Conservation Department, SUNY Buffalo State

36. Creation of the Mecklenburg Materials Archive at the Museum Conservation Institute, Smithsonian Institution

Dr. Dawn V. Rogala, Paintings Conservator, Museum Conservation Institute, Smithsonian Institution; Dr. Gwénaëlle M.C. Kavich, Post-doctoral Fellow, Museum Conservation Institute, Smithsonian Institution

37. Intersection of East and West – A Record of Rescuing the Historic Archives of Pe'h-œe-ji in the Thai-peng-keng Maxwell Presbyterian Church

Jen-Jung Ku, Research Assistant and Conservator, National Museum of Taiwan Literature; Jia-fen Wu, Paper Conservator, Cheng Shiu University Conservation Center

38. A Practical and Versatile Microscope Imaging System!

Victoria Binder, Associate Paper Conservator, Fine Arts Museums of San Francisco

39. Material Range and Treatment Compatibility: Board Edge Consolidation with the Use of Japanese Paper

Anahit Campbell, Student, University of Wisconsin - Milwaukee

40. Enlightening Approaches to Indo-Persian Carpets

Raquel Santos, Assistant researcher/PhD student, Department of Conservation and Scientific Research (DCSR), Freer/Sackler, Smithsonian Institution; Dr. Ana Claro, Instituto de Nanociencia de Aragón, Universidad de Zaragoza; Dr. Blythe McCarthy, Department of Conservation and Scientific Research (DCSR), Freer/Sackler, Smithsonian Institution; Dr. Jessica Hallett, Portuguese Centre for Global History (CHAM), Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa

41. The Syrian Heritage Initiative: Planning for Safeguarding Heritage Sites in Syria

Kyra Kearcher, Leon Levy Foundation Research Assistant, Ur Digitization Project, Penn Museum; Kurt Prescott; LeeAnn Gordon, Project Manager for Conservation and Heritage Management, Syrian Heritage Initiative, ASOR

42. An Interior Conditions Assessment of Mission San Jose de Tumacácori

Rebecca A. Caroli, Graduate Student, Heritage Conservation, University of Arizona; Alex B. Lim, Architectural Conservator and Exhibit Specialist, National Park Service, Tumacacori National Historic Park

43. Analyzing the Photostability of Artist Adhesives Using CIELAB Color Measurements

Ashleigh N. Ferguson-Schieszer, 2013 Graduate of the Art Conservation Department, Buffalo State College; Dr. Aaron N. Shugar, Andrew W. Mellon Professor and Conservation Scientist, Buffalo State College; Judith C. Walsh, Paper Conservation Professor, Buffalo State College

44. Egyptian Glass at the Freer Gallery of Art

Ellen Nigro, National Endowment for the Humanities Conservation Fellow, Chrysler Museum of Art; Blythe McCarthy, Andrew W. Mellon Senior Scientist, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution; Ellen Chase, Objects Conservator, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution

45. Conservation on a Rare Botanical Specimen Decorated Book: A Case Study on Du Pan Fang-ge's diary

Jen Jung Ku, Research Assistant and Conservator, National Museum of Literature, Taiwan; Wan-Jen Lin, Paper Conservator, Cheng Shiu University Conservation Center

46. Smartphone Colorimeter Technology: Practical Applications for the Conservator

Kimberly Frost, Conservation Technician, Caryatid Conservation Services, Inc.; Sarah Towers, Conservation Technician, Caryatid Conservation Services, Inc.

47. Collaborative Solutions for Preserving and Displaying Works by Self-Taught Artists James Castle and Minging Mike

Catherine I. Maynor, Paper Conservator, Smithsonian American Art Museum

48. In-situ X-radiography of a Monumental Oil Painting: Deconstructing a Giant

Keara Teeter, Conservation Intern, Villanova University; Allison Rabent, Conservation Intern, Villanova University; Kristin deGhetaldi, Painting Conservator, Independent Contractor; Anthony Lagalante, Professor of Chemistry, Villanova University; Brad P. Thorstensen, Chemistry Machinist/Instrument Technician, Villanova University

49. Hand in Hand: Working with Contemporary Artist Susie MacMurray on Flock-lined Latex Gloves Part II

Jason Church, Materials Conservator, National Center for Preservation Technology and Training; Martha Singer, Conservator, Atelier de Conservation, LLC

50. Using an Integrated Approach to Achieve Exhibit Goals for the Glittering World: Navajo Jewelry of the Yazzie Family

Kelly McHugh, Objects Conservator, National Museum of the American Indian; Janelle Batkin-Hall, Student, Buffalo State University; Reka Sarfy, student; Sasha Rivers, Student/Enrolled member of the Winnebago Tribe of Nebraska, Salish Kootenai College Tribal Historic Preservation Program

51. The Materiality of Painted Documents: Between History and Preservation

Márcia Almada, Professor, Universidade Federal de Minas Gerais – Escola de Belas Artes, Belo Horizonte, Brazil

52. Conservation, Lifting the Veil: To Teach in Order to Conserve

Alicia Barreto, Anthropologist & Conservator / Paper Restorer, Figari Museum, Uruguay Department of Education & Culture, Montevideo, Uruguay

53. Documentation Systems as Tools for Contemporary Art Conservation: A Conceptual Model Study Case for Performance Art

Gabriel Bevilacqua, Professor, Information Science Department, Universidade Federal Fluminense, Rio de Janeiro, Brazil

54. The Practical and Real Effects of Theory in Conservation

Ximena Paola Bernal Castillo, Coordinator of Research and Publications on cultural heritage/Coordinator of Family Album collection, Instituto Distrital de Patrimonio Cultural, Bogota, Colombia

55. Rest in Peace? Challenges in the Storage of Mummified Human Remains, Regional Museum of Antofagasta, Chile

Daniela Bracchitta, Conservator-Restorer of Cultural Heritage, National Center of Conservation and Restoration (Centro Nacional de Conservación y Restauración), Santiago, Chile

56. The Candelaria Cave Textiles: A Conservation Project

Leslie Julieta Cabriada Martínez, Conservator, Instituto Nacional De Antropología E Historia, Atizapan De Zaragoza, Mexico; Carla Silai Silva García, Intern of Archaeology

57. A 16th-Century Spanish 'Nao' Shipwreck Found on the Quebrado de Fuxa (Pinar del Rio, Cuba): Wood Identification and Analysis

Raquel Carreras, Graduate in Biology Science, PhD. Forestry Science, National Union of Cuban's Writers and Artist

58. 'We are Well in the Shelter, the 33 of Us': Preserving a Message of Hope

María Soledad Correa, Paper Conservator, Centro Nacional de Conservación y Restauración, Santiago, Chile

59. New Trends at the National Museum of Fine Arts in Buenos Aires

Mercedes Isabel de las Carreras, Chief of the Collection Management Department, National Museum of Fine Art in Buenos Aires

60. Research and Conservation of the Ruins of the First Mining Camp Built by the Spanish in Santo Domingo, Dominican Republic

Santiago Duval, Manager of the Department of Archaeology, Dirección Nacional de Patrimonio Monumental, Santo Domingo, Dominican Republic

61. Collaboration with Artists as a Strategy for Conserving Contemporary Art

Ingrid Frederick, Preventive Conservator, Banco De La Republica, Bogota, Colombia

62. Conservation and Restoration of Special Books of the General Archive of the Council

Sonia Merizalde Aguirre, Licenciada En Restauracion Y Museologia, Universidad Tecnologica Equinoccial, Quito, Ecuador

63. Conservation of the Enos Nuttall Papers

David Mohammed, Supervisor, National Library of Jamaica, Kingston, Jamaica

64. APOYOnline Association for Heritage Preservation of the Americas: 25 Years Building Communication Bridges in the Americas

Amparo Rueda Arciniegas, International Consultant and Trainer on Preventative Conservation, Chía, Cundinamarca, Colombia, Beatriz Haspo, Collections Officer, CALM Division, Library of Congress, Escarlet Silva, Member Director, APOYOnline

65. The Preventive Conservation as a Tool: Experiences in the Cooperative Interinstitutional Project for Institutions in Rio de Janeiro

Milagros Vaillant Callol, Responsible of the Group of Conservation and Restoration from de National Union and Cuban Writers (UNEAC)/

Independent Adviser in Conservation of Cultural Heritage, National Union of Artists and Cuban Writers (UNEAC), La Habana, Cuba

66. Proposal for Intervention in the Historic Monuments: Safeguarding, Preservation and Caretaking in Historical Greenhouse at Instituto Florestal of São Paulo, Brazil

Cristina Lara Corrêa, Conservator And Research Associate, GT Zeladoria do Patrimônio Histórico Edificado Paulista (SAMAS-SP), São Paulo, Brazil

67. Confronting and Linking Restoration Theory to Reality: Field Practices at the National Restoration School

Lilian Garcia-Alonso Alba, Professor, Escuela Nacional De Conservación, Restauración Y Museografía Del Instituto Nacional De Antropología E Historia (INAH), Mexico City, Mexico

68. Expression Imposed or Superposed: Reintegration of paper-based artifacts according to the custodian's needs

Magdalena Grenda, paper conservator, Warsaw Uprising Museum, Warsaw, Poland

69. The Conservation of a Roman-Egyptian Mummy Mask

Fatma Zaid and Mahmud Hassan El behairy, Objects Conservators, The Grand Egyptian Museum, Conservation Center, Egypt

70. Parchment Mystery, Assessment and Comparison the Ratio of Degradation between the Interior Parts of Parchment and the Edges, Case Study

Moamen Othman, Fatma Zaid, and Mahmud Hassan El behairy, Objects Conservators, The Grand Egyptian Museum, Conservation Center, Egypt

71. Two Treatments: Too Much Versus Too Little? Brancusi and Man Ray Contrasted

Posters

Alison Norton, Paper Conservator, Moderna Museet, Stockholm, Sweden

72. Modular Mount for pre-Columbian Tunics

Robin Hanson, Associate Conservator of Textiles, Cleveland Museum of Art; Philip Brutz, Mountmaker, Cleveland Museum of Art; Carlo Maggiora, Principle, Carlo Maggiora LLC, Museum Mountmakers

73. Study of the Effect of the Enzyme Protease that Used in Textile Conservation on Cotton Fibers Dyed Natural Dyes

Dr. Harby E. Ahmed, Conservation Department, Faculty of Archaeology, Cairo University, Egypt

74. Wynning Wynwood: Preserving Iconic Street Art

Viviana Dominguez, Art Conservator, Art Conservators Lab LLC, Francesca de Onis-Tomlinson, Television and Documentary Producer, Tomlinson de Onis Productions

75. SEM vs. Micro-Reflectance Transformation Imaging (RTI) for Examining Tool Marks on Jade

Julie Lauffenburger, Assistant Director of Conservation and Technical Research, The Walters Art Museum, Keats Webb, The Museum Conservation Institute, Paul Messier, Paul Messier LLC

76. Observations on the Use of OCT to Examine the Varnish Layer of Paintings

Derek Nankivil, Fitzpatrick Scholar, Department of Biomedical Engineering, Adele DeCruz, Departments of Chemistry and Biology, Joseph A. Izatt, Department of Biomedical Engineering, all of Duke University

Wi-Fi Data Loggers from TANDD

Automatic Uploads to
the Cloud
Without a PC!

Receive Warnings by
Email or Text to Cell Phone

**TR-7wf Temperature & Humidity
Battery Powered Data Loggers**



No Monthly
Fees!

Download Directly to
SmartPhone or Tablet

Free Apps for
iOS & Android!

TandD US, LLC.

Email: inquiries@tandd.com Ph: (518) 669-9227 www.tandd.com



Proper safety garb demonstration from "Sustainability for the Conservator: Mold Remediation," at the H&S Session at the AIC 42nd Annual Meeting.

Come Visit the Health & Safety Booth!

Health & Safety experts to discuss your every need!

Exhibits are open
Thursday, May 14 and Friday, May 15

- Concerned about chemicals or safety equipment in your studio? → Come talk to us!
- Need a Safety Specialist to help you with your lab design? → We have the contacts!
- Does your Local Conservation Guild want respirator instructions and fit-testing? → We can help!
- Worried that your gloves won't protect against the solvents you use? → See our Glove Selection Chart

- Plus...
- ✓ Fact Sheets from OSHA & NIOSH
 - ✓ First Aid Brochures
 - ✓ Personal Protective Equipment samples

Email: HealthandSafety@conservation-us.org

Web: www.conservation-us.org/healthandsafety



Everyone promises. We deliver.

Quality & Knowledge

Your source for the finest quality products from around the globe.

Speed & Service

You have deadlines, we can help.

Custom Options

Your needs are unique, so are our options.

One Price

You deserve our best price upfront and everyday. No games.

Providing professional supplies worldwide since 1962.

330 Morgan Ave, Brooklyn NY 11211
212-219-0770 info@talasonline.com



High end technology and innovative engineering meeting the highest conservation standards for unsurpassed quality and performance in museum display cases.

www.zonedisplaycases.com

info@zonedisplaycases.com

Call us: 877-841-4004



PRESENT
PRESERVE
PROTECT

Just because your exhibit is prehistoric, doesn't mean your technology needs to be.



USB and WiFi-based data loggers that enable you to keep track of temperature, humidity and light anywhere in your facility. Add the Cloud service and view data from any web-enabled device.
Locally... Remotely... Instantly.



www.lascarelectronics.com

Retouching Colors

Paraloid™ B 72 Color Chips – are again available!

The Color Chips can be purchased individually, or as a set in a metal case. Each color is also available in grains in a 50ml plastic jar.

The following colors are available:

2101093	Cadmium Yellow Nr. 1, lemon	4420093	Chrome Oxide Green
2104093	Cadmium Yellow Nr. 6, medium	4501093	Ultramarine Blue, dark
2112093	Cadmium Red no. 1, light	4620093	Titanium White
2300093	Heliogen® Green	4740093	Spinel Black
2308093	Heliogen® Blue	4805093	Iron Oxide Yellow (gamma)
2310093	Indanthren® Blue	4810093	Iron Oxide Yellow (gamma)
2315293	Hostaperm® Pink E		

Please find more information on our website!

Kremer Pigments Inc.

247 West 29th Street New York, NY 10001
between 7th and 8th Ave.

Phone (212) 219-2394

KREMER

PIGMENTE



14910 Set: Kremer Color Chips in Paraloid™ B 72, 12 Retouching colors in a metal case 1 Set: \$ 110

www.kremerpigments.com

Special Thanks

Special Thanks to Our Local Advisory Group

Rosa Lowinger
Lauren Hall

Viviana Dominguez
Rusty Levinson

Naomi Patterson

Special Thanks to Our Sponsors

Tote Bag Sponsor
Tru Vue, Inc.

ECPN/CIPP Happy Hour
Tru Vue, Inc.

Opening Reception Sponsor
Huntington T. Block Insurance Agency, Inc.

BPG Reception
Preservation Technologies, L.P.
Hollinger Metal Edge

PSG Breakfast
Golden Artist Colors, Inc.

Angels Project Sponsors
Hollinger Metal Edge
Tru Vue, Inc.
University Products, Inc.

PSG/RATS Reception
Kremer Pigments, Inc.



Join us in Montreal!

AIC's next annual meeting will be held May 13-17, 2016, and will feature a post-conference tour to Quebec City on May 18-20.

We will be collaborating with the Canadian Association for Conservation of Cultural Property for a fantastic joint meeting!

An advertisement for BronzeShield. At the top, the text "BRONZE SHIELD™" is displayed in a white, stylized font within a dark hexagonal frame. Below this, a classical statue of a bearded man with his right arm raised is shown, with a bull's head superimposed on the right side. The background is a dark, textured surface. Below the statue, the text "WORK FASTER, CLEANER AND BETTER" is written in white, followed by "Introducing BronzeShield™, the first selectively-removable protective coating created just for conservators." At the bottom, the Elinor logo (a shield with an eagle) is shown, followed by the Latin phrase "VENI. VIDI. VERNICI." and the website "elinorcorp.com" and phone number "1-701-499-3635".

BRONZE SHIELD™

WORK FASTER,
CLEANER AND BETTER

Introducing BronzeShield™, the first selectively-removable
protective coating created just for conservators.

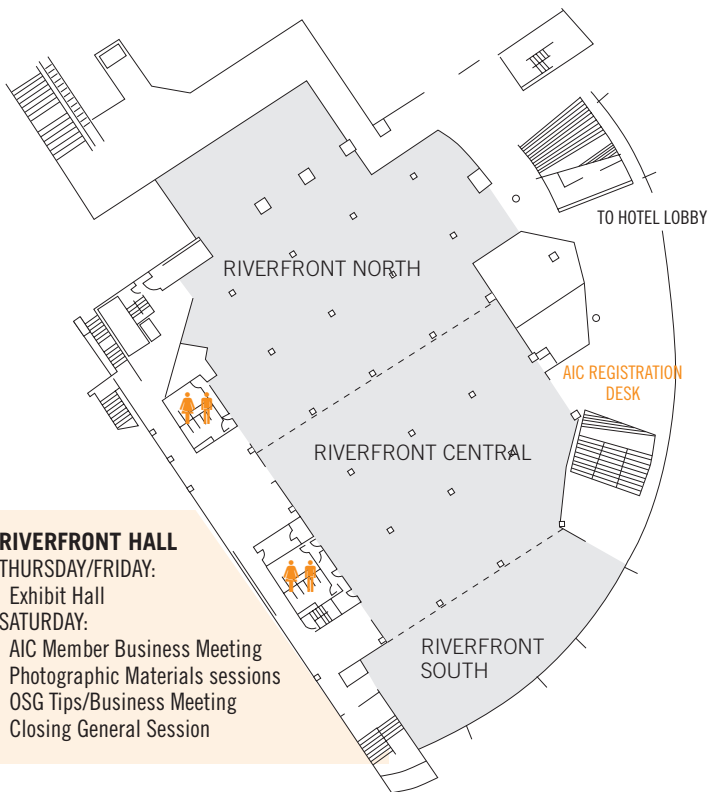
ELINOR

VENI. VIDI. VERNICI.

elinorcorp.com 1-701-499-3635

Conference Map

SECOND FLOOR / RIVERFRONT HALL



RIVERFRONT HALL

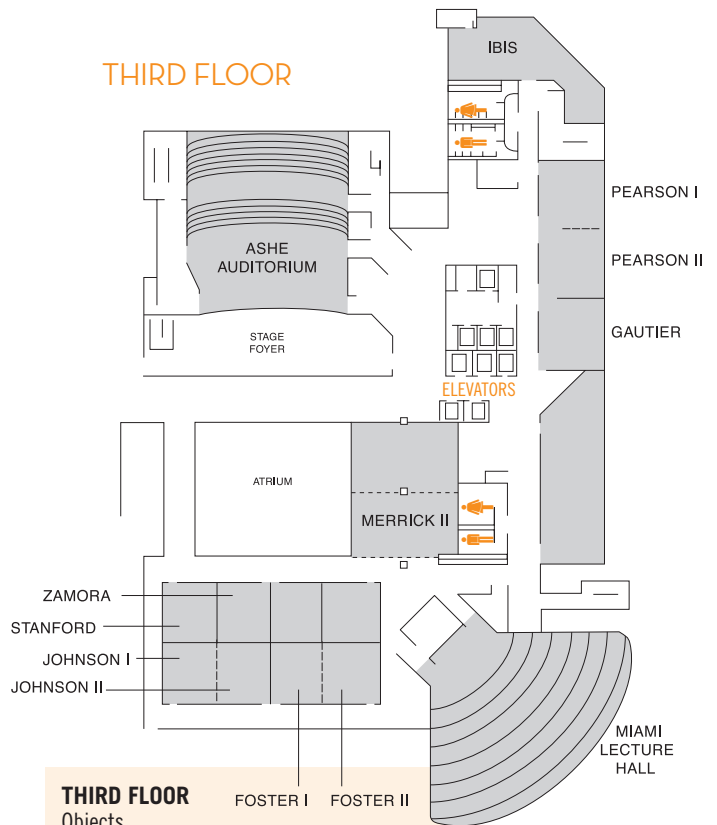
THURSDAY/FRIDAY:

Exhibit Hall

SATURDAY:

- AIC Member Business Meeting
- Photographic Materials sessions
- OSG Tips/Business Meeting
- Closing General Session

THIRD FLOOR



THIRD FLOOR

Objects

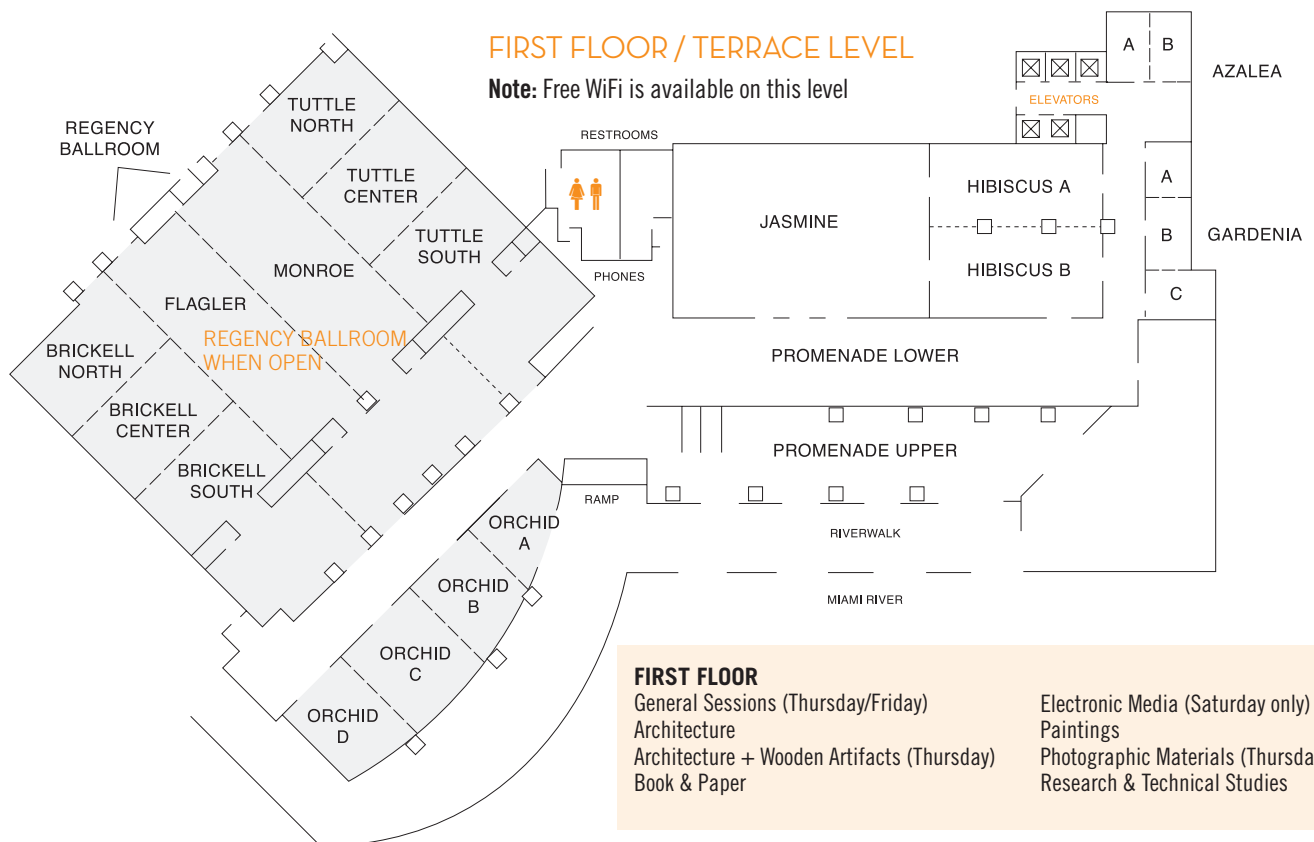
Objects + Electronic Media (Thursday/Friday)

Textiles (Thursday)

Wooden Artifacts (Friday/Saturday)

FIRST FLOOR / TERRACE LEVEL

Note: Free WiFi is available on this level



FIRST FLOOR

General Sessions (Thursday/Friday)

Architecture

Architecture + Wooden Artifacts (Thursday)

Book & Paper

Electronic Media (Saturday only)

Paintings

Photographic Materials (Thursday)

Research & Technical Studies



THE GETTY CONSERVATION INSTITUTE



Tom Learner, Head of Science at GCI, and Rachel Rivenc, GCI Associate Scientist, examine an artwork by Robert Irwin at the Museum of Contemporary Art San Diego. Irwin is one of several Los Angeles-based artists whose work, including materials and techniques, is being studied as part of GCI's *Art in LA* project. Hear more about this project in a presentation by Rachel Rivenc on Thursday, May 14 at 2:30 p.m.

VISIT OUR BOOTH (#419) TO LEARN ABOUT

OUR WORK

Model field projects, scientific research, and education initiatives

FREE ONLINE RESOURCES

Books, AATA online, bibliographies, videos, newsletters, teaching resources, and more

PROFESSIONAL OPPORTUNITIES

Graduate internship, post-doctoral fellowship, and residential guest scholar programs

Sign up to receive the *GCI Bulletin* and *Conservation Perspectives*, *The GCI Newsletter*.

www.getty.edu/conservation



The Getty Conservation Institute





DORFMAN

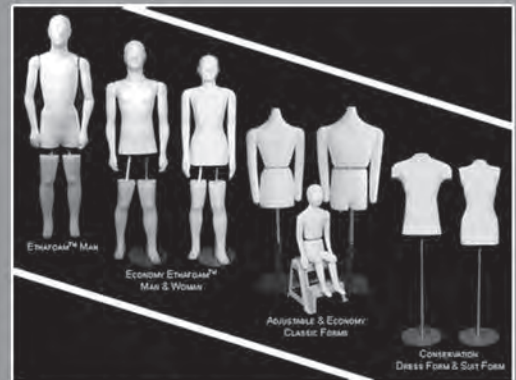
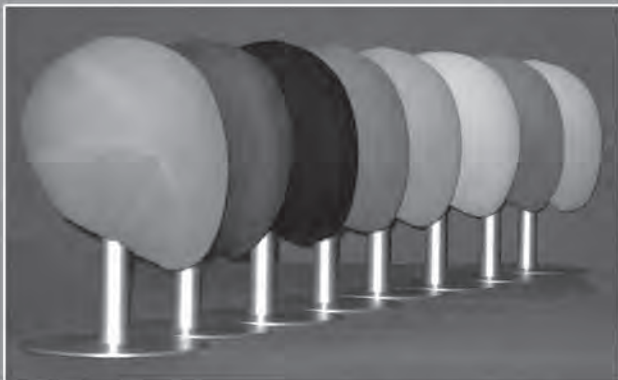
MUSEUM FIGURES, INC.

www.museumfigures.com • 800-634-4873



BOOTH #209

See our New Colored Covers at booth #209.



Dorfman Conservation Forms created exclusively with Ethafom™.