

# Final Program

## ***EMERGENCY!***

### **PREPARING *for* DISASTERS *and* CONFRONTING *the* UNEXPECTED *in* CONSERVATION**

JOINT 44th ANNUAL MEETING & 42nd ANNUAL CONFERENCE

May 13-17, 2016

Montreal, Canada | Palais des Congrès

**CAC  
ACCR**

Canadian Association for  
Conservation of Cultural Property

**AIC**


American Institute for Conservation  
of Historic and Artistic Works

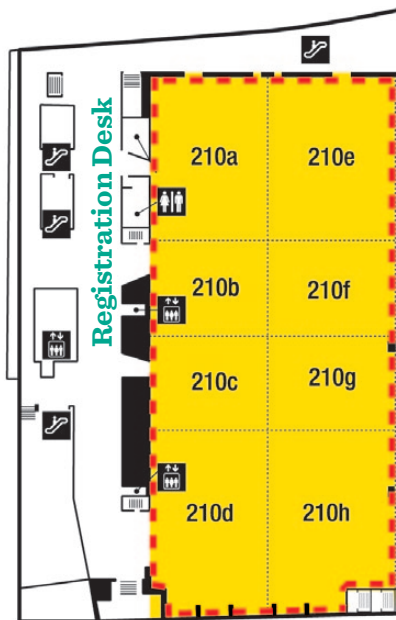
# Conference Center Maps

Level 2 - Registration Desk,  
Exhibit Hall and  
General Sessions

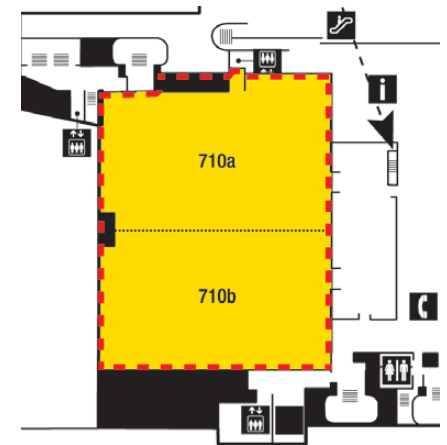
Level 5 - Sessions, Lunch & Learns,  
Pre-meeting Sessions

Level 7 - Film, Sessions, AIC & CAC  
Business Meetings

-  Washrooms
-  Elevators
-  Escalators
-  Information



Level 2



Level 7



Level 5

## Tour and Bus Departures

All Walking (and Bicycle) tours will depart from the AIC registration desk on Level 2.

All Bus (and Boat) tours will depart from the Place Riopelle exit on the 1st Level directly below the AIC registration desk.

Buses for both the Opening Reception and Specialty Group receptions will depart from the convention center and from the Hyatt Regency. Buses for events on 5/18 will depart from the Hyatt Regency.

## Complimentary Wifi

The Palais des Congrès worked with us to arrange complimentary Wifi access for all attendees.

Network: **AIC/CAC 2016**

Password: **montreal2016**

Please be thoughtful to your fellow attendees and limit usage during peak times.

**Meeting Location:** Events (unless otherwise noted) will take place at the **Palais des Congrès** (Montreal Convention Center).

**Registration Desk:** Registration will be located on the 2nd Level of the Palais des Congrès. On Tuesday, May 17, the desk will move to the 5th Level. Please note the registration desk is cashless. We accept checks, Visa, and MasterCard; all payments are made in US dollars. Registration Desk Hours:

Thursday, May 12	3:00pm – 6:00pm
Friday, May 13	7:45am – 6:00pm
Saturday, May 14	7:45am – 7:00pm
Sunday, May 15	7:45am – 4:30pm
Monday, May 16	7:45am – 5:30pm
Tuesday, May 17	7:45am – 4:00pm

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

**Speaker Ready Room:** The Speaker Ready Room will be located in **Room 512 F**.

**Tours:** Bus tours depart from **Hall Place-Riopelle** (1st Level, Palais des Congrès). Walking tours will depart from the Registration Desk (2nd Level).

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

**Morning Breaks:** Sunday & Monday, May 15-16, 10–10:30am in the AIC Exhibit Hall, **Room 210 CD/GH**.

**Afternoon Breaks:** Sunday & Monday, May 15-16, 3:30–4pm in the AIC Exhibit Hall in **Room 210 CD/GH**.

Enjoy a savory light lunch (available for purchase in the Exhibit Hall) while you converse with exhibitors.

**Member Business Meetings:** Tuesday, May 17. AIC 7:30am–9:45am, **Room 710 A**; CAC 8–9:45am, **Room 710 B**.

## Special Thanks to Our Sponsors!

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# Table of Contents

Welcome.....	2
Emergency!:	
About the Meeting & Award Recipients .....	3
Highlights .....	4 - 5
Schedule: Day by Day .....	8-19
Thursday, May 12 .....	8
Friday, May 13 .....	8
Saturday, May 14 .....	8-9
Sunday, May 15 .....	9-12
Monday, May 16 .....	12-16
Tuesday, May 17 .....	16-19
Directory of Speakers .....	20-23
CAC-ACCR Publication Sales .....	27
Schedule Charts .....	28-33 (center)
Maps .....	Inside Front Cover & 36
Exhibit Hall .....	36
Conference Center Maps .....	Inside Front Cover
Exhibitors .....	36-44
Exhibit Hall Map .....	36
Booth List .....	37
Exhibitors .....	37-44
Demonstrations .....	44
Posters .....	45-50
2017 AIC & CAC Conference Information .....	55
Special Thanks .....	1, 3, 55
Conference Center Maps .....	Inside Front Cover
Exhibitor Advertising:	
Affiliated .....	54
Agilent Technologies .....	53
Bruker Corporation .....	24
Campbell Center, The .....	7
ClickNetherfield .....	52
Cooper Robertson .....	54
Dorfman Museum Figures, Inc. ....	back cover
Fibron Insulations Inc. ....	56
G.C. Laser Systems .....	59
Gallery Systems .....	inside back cover
Gaylord Archival .....	57
Getty Conservation Institute, The .....	6
Getty Publications .....	51
Goppion .....	35
Health & Safety Committee .....	57
Hollinger Metal Edge .....	25
Huntington T. Block Insurance Agency, Inc. ....	35
Image Permanence Institute .....	54
Kremer Pigments Inc. ....	26
T and D US, LLC .....	34
Talas .....	59
Tru Vue, Inc. ....	60
Taylor & Francis .....	34
Universal Fiber Optics .....	58
University Products, Inc. ....	26
Zone Display Cases .....	58



# Welcome & Bienvenue to the Joint 44th AIC Annual Meeting & 42nd CAC Annual Conference in Montreal!

American Institute for Conservation of Historic & Artistic Works and Canadian Association for Conservation



Welcome to Montreal! AIC is so pleased to be hosting this meeting jointly with our Canadian neighbors, the Canadian Association for Conservation (CAC-ACCR). It is AIC's 44th Annual Meeting and CAC's 42nd Annual Conference, and we are focusing this time together on emergency planning and addressing the unexpected in conservation.

This year's Opening Reception will be held at the Musée des beaux-arts de Montréal. Join us for a night of spectacular food and drink, including Québécois specialties, as you reconnect with friends across the museum.

This meeting has become truly international – we welcome our colleagues from around the world. We look forward to many future collaborations with you.

The general session will present topics of vital relevance to our practice today. It will be followed by interesting tracks on a variety of preparedness and response topics, as well as specialty and interest group sessions, many of which relate closely to the general meeting theme.

Remember to attend AIC's and CAC's member business meetings on the last day of the conference, held Tuesday morning before sessions begin. The closing sessions will honor awardees, Florence Flood Responders, and the career of former Heritage Preservation President, Larry Reger. Please join us to connect and celebrate.

We hope to see you here in Montreal. Enjoy the meeting!

—Pam Hatchfield, AIC President, and Cindy Colford, CAC President



## AIC Board of Directors

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Deborah Trupin	DIRECTOR, SPECIALTY GROUPS

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## AIC, FAIC, and CAC Staff

Eryl P. Wentworth	AIC & FAIC - EXECUTIVE DIRECTOR
Danielle Allard	CAC - ADMINISTRATION AND MEMBERS' SERVICES / ADMINISTRATION ET SERVICES AUX MEMBRES
Linda Budhinata	AIC & FAIC - FINANCE MANAGER
Brittany Dismuke	AIC - MEMBERSHIP & COMMUNICATIONS ASSISTANT
Melissa Ezelle	FAIC - DEVELOPMENT ASSOCIATE
Katelin Lee	AIC - MEETINGS ASSOCIATE
Bonnie Naugle	AIC - COMMUNICATIONS DIRECTOR
Eric Pourchot	FAIC - INSTITUTIONAL ADVANCEMENT DIRECTOR
Sarah Saetren	FAIC - EDUCATION ASSOCIATE
Ruth Seyler	AIC - MEMBERSHIP & MEETINGS DIRECTOR
Jessica Unger	FAIC - EMERGENCY PROGRAMS COORDINATOR
Ryan Winfield	AIC - MEMBERSHIP COORDINATOR

## 2016 Meeting Program Committees

### General Session

John D. Childs  
Cindy Colford  
Margaret Holben Ellis\*  
Rebecca Fifield  
Gayle McIntyre  
Kim Norman  
Steve Pine  
Claire Titus  
Betty Walsh

### OBJECTS

Sarah Barack  
Carole Dignard  
LeeAnn Gordon (OSG/ASG)  
Laura Lipcsei\*  
Tony Sigel

### PAINTINGS

Debra Daly Hartin  
Jennifer Hickey\*  
Kelly Keegan

### Specialty & Interest Sessions

#### ARCHITECTURE

Jennifer Correia  
Leslie Friedman\*  
Gina Garcia  
Jennifer Schork

### PHOTOGRAPHIC MATERIALS

Rosaleen Hill  
Sylvie Pénichon  
Tram Vo\*

### PRIVATE PRACTICE

Scott Haskins  
Susan Maltby

#### BOOK AND PAPER

Victoria Binder  
Angela Campbell\*  
Brenna Campbell  
Michelle Facini  
Amanda Gould  
Doris St. Jacques

### RESEARCH & TECHNICAL STUDIES

Lynn Brostoff  
Charlie Costain  
Karen Trentelman\*

### SUSTAINABILITY

Tina Gessler  
Geneva Griswold  
Melissa Tedone\*

#### COLLECTION CARE

Kendra Gastright  
Fiona Graham  
Gretchen Guidess  
Karen Pavelka\*

### TEXTILES

Kathy Francis\*  
Gail Niinimaa  
Kate Sahmel

#### EMERGENCY

Susan Duhl  
Rosemary Fallon\*  
Kim Norman

### WOODEN ARTIFACTS

Tad Fallon  
Michael Harrington  
Christine Storti\*

#### ELECTRONIC MEDIA

Marie-Catherine Cyr  
Kate Lewis\*  
Lauren Sorensen

### Posters

Rebecca Capua  
Lisa Conte  
Allison Freake  
Katherine Sanderson

#### HEALTH AND SAFETY

Anne Kingery-Schwartz  
Kerith Koss Schragar

\*program chair

## Preparing for Disasters and Confronting the Unexpected in Conservation



In this meeting, colleagues will address in a broad-based way the impact of past, present, and future disasters on the protection of cultural property. In addition, presentations will address confronting the unexpected in conservation—whether it occurs during the treatment of an artifact or during a natural disaster.

The scope includes immediate reactions, such as the application of crowd-mapping technology to aid response efforts, as well as longer term developments stemming from disasters. In addition to situations caused by natural disasters, Preparing for Disasters can include accidents, terrorist activities, and climate change. Confronting the Unexpected can involve surprises encountered along the way in any treatment and can be expanded to include all stakeholders, even future ones, who are affected by a disaster.

Please enjoy the many tours, sessions, and learning experiences available at this joint meeting in Montreal!

Special thanks to the **Samuel H. Kress Foundation** for its support of our annual meeting programs.

## Congratulations to AIC & CAC's 2016 Award Recipients!

Presented at the General Closing Session, Tuesday, May 17, at 4pm

### AIC AWARDS

#### Sheldon & Caroline Keck Award

Dr. Mary F. Striegel  
Dr. Robert Waller

#### Rutherford John Gettens Merit Award

Richard L. Kerschner

#### Conservation Advocacy Award

John R. Watson

#### Honorary Membership

Dr. Eric Pourchot  
Dr. H.F. (Gus) Shurvell

#### Robert L. Feller Lifetime Achievement Award

Dr. James Druzik

#### Publications Award

Arlen Heginbotham  
Jodie Lee Utter

### President's Award

James M. Reilly

### Special Recognition for Allied Professionals

Dr. Bruce Kaiser  
Dr. Michael J. Ware

### Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections

Harvard University

### CAA/AIC Joint Award

Debra Hess Norris

### CAC AWARDS

### Charles Mervyn Ruggles Award

André Bergeron

### Emerging Conservation Award

Gyllian Porteous

# Highlights

## General Sessions

This year's theme is Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation. The general sessions feature talks on this theme; concurrent general sessions include: Confronting the Unexpected; Get Ready, Get Set - Emergency Preparedness; Go - Emergency Response; Lead by Example - Models to Follow; and Hearing from a Group - Two Panels on Collaborative Efforts Following Recent Disasters.

### Pre-Conference Sessions

SATURDAY, MAY 14 • 10AM

Choosing and Implementing an Automatic Fire Suppression System for a Collecting Institution; **Room 511 B/E**

SATURDAY, MAY 14 • 3PM

Government Funding for Conservation Research and Treatment Panel; **Room 511 B/E**

SATURDAY, MAY 14 • 4PM

STASH Flash III; **Room 511 A/D**

SATURDAY, MAY 14 • 4:30PM

NCPTT Reception; **Room 511 B/E**

SATURDAY, MAY 14 • 5:45PM

Film Screening: Franco Zeffirelli's *Florence: Days of Destruction* (1966); **Room 710 A**

### Opening Session

SUNDAY, MAY 15 • 8:30AM – NOON

Keynote by Dr. Anne-Imelda Radice plus four talks; **Room 210 AB/EF\***

### Five Concurrent Sessions

MONDAY, MAY 16 • 2 – 5:30PM

Track A: Confronting the Unexpected; **Room 210 AB/EF\***

Track B: Get Ready, Get Set - Emergency Preparedness, **Room 710 A**

Track C: Go - Emergency Response, **Room 710 B**

Track D: Hearing from a Group - Two Panels on Collaborative Efforts Following Recent Disasters, **Room 516 AB**

Track E: Lead by Example - Models to Follow, **Room 516 CD**

\* SIMULTANEOUS TRANSLATION INTO FRENCH AVAILABLE

## Opening Reception at Musée des beaux arts de Montréal

Sunday, May 15 • 6:30 - 9:30 pm, Pre-Reception events 5:30 to 6:30 pm

One ticket is included in all base conference registrations. Extra tickets for guests not registered for the meeting are \$45/each

This year's Opening Reception will be held at the Musée des beaux-arts de Montréal. Join us for a night of spectacular food, including Québécois specialties, and drink as you reconnect with friends across the museum. Enjoy the galleries and explore the collections, including the special exhibition "Pompeii, A Roman City." Bourgie Hall and Bourgie Pavilion will open at 5:30 pm. Come directly after the sessions and have a private viewing of one of the world's most extensive Inuit art collections before the reception starts. In addition, join Richard Gagnier, Head of Conservation Services, for a private viewing and discussion of the lengthy conservation process of the ensemble of Tiffany windows in the museum's Bourgie Hall. This ensemble is one of only two commissions by Tiffany in Canada and one of their few surviving religious series in North America. The talks will be 30 minutes each (beginning at 5:30 and 6:30 pm); afterward, you can walk over to Bourgie Pavilion for the Opening Reception. Note: Bourgie Hall will not be open to Opening Reception guests after 7:00 pm, though Bourgie Pavilion will remain open.

**Buses start boarding at 5:30pm at the Palais des Congrès side entrance and Hyatt Regency Montreal front entrance. They will shuttle between the Hyatt, convention center, and museum throughout the night. If you prefer to beat the rush, take a bus at 5:30 pm. There will be a coat check at the Musée des beaux-arts de Montréal for your totebag.**

**Sponsored by Huntington T. Block Insurance, with generous in-kind support provided by Musée des beaux-arts de Montréal**

## Exhibit Hall

Sunday and Monday, May 15-16 • 10 am - 5:30 pm (Lunch will be available for purchase in the Exhibit Hall both days), **Room 210 CD/GH**

This meeting features the largest North American gathering of suppliers in the conservation field. Mingle with exhibitors and discover new treatments and business solutions. Posters on a range of conservation topics also will be on view in the Exhibit Hall, with an Author in Attendance session on Monday from 3:30 - 4 pm. Coffee, tea, and refreshments are available during session breaks on Sunday and Monday, at 10 am and 3:30 pm.

There will be product demonstrations in the Exhibit Hall (see p. 44) from Noon - 2 pm on Monday, May 16. It's a free event, with lunch available for purchase. Join us for demos and explanations of the latest conservation products and services!

## AIC & CAC Awards Presentations & Closing Session

Tuesday, May 17 • 4 - 6:30 pm, **Room 710**

Join us for a fun-filled session to honor our AIC and CAC award recipients,

Florence Flood Responders, and the career of former Heritage Preservation President, Lawrence L. Reger. There will be light refreshments and a cash bar. Let's end our meeting on a high note by celebrating not only a great conference but those who have given so much to the field. This session is included in your registration.

## AIC & CAC Closing Dinner - A CAC Tradition

Tuesday, May 17 • 6:30 - 9:30 pm, **Vieux-Port Steakhouse**, \$75

Join us for an elegant 3-course dinner hosted in a 19th-century building right in the heart of Old Montreal, with stunning views of the river and city. Relax with your colleagues after a busy conference and take part in the silent auction hosted by CAC, which will take place during the dinner. This dinner is a CAC tradition that is extra special this year as we welcome AIC members! After dinner, enjoy an illuminated stroll through Old Montreal and perhaps a nightcap or two!

**WIFI Password: montreal2016**





Don't miss these business and committee meetings, receptions, and informative lunch sessions.

## TOURS

**Tours on Thursday, Friday, and Saturday, see p. 10**

*\*Buses depart from Hall Place-Riopelle (1st Level, Palais des Congrès). Plan to board 15 minutes early—buses leave exactly at the time noted. Walking tours will depart from the Registration Desk (2nd Level of the Palais des Congrès).*

## BUSINESS MEETINGS

### SPECIALTY GROUPS

**ASG: Monday, 12-2pm, Room 515**

**BPG: Monday, 7:15-8:30am, Room 210 AB/EF**

**CIPP: Friday, 5-7pm, Room 511 B/E**

**EMG: Monday, 8:30-9:30am, Room 513 D/F**

**OSG: Monday, 7:30-8:30am, Room 710 B**

**PMG: Tuesday, 11:30am-Noon, Room 516 CD**

**PSG: Tuesday, 11am-Noon, Room 710 A**

**RATS: Tuesday, 11:30am-Noon, Room 511 B/E**

**TSG: Monday, 7:30-8:30am, Room 511 A/D**

**WAG: Tuesday, 3-4pm, Room 514**

**Archaeological Discussion Group: Monday, 1-2 pm, Room 516 E**

**NHR Business Meeting: Saturday, 4-5:30pm, Hyatt Symphonie 3**

### MEMBER BUSINESS MEETINGS

**AIC Member Meeting: Tuesday, 7:30-9:45am, Room 710 A**

**CAC Member Meeting: Tuesday, 8-9:45am, Room 710 B**

*Open to all members as noted. Continental breakfast served.*

### OTHER

**CAC Regional Meeting: Monday, 5:30-6:30pm, Room 516 E**

**CAPC Annual General Meeting: Monday, 1pm-2pm, Room 512 C**

**CCN Officer Breakfast (Invitation only): Sunday, 7- 8:30am, Room 512 H/D**

**H&S Breakfast: Sunday, 7- 8:30am, Room 512 G**

**Publications Committee: Saturday, 6:30-7:30pm, Room 512 B**

**JAIC Editors Luncheon (Invitation only): Sunday, Noon-2pm, Room 512 H/D**

**Education and Training Committee Luncheon (Invitation only): Monday, Noon-2pm, Room 512 H/D**

## DINNERS & RECEPTIONS

**MAY 13 • FRIDAY**

**5pm –7pm**

Reception/Business Meeting: CIPP, Room 511 B/E

**MAY 14 • SATURDAY**

**7:15pm – 9:30pm**

Happy Hour: ECPN, Hyatt Saveur & Terrace

**9pm –11pm**

Reception: West Dean Reception, Hyatt Six Resto Bar & Lounge

**MAY 15 • SUNDAY**

**6:30pm –9:30pm**

Opening Reception: Musée des beaux-Arts de Montreal, Sponsored by Huntington T. Block Insurance Agency, Inc. with generous in-kind support provided by the Musée des beaux arts de Montréal.

**MAY 16 • MONDAY**

**5:30pm –6:30pm**

Reception: Canadian Association for Conservation Regional Meeting, Room 516 E

**5:30pm –9:30pm**

Wooden Artifacts Dinner: Auberge du Vieux-Port, walking tour starts at 5:30pm, Dinner at 7pm

**6:30pm –9:30pm**

Architecture + Objects Reception: Chateau Ramezay

*Sponsored by R. Alden Marshall & Associates LLC*

Book and Paper Reception: Bibliothèque et Archives nationales du Québec, with a pre-tour of the Archives at 6pm

Electronic Media, Photographic Materials, & RATS Reception: Canadian Centre for Architecture

*Generous in-kind support provided by the Canadian Centre for Architecture*

Paintings Reception: Musée d'art contemporain de Montréal

Textiles Reception: McCord Museum, *Sponsored by Tru Vue*

**8:30pm –9pm**

Reception: Buffalo/Cooperstown Pre-Reunion Party, Hyatt Imagination Room

**9pm –11pm**

Reception: North American Graduate Program Reunions, Hyatt Six Resto Lounge

**MAY 17 • TUESDAY**

**6:30pm –9:30pm Closing Dinner: Vieux-Port Steakhouse**

## LUNCH & LEARNS

**MAY 15 • SUNDAY**

**Noon – 2pm**

Socratic Dialogue Luncheon, Room 516 E

Collection Care Panel: Strategic Management of Collection Storage to Serve an Institution & Society, Room 511 C/F

Mentorship and Networking Luncheon: Emerging Conservation Professionals Network/Emerging Conservators Committee, Room 510

**MAY 16 • MONDAY**

**Noon – 1pm**

Collection Care: Heritage Health Information, Room 510 (lunch not provided)

**Noon – 2pm**

Exhibit Hall Demos (lunch available for purchase)

Luncheon Session: Practical Responses to Health & Safety Issues during an Emergency, Room 511 C/F

**1pm –2pm**

Archaeological Discussion Group Business Meeting, Room 516 E

**MAY 17 • TUESDAY**

**Noon – 2pm**

Book and Paper Tips Session Luncheon, Room 510

Objects Tips Session Luncheon, Room 710 B

Paintings Tips Session Luncheon, Room 710 A

## OTHER

**MAY 16 • MONDAY**

**5:30pm – 7pm Wiki Workshop:** Using Wikis to Collaborate, Share, and Advance Conservation Knowledge, Room 512 D/H

# THE GETTY CONSERVATION INSTITUTE



Conservation and Rehabilitation Plan for the Kasbah of Taourit, is a project of GCI's Earthen Architecture Initiative. Phase one included emergency stabilization and documentation. Hear more in a presentation by project consultant Mario Santana Quintero on Monday, May 16 at 10:30 am. Photo: Scott Warren

## VISIT OUR BOOTH (#319/418) 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*

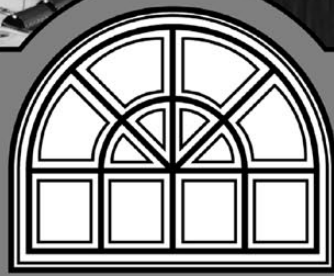
[www.getty.edu/conservation](http://www.getty.edu/conservation)



The Getty Conservation Institute







The  
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Historic Preservation Studies

# CONSERVATION REFRESHER COURSES

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- **Book Repair Techniques for Special Collections**
- **The Modified FAIC Selecting Adhesives for Conservation Workshop**
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- **Mastering Inpainting**
- **Emergency Preparedness, Response, and Recovery**

**Find out more at:  
CAMPBELLCENTER.ORG**



## THURSDAY, May 12

### TOUR

6:00PM – 9:00PM

**Tour:** Chinatown Tour and Progressive Dinner

**Please meet at the Registration Desk at 5:50pm**

## FRIDAY, May 13

### TOURS\*^

*\*Bus tours depart from Hall Place-Riopelle (1st Level, Palais des Congrès). Please check the time on your ticket; buses board 15 minutes prior to noted ticket time. ^Walking tours will depart from the Registration Desk (2nd Level).*

1:00PM – 5:30PM

**Tour:** First Nations Collections at McCord, Musée des beaux-Arts de Montreal\*

**Tour:** Musée des beaux-arts de Montreal (Contemporary Art Focus) \*

**Tour:** Musée des beaux-arts de Montreal (Decorative Arts Focus) \*

1:30PM – 5:00PM

**Tour:** Canadian Centre for Architecture Labs and Collections Tours \*

2:00PM – 5:00PM

**Tour:** Behind the Curtain: Costume/Textile Storage at the McCord Museum\*

2:00PM – 6:00PM

**Tour:** Public Art and Food Tasting Walk ^

2:30PM – 6:00PM

**Tour:** St. Armand Paper Mill \*

3:00PM – 6:00PM

**Tour:** Old Montreal Walk ^

5:00PM – 8:00PM

**Tour:** Mount Royal Sunset Hike - A Frederick Law Olmsted Experience \*

**Tour:** St. Lawrence River Architectural Cruise at Sunset \*

6:00PM – 9:00PM

**Tour:** Little Portugal Walk and Dinner ^

### PRE-MEETING SESSION

9:00AM – 5:00PM

**Pre-Conference Session:** IAMFA Meeting

**Room 510 A/C**

### SEMINAR & RECEPTION

1:00PM – 5:00PM

**Seminar:** Conservators in Private Practice

**Room 511 C/F**

5:00PM – 6:00PM

**Reception:** IAMFA Post-meeting  
*Sponsored by Tru Vue*

**Room 510 Foyer**

5:00PM – 7:00PM

**Reception:** Conservators in Private Practice

**Room 511 B/E**

## SATURDAY, May 14

### TOURS\*^

*\*Bus tours depart from Hall Place-Riopelle (1st Level, Palais des Congrès). Please check the time on your ticket; buses board 15 minutes prior to noted ticket time.*

*^Walking tours will depart from the Registration Desk (2nd Level).*

9:00AM – 1:00PM

**Tour:** Little Italy and the Market Walk with Tastings ^

9:30AM – 5:30PM

**Tour:** Saint Helen's Island - Public Art, Stewart Museum, and River Cruise \*

10:00AM – 1:30PM

**Tour:** Montreal in Pictures – the Notman Photographic Archives Storage at the McCord Museum \*

11:00AM – 2:30PM

**Tour:** St. Lawrence River Architectural Cruise at Sunset \*

1:00PM – 5:00PM

**Tour:** St. Lawrence River Architectural Bike Ride ^

1:30PM – 4:30PM

**Tour:** Mount Royal Afternoon Hike - A Frederick Law Olmsted Experience \*

2:00PM – 5:00PM

**Tour:** Art Deco Walk ^

**Tour:** Flavors and Aromas of Old Montreal \*

3:00PM – 6:00PM

**Tour:** Old Montreal Microbreweries \*

**Tour:** Old Montreal Walk ^

### WORKSHOPS

BY APPOINTMENT

**Room 512 B**

**Workshop:** IMLS Grant Proposal Consult Appointments with Connie Bodner

8:30AM – 3:30PM

**Room 510 B**

**Workshop:** Gap-filling for Ceramics

9:00AM – 12:30PM

**Room 510 D**

**Workshop:** Identification of East Asian Paper for Conservation

9:00AM – 4:00PM

**Hyatt Regency,**

**Ovation Room in the AM, Soprano in the PM**

**Workshop:** Building Emergency Response & Salvage Decision Making Skills

8:30AM – 4:30PM

**CCA, bus boards at 8:30am**

**Workshop:** Gellan Gum Applications for Paper-based Objects

10:00AM – 1:00PM

**Room 510 C**

**Workshop:** Ferrous Attractions, The Science Behind the Magic

10:00AM – 5:00PM

**Room 510 A**

**Workshop:** Digital Assessment Techniques for Video Works

1:30PM – 5:00PM

**Room 510 D**

**Workshop:** Identification of East Asian Paper for Conservation

2:00PM – 5:00PM

**Room 510 C**

**Workshop:** Ferrous Attractions, The Science Behind the Magic

7:30PM – 8:30PM

**Room 511 A/D**

**Workshop:** Respirator Fit Testing Lecture

# Schedule, *Day by Day*

## PRE-MEETING SESSIONS

- 10:00AM – 12:00PM **Room 511 B/E**  
**Pre-Conference Session:** Choosing and Implementing an Automatic Fire Suppression System for a Collecting Institution
- 3:00PM – 5:30PM **Room 511 B/E**  
**Pre-Conference Session:** Government Funding for Conservation Research and Treatment Panel - Presented by NCPTT
- 4:00PM – 5:30PM **Room 511 A/D**  
**Pre-Conference Session:** STASH Flash III
- 5:45PM – 7:30PM **Room 710 A**  
**Pre-Conference Session:** Film: Zeffirelli's *Florence: Days of Destruction* and popcorn reception

## MEETINGS & RECEPTIONS

- 7:15PM – 9:30PM **Hyatt Saveur & Terrace**  
**Reception:** Emerging Conservation Professionals Network Happy Hour
- 4:00PM – 5:30PM **Hyatt Symphonie 3**  
**Business Meeting:** National Heritage Responders
- 4:30PM – 5:30PM **Room 511 B/E**  
**Pre-Conference Session:** NCPTT Reception
- 6:30PM – 7:30PM **Room 512 B**  
**Business Meeting:** Publications Committee

## SUNDAY, *May 15*

- 9:00AM – 5:00PM **Room 512 C**  
**Workshop:** Respirator Fit Testing Appointments
- SPEAKER READY ROOM **Room 512 F**

## General Sessions

### OPENING SESSION

- Room 210 AB/EF\***
- 8:30AM – 9:30AM  
**General Session Keynote Speaker:** Dr. Anne-Imelda Radice
- 9:30AM – 10:00AM  
**Emergency Management since the Florence Flood – The Crooked Timber of Progress;** Speaker: Andrew Robb
- 10:00AM – 10:30AM  
**Break in the Exhibit Hall**
- 10:30AM – 11:00AM  
**Visions of Disaster: Bringing the blur into focus;** Speakers: Polly Christie, Sarah MacKinnon
- 11:00AM – 11:30AM  
**When Disaster Mitigation is a Priority: Evidence from risk analysis of rare events;** Speaker: Irene Karsten
- 11:30AM – 12:00PM  
**Preserving Trauma: Treatment Challenges at the 9/11 Memorial Museum;** Speaker: John D. Childs

## LUNCHEONS

- 12:00PM – 2:00PM **Room 512 D/H**  
**JAIC Editors Luncheon (Invitation only)**
- 12:00PM – 2:00PM **Room 516 E**  
**Socratic Dialogue Luncheon:** The Best Laid Disaster Plans of Mice and Men Often Go Awry - Now What? with W. (Bill) Wei
- 12:00PM – 2:00PM **Room 511 C/F**  
**Collection Care Network Luncheon:** Strategic Management of Collection Storage to Serve an Institution & Society
- 12:00PM – 2:00PM **Room 510**  
**ECPN and ECC Networking/Mentoring Luncheon**

## Specialty Sessions

### ARCHITECTURE (JOINT WITH OBJECTS)

**Room 710 B**

### BOOK AND PAPER

**Room 210 AB/EF\***

- 2:00PM – 2:30PM  
**The Rationale for Rebinding at the Pierpont Morgan Library in the Early Twentieth Century) A Case Study;** Speaker: Saira Haqqi
- 2:30PM – 3:00PM  
**You wanted WHAT, WHEN? An Issue of Scale: Delivering high end treatments on a large collection of illuminated manuscripts;** Speaker: Debora D. Mayer
- 3:00PM – 3:30PM  
**All Over the Map: Bringing Buffalo's Stars of Cartography to Light (One Lining at a Time);** Speaker: Stephanie Porto
- 3:30PM – 4:00PM  
**Break in the Exhibit Hall**
- 4:00PM – 4:30PM  
**Recent Conservation Treatments of Portrait Miniatures at Library and Archives Canada;** Speaker: Doris St-Jacques
- 4:30PM – 5:00PM  
**Treatment of a Terrestrial Cary Globe;** Speaker: Joanna P. McMann
- 5:00PM – 5:30PM  
**Careful Consideration: Learning to Conserve a Kashmiri Birch-bark Manuscript;** Speaker: Crystal Maitland
- 5:30PM – 6:15PM  
**BPG Wiki Session;** Moderators: Evan Knight, Denise Stockman

\* SIMULTANEOUS TRANSLATION INTO FRENCH AVAILABLE

Saturday & Sunday



Join the conversation by using #AICCAC to tag your social media posts!



# Schedule, *Day by Day*

## COLLECTION CARE

### Room 516 AB

2:00PM – 2:30PM

**Comprehensive Collection Risk Assessment at the Museum Victoria;**  
Speakers: Maryanne McCubbin, Robert Waller

2:30PM – 3:00PM

**Stuff Happens, So What? Condition changes and loss of value in archival records;** Speaker: Ala Rekrut

3:00PM – 3:30PM

**Preventive Conservation in Changing Times;** Speakers: Luci Ciperá, Carolyn Leckie

3:30PM – 4:00PM

### Break in the Exhibit Hall

4:00PM – 4:30PM

**Spoiler alert! Planning around the pitfalls of construction projects;**  
Speakers: Jeffrey Hirsch, Angela Matchica

4:30PM – 5:00PM

**Art and Noise: Is it a problem?;** Speakers: Margaret Haupt, Andrea Sass-Kortsak

5:00PM – 5:30PM

**Conservation-Exhibition Design-HVAC: The design and implementation of a plan for the management of RH and temperature control for traveling exhibitions in an historic building;** Speaker: Tadeo Velandia

## ELECTRONIC MEDIA

### Room 513 D/F

2:00PM – 2:30PM

**Conservation and Digital Preservation: (Where) Do the Two Roads Meet?;** Speaker: David Stevenson

2:30PM – 3:00PM

**Videotape Deterioration Mechanisms and Conservation Remedies: A Primer;** Speaker: Erik Piil

3:00PM – 3:30PM

**How Sustainable is File-based Video Art? Exploring the Foundations for Best Practice Development;** Speakers: Sophie Bunz, Brian Castriota, Flaminia Fortunato

3:30PM – 4:00PM

### Break in the Exhibit Hall

4:00PM – 4:30PM

**Recovering the Eyebeam Collection Following Superstorm Sandy: Conservation lessons for all revealed by a multimedia disaster;** Speaker: Kara Van Malssen

4:30PM – 5:00PM

**Re-Constructions: Preserving the Video Installations of Buky Schwartz;** Speaker: Eddy Colloton

5:00PM – 5:30PM

**Matters in Media Art III: Sustaining Digital Video Art;** Speakers: Martina Haidvogel, Peter Oleksik

## EMERGENCY

### Room 513 A/C

2:00PM – 2:30PM

**National Strategy and Regional Reality: A systematic approach to disaster preparedness and recovery for cultural property;** Speaker: Erika Hedhammar

2:30PM – 3:00PM

**Implementing Risk Management Strategies for the Manguinhos Historic Site: Protecting built heritage and collections;** Speaker: Marcos José de Araujo Pinheiro

3:00PM – 3:30PM

**Risk Management in the Regional Museum of Anthropology Palacio Cantón in Merida;** Speakers: Laura Hernández Pena, Diana Ugalde Romo

3:30PM – 4:00PM

### Break in the Exhibit Hall

## OBJECTS (JOINT WITH ARCHITECTURE)

### Room 710 B

2:00PM – 2:30PM

**A Methodology for Documenting Preservation Issues Affecting Cultural Heritage in Syria and Iraq;** Speaker: LeeAnn Barnes Gordon

2:30PM – 3:00PM

**The Outdoor Sculpture Project at the Getty Conservation Institute;** Speaker: Rachel Rivenc

3:00PM – 3:30PM

**The Effect of an Unexpected Spring Thaw in Montreal: Natural Disaster as 'Fifth Business';** Speaker: Brittany Webster

3:30PM – 4:00PM

### Break in the Exhibit Hall

4:00PM – 4:30PM

**The Rescue and Conservation of the Lost Shul Mural;** Speaker: Richard Kerschner

4:30PM – 5:00PM

**Red Flames, Silver Linings;** Speakers: Mimi Leveque, Eric Wolin

5:00PM – 5:30PM

**Issues and Challenges in Conservation of Living Monastic Heritage in The Trans-Himalayan Region of Ladakh, India;** Speakers: Satish C. Pandey

# Schedule, *Day by Day*

## PAINTINGS

### Room 710 A

2:00PM – 2:30PM

**The Aftermath of Hurricane Sandy – Rescue and Treatment;**  
Speakers: Carolyn Tomkiewicz, Caitlin Breare

2:30PM – 3:00PM

**Preparing for the Worst: Re-developing and tailoring a rapid response bag and procedure to the specific needs and limitations of the National Gallery;** Speakers: Morwenna Blewett, Lynne Harrison

3:00PM – 3:30PM

**A Disaster in the Making: Preserving Southeast Asian paintings at the Walters Art Museum;** Speaker: Meaghan K. Monaghan

3:30PM – 4:00PM

**Break in the Exhibit Hall**

4:00PM – 4:30PM

**The Painting Materials and Techniques of J.E.H. MacDonald: Oil Sketches from 1909-1922;** Speakers: Alison Douglas, Kate Helwig

4:30PM – 5:00PM

**The History, Technical Study, and Treatment of Francis Bacon's *Painting 1946*;** Speaker: Ellen Davis

5:00PM – 5:30PM

**The Mellow Pad in Layers, Colors, and Time: Investigating the materials and technique of Stuart Davis;** Speaker: Jessica Ford

## PHOTOGRAPHIC MATERIALS (JOINT WITH RATS)

### Room 516 CD

2:00PM – 2:30PM

**Photography, Continuity and Change: Impact on the Conservation Field;** Speaker: Bertrand Lavedrine

2:30PM – 3:00PM

**Analysis of Historical Tintype Plates: Materials, Methods, and Manufacturers;** Speaker: Corina Rogge

3:00PM – 3:30PM

**Investigation and Optimization of Electrochemical Treatment for Daguerreotypes;** Speaker: Elyse Canosa

3:30PM – 4:00PM

**Break in the Exhibit Hall**

4:00PM – 4:30PM

**Characterizing RC Papers and Testing Adhesives Suitable for Their Hinging;** Speaker: Chris McGlinchey

4:30PM – 5:00PM

**Identification of Chromogenic Colour Photographic Prints Brand by Spectral and Statistical Analysis;** Speaker: Christine Andraud

5:00PM – 5:30PM

**Surface Roughness, Appearance, and Identification of AGFA-Gevaert Photograph Samples;** Speaker: W. (Bill) Wei

## RESEARCH & TECHNICAL STUDIES (JOINT WITH PHOTOGRAPHIC MATERIALS)

### Room 516 CD

## TEXTILES

### Room 511 A/D

2:00PM – 2:30PM

**Dissociation Risks: The Conservation of Two Aboriginal Figurines and Their Textiles;** Speakers: Nicole Charley, Jean Dendy

2:30PM – 3:00PM

**Exploring Origins and Power: The technical analysis of two Yoruba masquerade costumes;** Speaker: Rebecca Summerour

3:00PM – 3:30PM

**Inherent Vice in the Woven Structure of Northwest Coast Spruce Root Hats;** Speaker: Sara Serban

3:30PM – 4:00PM

**Break in the Exhibit Hall**

4:00PM – 4:30PM

**The Creation of a Digitally Printed Reproduction Sleeve for an Eighteenth-Century Painted Silk Dress;** Speakers: Alexandra Barlow, Miriam Murphy

4:30PM – 5:00PM

**Digital Mapping in Textile Conservation – New Documentation Methods with MetigoMap 4.0;** Speaker: Christine Supianek-Chassay

5:00PM – 5:30PM

**The Dark Side of the Force: Magnets, Velcro and Unintended Consequences;** Speakers: John Childs, Maureen Merrigan

## WOODEN ARTIFACTS

### Room 514

2:00PM – 2:30PM

**Embers in the Ashes: Challenges Encountered During the Restoration of Fire-damaged Woodwork in a Historic House Museum;** Speaker: Amanda Salmon

2:30PM – 3:00PM

**Choices and Triage: The impact of early decisions on future treatment options;** Speaker: Steve Pine

3:00PM – 3:30PM

**A Ghost of the Civil War: A Man, a Flag, and a Frame;** Speakers: Camille Myers Breeze, Melissa H. Carr

3:30PM – 4:00PM

**Break in the Exhibit Hall**

4:00PM – 4:30PM

**Aspects of the Manufacture of Chinese Kuan Cai Lacquer Screens;** Speaker: Christina Hagelskamp

4:30PM – 5:00PM

**Colonial Spanish American Lacquered Objects at the Hispanic Society of America;** Speaker: Monica Katz

5:00PM – 5:30PM

**Ghostly Evidence: Interventions in a 20th century Installation of Asian Lacquer Panels;** Speaker: Melissa H. Carr

Sunday



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# Schedule, *Day by Day*

## OPENING RECEPTION

6:30PM – 9:30PM

**Opening Reception at the Musée des beaux-Arts de Montréal**

*Sponsored by Huntington T. Block Insurance and in-kind support provided by the Musée des beaux-arts de Montréal.*

Note: Buses will shuttle from the Hyatt Regency, Conference Center, and the Museum throughout the night, beginning at 5:30pm.

5:30PM – 6:30PM; 6:30PM – 7:30PM

**Tour:** Discussion at Bourgie Hall (See page 4 for more information).

Bourgie Pavillion (museum wing) will be open at 5:30pm.

## MONDAY, May 16

### EVENTS NOT LISTED IN A SESSION

10:00AM – 5:30PM

Room 210 CD/GH

**Exhibit Hall Open**

12:00PM – 1:00PM

Room 510

**(Collection Care) Heritage Health Information Session**

1:00PM – 2:00PM

Room 516 E

**Archaeological Discussion Group: Business Meeting**

1:00PM – 2:00PM

Room 512 C

**CAPC Meeting**

5:30PM – 6:30PM

Room 516 E

**Canadian Association for Conservation Regional Meeting**

5:30PM – 7:00PM

Room 512 D/H

**Wiki Workshop: Using Wikis to Collaborate, Share, and Advance Conservation Knowledge**

9:00PM – 11:00PM

Hyatt Six Resto

**North American Graduate Program Reunions**

### LUNCHEONS

12:00PM – 2:00PM

Room 515

**Architectural Specialty Group Business Meeting & Luncheon**

12:00PM – 2:00PM

Room 210 CD/GH

**Exhibit Hall Demos - Lunch Available for Purchase**

12:00PM – 2:00PM

Room 511 C/F

**Practical Responses to Health & Safety Issues during an Emergency;**  
Speakers: Barbara Lawson, Vicki Lee, Pierre Barbarie, Julie Sobelman

### RECEPTIONS

5:30PM – 9:30PM

**Wooden Artifacts Group Dinner:** Auberge du Vieux-Port (Walking tour at 5:30pm, dinner at 7pm)

6:30PM – 9:30PM

**Architecture & Objects Groups Reception:** Chateau Ramezay

*Sponsored by R. Alden Marshall & Associates LLC*

**Book and Paper Group Reception:** Bibliothèque et Archives nationales du Québec

**Electronic Media, Photographic Materials, & RATS Reception:** Canadian Centre for Architecture

**Paintings Specialty Group Reception:** Musée d'art contemporain de Montréal

**Textiles Specialty Group Reception:** McCord Museum

*Sponsored by Tru Vue*

9:00PM – 11:00PM

Hyatt Six Resto Lounge

**North American Graduate Program Reunions**

## Specialty Sessions

Specialty Group receptions take place Monday night. See reception information above and on page 5.

### ARCHITECTURE

#### Room 515

8:30AM – 9:00AM

**Weather-Related Events and Historic House Museums: A Ten Year Review of Emergency Preparedness and Mitigation at Historic New England;** Speaker: Benjamin Haavik

9:00AM – 9:30AM

**Involvement of Microbes in Cultural Heritage Protection at Angkor Thom, Cambodia;** Speaker: Ji-Dong Gu

9:30AM – 10:00AM

**Use of Façade & Art Documentation Surveys for Historic Cultural Architecture and Art for Future Possible Restorations in Case of Disaster;** Speakers: Battle Brown, Robert Alden Marshall

10:00AM – 10:30AM

**Break in the Exhibit Hall**

10:30AM – 11:00AM

**Emergency Documentation and Condition Mapping of Decorated Historic Surfaces at the Caid Residence, The Kasbah of Taourirt (Ouarzazate, Morocco);** Speaker: Mario Santana Quintero

11:00AM – 11:30AM

**Bracing Copan's Subterranean Tunnels Against Hurricanes And Other Risks;** Speaker: Laura Lacombe

11:30AM – 12:00PM

**Protecting Stained Glass Windows From Vibrations Caused By Construction Operations;** Speakers: Dean Koga, Michael Schuller

12:00PM - 2:00PM

Room 515

**Business Meeting:** Architecture Specialty Group

### BOOK AND PAPER

#### Room 210 AB/EF

7:15AM – 8:30AM

**Business Meeting:** Book & Paper Group

8:30AM – 9:00AM

**A Technical Exploration of a 19th century Qajar Artists' Album;** Speaker: Penley Knipe



# Schedule, *Day by Day*

9:00AM – 9:30AM

**Watercolor Pencils: Composition and Conservation Concerns;** Speakers: Lauren Buttle, Natasa Krsmanovic

9:30AM – 10:00AM

**Paper Tapestry: Wallpaper Preservation;** Speaker: Joanna P. McMann

10:00AM – 10:30AM

**Break in the Exhibit Hall**

10:30AM – 11:00AM

**A Low-Oxygen Capable Storage and Display Case for the Proclamation of the Constitution Act & Design of a Counterbalance Supporting Mount for the Books of Remembrance;** Speakers: Eric Hagan, Michael Smith

11:00AM – 11:30AM

**Push Pins, Staples, Daylight, Glazing and Barrier Free: Are conservation standards becoming too relaxed?;** Speaker: Joan Weir

11:30AM – 12:00PM

**The Coptic Binding Collection at the Morgan Library & Museum: History, Conservation and Access;** Speakers: Georgia Southworth, Francisco H. Trujillo

## ELECTRONIC MEDIA

### Room 513 D/F

8:30AM – 9:30AM

**Business Meeting:** Electronic Media Group

9:30AM – 10:00AM

**Putting the Time Base back in Time Based Media Conservation;** Speakers: Kelly Haydon, Benjamin Turkus

10:00AM – 10:30AM

**Break in the Exhibit Hall**

10:30AM – 11:00AM

**Slow Dissolve: Re-presenting synchronised slide-based artworks in the 21st Century;** Speaker: Fergus O'Connor

11:00AM – 11:30AM

**When Functionality is Everything: A case study in recovering flood damaged electronic parts from a musical instrument collection;** Speaker: Hayley Robb

11:30AM – 12:00PM

**Pinball for Posterity: Adapting the preservation principles of libraries to preserve arcade and pinball collections at The International Center for the History of Electronic Games;** Speaker: Carrie McNeal

## EMERGENCY

### Room 513 A/C

8:30AM – 9:00AM

**Lighting a Fire: Initiating an Emergency Management Program;** Speaker: Rebecca Fifield

9:00AM – 9:30AM

**Disaster Plan in Greece;** Speaker: Maria Lyratzi

9:30AM – 10:00AM

**Renovating the Disaster Preparedness Plan of the Renovated Rijksmuseum in Amsterdam;** Speaker: Idelette Van Leeuwen

10:00AM – 10:30AM

**Break in the Exhibit Hall**

10:30AM – 11:00AM

**The World Goes "Pop": Planning for Emergencies at TATE;** Speakers: Louise Lawson, Deborah Potter

11:00AM – 11:30AM

**Vermont Prepares!;** Speaker: Eva Grizzard

11:30AM – 12:00PM

**IMALERT: Establishing the Iowa Museums, Archives, and Libraries Emergency Response Team;** Speakers: Nancy Kraft, Elizabeth Stone

## OBJECTS (JOINT WITH WOODEN ARTIFACTS)

### Room 710 B

7:30AM – 8:30AM

**Business Meeting:** Objects Specialty Group

8:30AM – 9:00AM

**The Treatment and Installation of a Monumental Cedar Sculpture by Ursula von Rydingsvard;** Speaker: Emily Hamilton

9:00AM – 9:30AM

**The Study of Boxwood Prayer Beads and Miniature Altars from the Thomson Collection at the Art Gallery of Ontario and the Metropolitan Museum of Art;** Speaker: Lisa Ellis

9:30AM – 10:00AM

**Decoys X-rayed: What Volume rad tomography and computed tomography contribute to technical study;** Speaker: Nancie Ravenel

10:00AM – 10:30AM

**Break in the Exhibit Hall**

10:30AM – 11:00AM

**The Aftermath of Mends: Removing Historic Fabric Tape from Tlingit Basketry;** Speakers: Caitlin Mahony, Teri Rofkar

11:00AM – 11:30AM

**Encountering the Unexpected in Southeast Asian Lacquer: Treating the Doris Duke Collection at the Walters Art Museum;** Speaker: Stephanie Hulman

11:30AM – 12:00PM

**A New Understanding of the Aging Characteristics of Asian Lacquer;** Speaker: Marianne Webb

## PAINTINGS

### Room 710 A

8:30AM – 9:00AM

**The Autopoiesis of Acrylic Paint and Monochrome Painting in Montreal;** Speaker: Jessica Veevers

9:00AM – 9:30AM

**Bocour Paints and Barnett Newman Paintings: Context and correlations;** Speaker: Corina Rogge

9:30AM – 10:00AM

**An Investigation into the Materials and Techniques in Francis Picabia's 'La Terre est Ronde,' 1951;** Speaker: Emily Prehoda

10:00AM – 10:30AM

**Break in the Exhibit Hall**

Monday

# Schedule, *Day by Day*

Monday

10:30AM – 11:00AM

**The Life of Modern Painted Walls: Ethics, emergencies, and the future;**  
Speakers: Rustin Levenson, Veronica Romero-Gianoli, Oliver Watkiss

11:00AM – 11:30AM

**Reconciling the Past through the Conservation of the Fresco Mural Painting *Haitian Massacre, 1937* by Dominican artists José Ramírez Conde and Roberto Flores;** Speakers: Hilda Abreu Utermohlen, Viviana Dominguez

11:30AM – 12:00PM

**The Resurrection of The Angel;** Speaker: Laurence Gagné

## PHOTOGRAPHIC MATERIALS

### Room 516 CD

8:30AM – 9:00AM

**Facts and Fictions of Pink Prints;** Speaker: Jennifer McGlinchey Sexton

9:00AM – 9:30AM

**Understanding Temperature and Moisture Equilibration: A Path towards Sustainable Strategies for Museum, Library and Archives Collections;**  
Speaker: Jean-Louis Bigourdan

9:30AM – 10:00AM

**Photochromatic Images of Edmond Becquerel: Where do the colours come from? Tracks in the understanding of the origin of their colours;**  
Speaker: Marie-Angelique Languille

10:00AM – 10:30AM

**Break in the Exhibit Hall**

11:00AM – 11:30AM

**Separation Anxieties: Approaches to Freeing Photographs that are Stuck to Glazing or to Each Other;** Speakers: Barbara Lemmen, Emma Lowe

11:30AM – 12:00PM

**When Inkjet Prints Get Wet: First Contact to Weeklong Submersions;**  
Speaker: Daniel Burge

## RESEARCH & TECHNICAL STUDIES

### Room 511 B/E

8:30AM – 9:00AM

**Looking Closer, Seeing More: Recent developments in the technical documentation of paintings;** Speaker: Ron Spronk

9:00AM – 9:30AM

**Combining RTI with Image Analysis for Quantitative Tarnish and Corrosion Studies;** Speaker: Chandra Reedy

9:30AM – 10:00AM

**Towards Quantitative Reflectance Transformation Imaging;** Speaker: Marc Walton

10:00AM – 10:30AM

**Break in the Exhibit Hall**

10:30AM – 11:00AM

**Infrared Imaging of Art Objects: Is It as Easy as It Sounds?;** Speaker: Thomas Tague

11:00AM – 11:30AM

**Imaging of Analog Materials and Machine-Dependent Formats;** Speaker: Fenella France

11:30AM – 11:45AM

**Visible-Induced Luminescence Imaging: Past, Current and Future Applications in Conservation Research;** Speakers: Dawn Kriss, Anna Serotta

11:45AM – 12:00PM

**Using Portable XRF Analyzers for X-ray Radiography;** Speaker: Ashley Jehle

## SUSTAINABILITY

### Room 516 AB

8:30AM – 9:00AM

**Preserving Cultural Heritage Through the Development of Digital Technologies and Community Engagement;** Speaker: Sarah E. Braun

9:00AM – 9:30AM

**Climate Change: A new threat to our Paper Material Heritage;** Speaker: Vikram S. Rathore

9:30AM – 10:00AM

**An Unexpected Challenge – Can Shared Risk Make Good Bedfellows?;**  
Speakers: John Castle, Lois Olcott Price

10:00AM – 10:30AM

**Break in the Exhibit Hall**

10:30AM – 11:00AM

**Sustainable Preservation on a Small Island – Interdisciplinary Approaches to Passive and Mechanized Environments;** Speakers: Ronald Harvey, Jeremy Linden, Jennifer Pye

11:00AM – 11:30AM

**Achieving Competing Goals: Implementing Energy Efficient Cold Storage;**  
Speakers: Tom Braun, Jeremy Linden

11:30AM – 12:00PM

**Sustainable Energy Reductions without Relaxed Environmental Criteria for a Hypothetical Museum in Montreal;** Speaker: William Lull

## TEXTILES

### Room 511 A/D

7:30AM – 8:30AM

**Business Meeting:** Textiles Specialty Group

8:30AM – 9:00AM

**A Material Disaster: Preservation of the Muppets;** Speaker: Sunae Evans

9:00AM – 9:30AM

**A Biological Disaster to Costume;** Speaker: Cathleen Zaret

9:30AM – 10:00AM

**A Textile Conservator's Contribution to Disaster Preparedness at the MFA, Boston;** Speaker: Claudia P. Iannucci

10:00AM – 10:30AM

**Break in the Exhibit Hall**



# Schedule, *Day by Day*

10:30AM – 11:00AM

**Vial Things: Preserving the Unexpected in the Occult Jewelry of Simon Costin;** Speaker: Sarah Scaturro

11:00AM – 11:30AM

**Assessing Collection Emergency Training and Response: The Risks of Adrenaline;** Speakers: Lois Olcott Price, Dr. Joelle D. J. Wickens

## WOODEN ARTIFACTS (JOINT WITH OBJECTS)

Room 710 B

## General Sessions

### FIVE CONCURRENT TRACKS

Track A: Confronting the Unexpected	Room 210 AB/EF
Track B: Get Ready, Get Set: Emergency Preparedness	Room 710 A
Track C: Go - Emergency Response	Room 710 B
Track D: Hearing from a Group - Two Panels on Collaborative Efforts Following Recent Disasters	Room 516 AB
Track E: Lead by Example, Models to Follow	Room 516 CD

### *Track A: Confronting the Unexpected*

Room 210 AB/EF

2:00PM – 2:30PM

**The Uses of Oral History in Documenting Disasters: A Case Study of the Florence Flood;** Speakers: Rebecca Anne Rushfield, Joyce Hill Stoner

2:30PM – 3:00PM

**Race, Diversity and Politics in Conservation: Our 21st Century Crisis;** Speaker: Sanchita Balachandran

3:00PM – 3:30PM

**Preservation of the Detroit Institute of Arts (DIA) Collection: Protecting Art at Risk;** Speaker: Barbara Heller

3:30PM – 4:00PM

**Break in the Exhibit Hall**

4:00PM – 4:30PM

**Get SMART! Setting clear expectations for preservation;** Speaker: Robert Waller

4:30PM – 5:00PM

**Conserving Culture First: The 2013 Fire at the U'mista Cultural Centre;** Speakers: Beth Boyce, Heidi Swierenga

5:00PM – 5:30PM

**The Challenges of Conservation of Artifacts from Major Disasters: Titanic, Challenger, Columbia and the World Trade Center;** Speaker: Elizabeth Beesley

### *Track B: Get Ready, Get Set - Emergency Preparedness*

Room 710 A

2:00PM – 2:30PM

**Through Hell or High Water: Disaster Recovery Three Years after Alberta's Floods;** Speakers: Emily Turgeon-Brunet, Amanda Oliver

2:30PM – 3:00PM

**Clandon Park: Rising from the ashes;** Speaker: Christine Leback Sitwell

3:00PM – 3:30PM

**Cologne Historical Archive Collapse: A critical history of emergency situation and ongoing disaster recovery process;** Speaker: Marion Verborg, Nadine Thiel

3:30PM – 4:00PM

**Break in the Exhibit Hall**

4:00PM – 4:30PM

**Beyond Response: Christchurch Art Gallery's Recovery from the Canterbury Earthquakes;** Speaker: Gina Irish

4:30PM – 5:00PM

**The Royal Palace and Square of Patan, Nepal and the Earthquake 2015: Immediate actions and midterm planning;** Speaker: Martina Haselberger

5:00PM – 5:30PM

**Cultural Heritage During Armed Conflict and Planning for the Future in Syria and Iraq: The ASOR Cultural Heritage Initiatives;** Speaker: Allison Cuneo

### *Track C: Go - Emergency Response*

Room 710 B

2:00PM – 2:30PM

**Nobody Expects the Spanish Inquisition: Developing protocols for protecting Israeli museum collections from armed conflict;** Speaker: Rachael Perkins Arenstein

2:30PM – 3:00PM

**The Emergency Response Team at the Centre de conservation du Québec;** Speaker: Eloïse Paquette

3:00PM – 3:30PM

**Living with Water: The Whitney Museum of American Art's Transformative Flood Mitigation Approach;** Speaker: Scott Newman

3:30PM – 4:00PM

**Break in the Exhibit Hall**

4:00PM – 4:30PM

**Collections Emergency Planning for London;** Speaker: Sharon Robinson

4:30PM – 5:00PM

**Ready for Reaction: Harvard's Library Collections Emergency Team;** Speaker: Priscilla Anderson

5:00PM – 5:30PM

**Building a Foundation for Cultural Recovery, Resilience and Future Conservation Efforts in Haiti after the 2010 Earthquake;** Speakers: Stephanie Hornbeck, Olsen Jean Julien

### *Track D: Hearing from a Group - Two Panels on Collaborative Efforts Following Recent Disasters*

Room 516 AB

2:00PM – 3:30PM

**Saving and Preserving Family and Local History from Natural Disasters: Addressing Challenges from the Recent Earthquakes in Japan;** Speakers: Masashi Amano, Ph.D., Kazuko Hioki, Tomoko Yasuda Ishimaru, Daishi Yoshihara, Ph.D.

Monday

\* SIMULTANEOUS TRANSLATION INTO FRENCH AVAILABLE



# Schedule, *Day by Day*

3:30PM – 4:00PM  
**Break in the Exhibit Hall**

4:00PM – 5:30PM  
**To Protect and Preserve: Collaborative Efforts to Build and Sustain Cultural Heritage Emergency Networks;** Speakers: Alexandra Ellem, Lori Foley, Malia Van Heukelem, Fiona Macalister, Julie Page

*Track E: Lead by Example - Models to Follow*

## Room 516 CD

2:00PM – 2:30PM  
**Our Place in Line: Response Protocol for Conservators Following Major Disasters;** Speaker: David Goist

2:30PM – 3:00PM  
**PRICE: Preparedness and Response in Collection Emergencies;** Speaker: Sarah Stauderman

3:00PM – 3:30PM  
**Damage and Destruction of Cultural Heritage in Poland: Lessons from the Past, Initiatives for the Future;** Speaker: Julio M. del Hoyo-Melendez

3:30PM – 4:00PM  
**Break in the Exhibit Hall**

4:00PM – 4:45PM  
**Alliance for Response New York City - Collaborations to Protect and Preserve Cultural Heritage;** Speakers: Cindy Albertson, Elizabeth Nunan

4:45PM – 5:30PM  
**Emergency Care for the Nation's Records;** Speaker: Doris Hamburg

## TUESDAY, May 17

### BUSINESS MEETINGS

7:30AM – 9:45AM **Room 710 A**  
**AIC Member Business Meeting**

8:00AM – 9:45AM **Room 710 B**  
**CAC Business Meeting**  
*Continental breakfast will be available at both meetings.*

### LUNCHEONS

12:00PM – 2:00PM **Room 510**  
**Book and Paper Tips Session Luncheon (including two talks below)**

12:00PM – 12:30PM **Room 510**  
**A Preliminary Investigation Into the Use of Diethylenetriaminepentaacetic Acid (DTPA) and Ethylenediaminetetraacetic Acid (EDTA) to Treat Foxing of Paper Objects;** Speaker: Brook Prestowitz

12:30PM – 1:00PM **Room 510**  
**TEK-Wiping out the Competition: The ideal reusable absorbent material;** Speaker: Kaslyne O'Connor

12:00PM – 2:00PM **Room 710 B**  
**Objects Tips Session Luncheon**

12:00PM – 2:00PM **Room 710 A**  
**Paintings Tips Session Luncheon**

## Specialty Sessions

### ARCHITECTURE

#### Room 515

10:00AM – 10:30AM  
**Flash, Flame, and Finishes: Investigating Fire Damaged Architectural Finishes;** Speakers: Stephanie M. Hoagland, Helen M. Thomas-Haney

10:30AM – 11:00AM  
**And Now What?: Technical and ethical decision-making process regarding a Parisian 17th-century painted ceiling in the aftermath of a catastrophic fire;** Speaker: Dominique Martos-Leviv

11:00AM – 11:30AM  
**Surviving Multiple Disasters: Conserving New York's Telephone Building Murals;** Speaker: Avigail Charnov

11:30AM – 12:00PM  
**Post-Disaster Data Collection: Testing New Tools in Port-au-Prince, Haiti;** Speaker: William Reynolds

2:00PM – 2:30PM  
**Monitoring Cultural Heritage in Conflict Using Remotely Sensed Imagery: Syria;** Speaker: Susan Wolfinbarger

2:30PM – 2:35PM  
**(Architecture Student Session) Introduction;** Moderator: Jennifer Schork

2:35PM – 2:50PM  
**(Architecture Student Session) Preservation for a Digital Future: Using Laser Scanning to Protect Pompion Hill Chapel, Huger, South Carolina;** Speaker: Jane Ashburn

2:50PM – 3:05PM  
**(Architecture Student Session) An Investigation of the Painted Finishes of Mission San José de Tumacácori's Façade: At the Interface of Materials Analysis, Conservation, and Cultural Confluence;** Speaker: Jocelyn Chan

3:05PM – 3:20PM  
**(Architecture Student Session) Zion Chapel of Ease Cemetery: Present Communication of Past Devastation;** Speaker: Anna Lindamood

3:20PM – 3:35PM  
**(Architecture Student Session) Performance Assessment and Evaluation of Hydrophobic and Ultraviolet Protective Treatments for Historic Log Structures;** Speaker: Courtney Magill

3:35PM – 3:50PM  
**(Architecture Student Session) Color Me Interested: Identification of Pigments in Early Trade Catalogues;** Speaker: Corey Manchenton

3:50PM – 4:00PM  
**(Architecture Student Session) Q & A;** Moderator: Jennifer Schork

### BOOK AND PAPER

#### Room 520

10:00AM – 10:30AM  
**A Protocol to Conserve Glazed Paper After a Water Damage;** Speaker: Céline Allain

# Schedule, *Day by Day*

10:30AM – 11:00AM

**Post-flood Development of Mass Treatments at the National Library of Florence: The Roots of Library Conservation;** Speaker: Sheila Waters

11:00AM – 11:30AM

**Targeted Cleaning of Works on Paper: Rigid Polysaccharide Gels and Conductivity-Adjusted Aqueous Solutions;** Speakers: Amy Hughes, Michelle Sullivan

11:30AM – 12:00PM

**Soft Matter: Gel development for conservation treatment;** Speaker: Mylène Leroux

12:00PM – 12:30PM

**(BPG Tips Session) A Preliminary Investigation Into the Use of Diethylenetriaminepentaacetic Acid (DTPA) and Ethylenediaminetetraacetic Acid (EDTA) to Treat Foxing of Paper Objects;** Speaker: Brook Prestowitz

12:30PM – 1:00PM

**(BPG Tips Session) TEK-Wiping out the Competition: The ideal reusable absorbent material;** Speaker: Kaslyne O'Connor

2:00PM – 4:00PM

**Archives Conservation Discussion Group 2016: “Innovative Approaches to Disaster Response: Real-Life Tips and Tricks”;** Moderators: Andrea Knowlton, Dawn Mankowski; Speakers: Masashi Amano, Ph.D., Whitney Baker, Debra Cuoco, Yasmeen Khan, Marta O'Neill, Dan Paterson, Olivia Primanis, Andrew Robb, Daishi Yoshihara, Ph.D.

2:00PM – 4:00PM

**Art on Paper Discussion Group 2016: “Paper is Part of the Picture: Connoisseurship and Conservation Practice”;** Moderators: Rachel Freeman, Cyntia Karnes, Stephanie Lussier

## COLLECTION CARE

### Room 516 AB

10:00AM – 10:30AM

**Saving Collections in an Uncertain World: Context, collaboration and training;** Speakers: Claire Fry, Fiona Macalister, Christine Murray

10:30AM – 11:00AM

**Making it up as We Go Along: How we got it right by doing everything wrong;** Speakers: Amy Bowman, Rebecca Elder

11:00AM – 11:30AM

**Building an Emergency Response Plan for Archaeological Sites;** Speaker: Caroline Roberts

11:30AM – 12:00PM

**When Emergency Preparedness (Or Even An Emergency) Is Foreign Territory;** Speakers: Jacinta Johnson, Kari Rayner

## ELECTRONIC MEDIA

### Room 513 D/F

10:00AM – 11:00AM

**Emulation as a Conservation Strategy for Software-Based Art;** Speakers: Dragan Espenschied, Ben Fino-Radin, Mark Hellar

11:00AM – 12:00PM

**Best Practices for Conservation of Media Art from an Artist's Perspective;** Speaker: Rafael Lozano-Hemmer

2:00PM – 2:30PM

**Susan Kare and Her Macintosh Icons: A Co-Acquisition;** Speakers: Ben Fino-Radin, Martina Haidvogel, Mark Hellar

2:30PM – 3:00PM

**Unauthorized Archives and Unreleased Software: Preserving a Cancelled Project;** Speaker: James Hodges

3:00PM – 4:00PM

**Electronic Media Discussion Panel**

## EMERGENCY

### Room 513 A/C

10:00AM – 10:30AM

**Rock Art Before Natural Disasters;** Speaker: Beatriz Haspo

10:30AM – 11:00AM

**The Museum Flood Funding Program: The Alberta Museums Association's Response to the 2013 Alberta Floods;** Speakers: Claire Neily, Owen Thompson

11:00AM – 11:30AM

**Lesson Learnt in an Emergency: Sorting channels for efficient actions;** Speaker: Céline Allain

11:30AM – 12:00PM

**Documenting Disasters: Post-Disaster Memory-Making and the Emergence of New Cultural Heritage;** Speaker: Valerie Marlowe

2:00PM – 2:30PM

**Scaling-up First Aid for Cultural Heritage during a Complex Emergency: Lessons from Nepal;** Speaker: Aparna Tandon

2:30PM – 3:00PM

**Emergency Preservation during Armed Conflict: Protecting the Ma'arra Museum in Syria;** Speaker: Dr. Brian Daniels

3:00PM – 3:30PM

**The Iraqi Institute: Conservation's role in disaster preparedness, recovery and long-term redevelopment;** Speaker: Jessica Johnson

3:30PM – 4:00PM

**Emergency Committee Panel Discussion;** Moderators: Susan Duhl, Rosemary Fallon, Kim Norman, Steve Pine  
Speakers: Dr. Brian Daniels, Jessica Johnson, Aparna Tandon

## OBJECTS

### Room 710 B (through lunch); Room 516 AB (from 2pm)

10:00AM – 10:30AM

**Reverse Engineering Ancient Greek Ceramics: An Interdisciplinary Collaboration;** Speaker: Sanchita Balachandran

10:30AM – 11:00AM

**Looking at Guilloche Work in Conservation;** Speakers: Brittany Nicole Cox, David Lindow

11:00AM – 11:15AM

**When in Rome, do as the Romans do? The Conservation of an Italian Marble and Micromosaic Tabletop;** Speaker: Elizabeth La Duc



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Tuesday

# Schedule, *Day by Day*

11:15AM – 11:30AM

**An Unexpected Surface: Research and treatment of a 19th century mounted oyster shell by Froment-Meurice;** Speaker: Emily Brown

11:30AM – 11:45AM

**Acne Gel for Green Ear Syndrome? A study on copper corrosion stain removal from poly(vinyl chloride);** Speaker: Dawn MP Wallace

11:45AM – 12:00PM

**The Use of Gums and Resins in Archaeology and Microchemical Tests for their Identification;** Speaker: Christina Bisulca, Nancy Odegaard

2:00PM – 2:30PM

**Room 516 AB**

**Conservation of Joan Miró's bronze sculptures at the Museum of Modern Art;** Speaker: Megan Randall

2:30PM – 3:00PM

**Room 516 AB**

**Conservation and Investigation of Ancient Bodies at Abydos - Challenging work in post-revolutionary Egypt;** Speakers: Mohamed Ahmed Ibrahim, Lucy-Anne Skinner

3:00PM – 3:30PM

**Room 516 AB**

**Using Heat and Cold in the Treatment of a Lakota Winter Count;** Speakers: Madeleine Neiman, Nancy Odegaard

3:30PM – 4:00PM

**Room 516 AB**

**Facing the Past for Action in the Future: Cultural survival in Native America;** Speaker: Kelly McHugh

## PAINTINGS

**Room 710 A (through lunch); Room 511 A/D (from 2pm)**

10:00AM – 10:30AM

**A Study of Painted Animation Cels, Their Materials and Deterioration Processes;** Speaker: Katharina Hoeyng

10:30AM – 11:00AM

**Using Web-Based Projects to Promote Conservation and Engage Diverse Audiences;** Speakers: Brian Baade, Kristin deGhetaldi

11:00AM – 12:00PM

**Business Meeting:** Paintings Specialty Group

2:00PM – 2:30PM

**Room 511 A/D**

**Carlo Crivelli's 'St. George Slaying the Dragon' at the Isabella Stewart Gardner Museum: Technique and Restoration;** Speaker: Gianfranco Pocobene

2:30PM – 3:00PM

**Room 511 A/D**

**Exploring Pieter de Hooch's Mid-Career Period: A Study of Growth in Creativity;** Speaker: Dina Anchin

3:00PM – 3:30PM

**Room 511 A/D**

**Experimental Study on Merits of Virtual Cleaning of Paintings with Aged Varnish;** Speaker: Giorgio Trumpy

3:30PM – 4:00PM

**Room 511 A/D**

**The Identification Of Natural Indian Yellow and Other Historic Late 19th Century Pigments from the Toulouse-Lautrec Estate in France;** Speakers: Rebecca Ploeger, Aaron N. Shugar

## PHOTOGRAPHIC MATERIALS

**Room 516 CD**

10:00AM – 10:30AM

**Salvaging Memories: The Recovery of Fire-Damaged Photographs and Lessons Learned in Conservation and Kindness;** Speaker: Debra Hess Norris

10:30AM – 11:00AM

**Separation Anxiety: Kiss Your Acetate Goodbye!;** Speakers: Nicole Christie, Cindy Colford

11:00AM – 11:30AM

**Problems with Image: A Conservator's Role in the Attribution of Photographs;** Speaker: Adrienne Lundgren

11:30AM – 12:00PM

**Business Meeting:** Photographic Materials Group

2:00PM – 2:30PM

**Methods for Cleaning Brass Mats from Cased Photographs;** Speakers: Ariane Lalande, Christophe Vischi

2:30PM – 3:00PM

**Enhanced: Nineteenth Century Hand-coloured Photographic Portraits;** Speaker: Anne MacKay

3:00PM – 3:30PM

**Research into an Alternative Method for Mounting Photographs onto Aluminium Supports;** Speaker: Clara von Waldthausen

3:30PM – 4:00PM

**Restoration of an Experimental Film: Research of an adhesive compatible with color film materials;** Speaker: Constance Duval

## RESEARCH & TECHNICAL STUDIES

**Room 511 B/E**

10:00AM – 10:30AM

**Ensuring Maximum Impact for Conservation Science;** Speaker: Marie-Claude Corbeil

10:30AM – 11:00AM

**Colorimetric Sensor Arrays for Monitoring Pollutant Exposure of Artwork;** Speaker: Kenneth Suslick

11:00AM – 11:30AM

**Investigation of Fogging Glass Display Cases at the Royal Ontario Museum;** Speakers: Helen Coxon, Jennifer Poulin

11:30AM – 12:00PM

**Business Meeting:** Research & Technical Studies

2:00PM – 2:30PM

**Out of the Rain: Uncovering artistic process in Gustave Caillebotte's 'Paris Street, Rainy Day';** Speaker: Kelly Keegan

2:30PM – 3:00PM

**Characterizing the Age of Ancient Egyptian Manuscripts through micro-Raman Spectroscopy;** Speaker: Sarah Goler

3:00PM – 3:30PM

**Reproducibility in Quantitative XRF Analysis of Copper Alloys: Problems and Ways Forward;** Speaker: Arlen Heginbotham

Tuesday



# Schedule, *Day by Day*

## Tuesday & Wednesday

3:30PM – 4:00PM

**Binders and Pigments used in Traditional Aboriginal Bark Paintings;**

Speaker: Narayan Khandekar

### TEXTILES

#### Room 511 A/D

10:00AM – 10:30AM

**Foxy Underpants: Or, the use of chelators, enzymes, and surfactants to remove foxing stains from linen underpants;** Speaker: Laura Mina

10:30AM – 11:00AM

**Gelling in Theory and Practice: An Examination of Agarose Gels in Textile Conservation;** Speaker: Emma Schmitt

11:00AM – 11:30AM

**Tips and Tricks to Remove the Mud from Textile Collections After a Flood;** Speaker: Gail Niinimaa

11:30AM – 12:00PM

**Emergencies, Liquid Stains, Dirt, & Textile Cleaning Techniques: A Textile Specialty Group Discussion**

### WOODEN ARTIFACTS

#### Room 514

10:00AM – 10:30AM

**The ABCs of a Monumental Frame: Analysis, Bronze Paint & Chelators;** Speakers: Allison Jackson, Adeline Lutts, Carola Schueller

10:30AM – 11:00AM

**Loss Compensation on Furniture: Traditional vs Modern Methods and Materials;** Speaker: Behrooz Salimnejad

11:00AM – 11:30AM

**To Fly or Not to Fly, That is the Question: Conservation of a John Doggett Frame at Pilgrim Hall Museum;** Speaker: William B. Adair

11:30AM – 12:00PM

**Branch Surprises: Anatomy, identification and conservation concerns;**

Speaker: Kasey Lee

2:00PM – 2:30PM

**In Situ Chelation of Waterborne Stains from Historic Unfinished Architectural Woodwork;** Speaker: Melissa McGrew

2:30PM – 3:00PM

**Going Grey: Mitigating the Weathering of Wood in the Architecture of Louis Kahn;** Speaker: Andrew Fearon

3:00PM – 3:30PM

**Business Meeting:** Wooden Artifacts Group

### General Session

### CLOSING SESSION

4:00PM – 6:30PM

Room 710

**Closing Reception and AIC Awards Presentations**

6:30PM – 9:30PM

VIEUX-PORT STEAKHOUSE

**Closing Dinner and Auction, buses begin shuttling at 6:30pm and dinner will begin at 7pm;** address: 39 Rue Saint Paul Est, Montréal, QC H2Y 1G2

## WEDNESDAY, May 18

### TOURS

8:00AM

Hyatt Regency Montreal Bus Lobby

**Tour:** Bus boards for Quebec City Tour

9:00AM – 1:00PM

Hyatt Regency Montreal Bus Lobby

**Tour:** Katajjaniqu (throat singing) – a preservation exploration in words, artifacts, and song

### Opening Reception: Explore the museum at your leisure! Board a bus at 5:30pm

The Musée des Beaux-Arts Montréal will be open, now including the museum wing Bourgie Pavillon, for exploration beginning at 5:30pm on Sunday evening. Leave right after the last session and check your tote bags at the museum! Two tours about the conservation of the museum's Tiffany windows will commence at 5:30pm and 6:30pm.

You will have access to almost all areas of the museum, so take advantage of the early opening to see all you can, while enjoying delicious food and drinks. Bourgie Hall will not be open to Opening Reception guests after 7:00 pm, though Bourgie Pavillon will remain open.

Buses will circulate between the Hyatt Regency, the Palais des Congrès, and the Musée throughout the evening. See page 4 for a full description of the night.



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# Directory of Speakers

**Hilda Abreu-Utermohlen**, Hilab, Executive Director, Santo Domingo, Dominican Republic  
**William B. Adair**, Gold Leaf Studios, Inc., Lead Conservator, Washington, DC

**Ioanna Adamopoulou**, Ministry of Culture, Archaeologist-Museologist, Piraeus, Greece

**Cindy Albertson**, Albertson & Nunan, Inc., Conservator, New York, NY

**Céline Allain**, National Library of France, BnF, Emergency response coordinator, Paris, France

**Peter Aliya**, Library of Congress, Sound Engineer, Washington, DC

**Masashi Amano**, Ph.D., International Research Institute of Disaster Science, Tohoku University, Assistant Professor, Aoba-ku, Miyagi, Japan

**Dina Anchin**, National Gallery of Art, Associate Painting Conservator, Landover, Maryland

**Priscilla Anderson**, Harvard University, Senior Preservation Librarian, Weissman Preservation Center, Cambridge, MA

**Christine Andraud**, Centre de Recherche sur la Conservation / MNHN, Professor, Paris, France

**Jason Anema**, Canadian Conservation Institute, Conservation Scientist, Ottawa, ON, Canada

**Julie Sobelman**, CIH, CSP, LEED AP, Consulting Industrial Hygienist, Vienna, VA

**Rachael Perkins Arenstein**, Bible Lands Museum Jerusalem, Conservator, Scarsdale, NY

**Nick Artim**, Heritage Protection Group, Principal  
**Jane Ashburn**, Warren Lasch Conservation Center with the Clemson University Restoration Institute, Intern, North Charleston, SC

**Erica Avrami**, Columbia University Graduate School of Architecture, Planning, and Preservation, James Marston Fitch Assistant Professor of Historic Preservation, New York, NY

**Brian Baade**, University of Delaware, Assistant Professor, Painting Conservator, and Researcher of Historical Painting Materials and Techniques, Newark, DE

**Roger Bagnall**, Institute for the Study of the Ancient World (ISAW) at New York University, Professor of Ancient History and Leon Levy Director of the Institute for the Study of the Ancient World, New York, NY

**Whitney Baker**, University of Kansas Libraries, Head of Conservation Services

**Sanchita Balachandran**, Johns Hopkins Archaeological Museum, Curator/Conservator, Baltimore, MD

**Mary W. Ballard**, Smithsonian Museum Conservation Institute, Senior Textiles Conservator, Suitland, MD

**Alexandra Barlow**, Metropolitan Museum of Art, Assistant Conservator, New York, NY

**Kevin Barni**, Center for Historic Architecture & Design, University of Delaware, Research Assistant

**Greg Bearman**, ANE Imaging

**Maria Bedynski**, Library and Archives Canada, Senior Paper Conservator, Gatineau, QC, Canada

**Elizabeth Beesley**, Conservation Solutions, Inc., Conservator & Project Manager, Clinton, MD

**Irit Lev Beyth**, Israel Museum Jerusalem, Head of Chemistry Conservation Lab, Hod Hasharon, Israel

**Justine Posluszny Bello**, Conservation Solutions, Inc., Vice President of Operations & Senior Conservator, Clinton, MD

**Sofia Lo Bianco**, Art Gallery of New South Wales, Frames Conservator, Ashfield, Sydney, Australia

**Jean-Louis Bigourdan**, Image Permanence Institute, Rochester Institute of Technology, Senior Research Scientist, Rochester, NY

**Christina Bisulca**, Arizona State Museum, Research Specialist, Tucson, AZ

**Morwenna Blewett**, National Gallery, Paintings Conservator, UK

**Barbara Drake Boehm**, Metropolitan Museum of Art, The Paul and Jill Ruddock Senior Curator, Department of Medieval Art and The Cloisters

**Elsa Bourguignon**, Ministère de la culture et de la communication, laboratoire de recherche des monuments historiques, Engineer, champs sur marne, Seine-et-Marne, France

**Amy Bowman**, Dolph Brisco Center for American History, Photographs Archivist, Austin, TX

**Beth Boyce**, Museum at Campbell River, Curator and Education Manager, Campbell River, BC, Canada

**Sarah E. Braun**, Sustainable Heritage Consultant, Paris, France

**Thomas J. Braun**, Minnesota Historical Society, Senior Objects Conservator & Conservation Unit Manager, Saint Paul, MN

**Caitlin Breare**, Museum of Fine Arts, Boston, Assistant Conservator, Paintings, Boston, MA

**Angela Breeden**, Peabody Essex Museum, Move Coordinator, Salem, MA

**Camille Myers Breeze**, Museum Textile Services, Director, Andover, MA

**Battle Brown**, Manassas Consulting, LLC, Founder/Owner, Pittsburgh, PA

**Emily Brown**, Penn Museum, Project Conservator, Wilmington, DE

**Lisa Bruno**, Brooklyn Museum, Chief Conservator, Brooklyn, NY

**Sophie Bunz**, Berne University of the Arts, MA Student, Berne, Switzerland

**Daniel Burge**, Rochester Institute of Technology, Senior Research Scientist, Rochester, NY

**Lauren Buttle**, Queen's University, Art Conservation Program, Paper Conservator, Mount Hope, ON, Canada

**Angela Cacciola**, Barnard College, Columbia Nano Initiative, Columbia University, Researcher, New York, NY

**Sean Campbell**, Fleming College, Student, North Bay, ON, Canada

**Claudia Cancino**, Getty Conservation Institute, Senior Project Specialist, Los Angeles, CA

**Elyse Canosa**, University of Arizona, Graduate Student, Tucson, AZ

**Melissa H. Carr**, Masterwork Conservation, Arlington, MA

**John W. Castle**, Winterthur Museum, Garden & Library, Director of Facility Services, Winterthur, DE

**Brian Castriota**, University of Glasgow, Marie Skłodowska-Curie ITN Research Fellow & Ph.D. Candidate, Glasgow, UK

**Nicole Charley**, Centre De Conservation Du Québec, Textile Conservator, Québec, Canada

**Avigail Charnov**, EverGreene Architectural Arts, Manager of Conservation Services, New York, NY

**Forget Chaterera**, National University of Science and Technology, Lecturer, Bulawayo, Matabeleland, Zimbabwe

**Sophie Chessum**, National Trust, Curator/Consultancy Manager, Wisley, Surrey, UK

**John D. Childs**, Childs Conservation Consulting, LCC, Principal

**Davidson Chiwara**, Midlands State University, Lecturer, Gweru, Midlands, Zimbabwe

**Jessica Chloros**, Isabella Stewart Gardner Museum, Associate Objects Conservator, Boston, MA

**Nicole Christie**, Peterborough Museum & Archives, Conservator, Peterborough, ON, Canada

**Polly Christie**, Glasgow School of Art, Recovery Project Lead, Archives & Collections, Glasgow, Scotland, UK

**Luci Ciperá**, Canadian Museum of Nature, Conservator, Gatineau, Québec, Canada

**Eddy Colloton**, Moving Image Archiving and Preservation, MA Student, NYU, New York

**Meg Craft**, The Walters Art Museum, Head of Objects Conservation, Baltimore, MD

**Carla Maria Teixeira Coelho**, Casa de Oswaldo Cruz / Fundação Oswaldo Cruz, Architect / Researcher, Rio de Janeiro, Brazil

**Cindy Colford**, Peterborough Museum & Archives, Conservator, Peterborough, ON, Canada

**Marie-Claude Corbeil**, Canadian Conservation Institute, Manager, Conservation Science Division, Gloucester, ON, Canada

**Oliver Cossairt**, Northwestern University, Professor, Evanston, IL

**Brittany Nicole Cox**, Memoria Technica, Horological Conservator, Seattle, WA

**Helen Coxon**, Royal Ontario Museum, Senior Conservator, Preventive Conservation, Toronto, ON, Canada

**Allison Cuneo**, Project Manager, ASOR

**Debra Cuoco**, Weissman Preservation Center, Harvard University, Paper Conservator, Cambridge, MA

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

**Renée Dancause**, Canadian Conservation Institute, Conservator, Textiles, Ottawa, ON, Canada

**Pete Dandridge**, Metropolitan Museum of Art, Conservator and Administrator, New York, NY

**Dr. Brian Daniels**, Penn Cultural Heritage Center, University of Pennsylvania Museum, Director of Research and Programs, Washington, DC

**Ellen Davis**, The Museum of Modern Art, Conservation Fellow, New York, NY

**MJ Davis**, WASHI, Paper Conservator and Preventive Conservation Specialist, West Burke, VT

**Edouard de Saint-Ours**, Centre de Recherche sur la Conservation / CNRS, Student, Paris, France

**Catherine Defeyt**, Getty Conservation Institute, Graduate Intern, Los Angeles, CA

**Kristin deGhetaldi**, University of Delaware, PhD Program in Preservation Studies, Newark, DE

**Sandra Deike**, Art Gallery of Ontario, Manager, Health & Safety, Toronto, ON, Canada

**John K. Delaney**, The National Gallery of Art, Senior Imaging Scientist, Landover, MD

**Jean Dendy**, Centre de conservation du Québec, Conservator of Ethnographic Materials, Québec, Canada

**Lucile Dessennes**, Bibliothèque nationale de France, Paper conservator, Paris, France

**Vincent Detalle**, Ministère de la culture et de la

communication, laboratoire de recherche des monuments historiques, Research Engineer, champs sur marne, Seine-et-Marne, France

**Viviana Dominguez**, Art Conservators Lab Miami Florida, Chief Conservator, Miami, FL

**Alison Douglas**, McMichael Canadian Art Collection, Conservator, Kleinburg, ON, Canada

**Michael Doure**, Queen's University, Research Technologist, Kingston, ON, Canada

**Daniel Doyle**, Parks Canada, Conservator, Ottawa, ON, Canada

**Israël Dubé-Marquis**, Canadian Centre for Architecture, Head of Building Services, Montreal, Quebec

**Elizabeth La Duc**, Straus Center for Conservation, Harvard Art Museums, Objects Conservation Fellow, Cambridge, MA

**Michael Duffy**, The Museum of Modern Art, Conservator

**Dominique Duguay**, Canadian Conservation Institute, Conservation Scientist, Ottawa, Canada

**Susan Duhl**, CIPP-Conservator/Collections Consultant/AIC CERT Working Group/AIC Emergency Committee, Conservator/Collections Consultant, Bala Cynwyd, PA

**Teresa Duncan**, Georgetown University, Ph.D. Candidate, Department of Chemistry, Washington, District of Columbia

**Constance Duval**, Photography conservator, Paris, France

**Rebecca Elder**, Cultural Heritage Preservation, Principal, Austin, TX

**Alexandra Ellem**, University of Melbourne, Conservator of Paintings & Lecturer, Northcote, VIC, Australia

**Lisa Ellis**, Art Gallery of Ontario, Conservator of Sculpture and Decorative Arts, Toronto, ON, Canada

**Deena Engel**, New York University, Clinical Professor, New York, NY

**Bradford Epley**, The Menil Collection, Chief Conservator, Houston, Texas

**Dragan Espenschied**, Rhizome, Digital Conservator

**Suzanna Etyemez**, The Getty Conservation Institute, Intern, Los Angeles, CA

**Sunae Park Evans**, National Museum of American History, SI, Sr. Costume Conservator, Alexandria, VA

**William L. Fash, Jr.**, Harvard University, Charles P. Bowditch Professor of Central American and Mexican Archaeology and Ethnology, Cambridge, MA

**Andrew Fearon**, Materials Conservation, Chief Architectural Conservator, Philadelphia, PA

**Ruben Dario Romani Ferreyra**, Musas Cuianas, Heritage School, Museologist, Luján de Cuyo, Argentina

**George Field**, Royal British Columbia Museum, Objects Conservator, Victoria, British Columbia, Canada

**Rebecca Fifield**, Rebecca Fifield Preservation Services, Preservation Consultant, Fishkill, NY

**Ben Fino-Radin**, Museum of Modern Art, Associate Media Conservator, New York City, NY

**Mary-Lou Florian**, The Royal British Columbia Museum, Conservation Scientist, Honorary Member of AIC, Victoria, BC, Canada

**Lori Foley**, FEMA | Smithsonian Institution, Administrator, Heritage Emergency National Task Force, Lincoln, MA

**Jessica Ford**, Brooklyn Museum, Mellon Fellow, Brooklyn, NY

# Directory of Speakers

**Élisabeth Forest**, Centre de conservation du Québec, Paintings Conservator, Quebec City, Quebec, Canada

**Flaminia Fortunato**, Berne University of the Arts, MA Student at Berne University of the Arts, Berne, Switzerland

**Sarah Foskett**, The University of Glasgow, University Teacher, Glasgow City, UK

**Fenella France**, Library of Congress, Chief, Preservation Research and Testing Division, Washington, DC

**Ann Frellsen**, Emory University Libraries, Collections Conservator, Atlanta, GA

**Karen French**, The Walters Art Museum, Senior Conservator of Paintings, Baltimore, MD

**Jean-Marc Frigerio**, Institut des Nanosciences de Paris / UPMC, Professor, Paris, France

**Claire Fry**, English Heritage, Senior Collections Conservator, UK

**Alexander Gabov**, Conservation of Sculptures, Monuments and Objects, Conservator/owner, ON, Canada

**Laurence Gagné**, Conservation of Sculptures, Monuments and Objects, Conservator, Kingston, ON, Canada

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**Barbara Lawson**, Redpath Museum, Curator of World Cultures

**Louise Lawson**, Tate, Conservation Manager (Sculpture and Time Based Media), London, UK

**Tom Learner**, Getty Conservation Institute, Head of Science, Los Angeles, CA

**Carolyn Leckie**, Canadian Museum of Nature, Conservator, Gatineau, QC, Canada

**Vicki Lee**, Maryland State Archives, Director of Conservation, Chesapeake Beach, MD

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**Barbara Lemmen**, Conservation Center for Art & Historic Artifacts, Senior Photograph Conservator, Swarthmore, PA

**Mylène Leroux**, Paris 1 Panthéon-Sorbonne, Master 2 Student, Paris, France

**Rustin Levenson**, ArtCare Miami and New York, President and Founder, Miami, FL

**Mimi Leveque**, Peabody Essex museum, Conservator, Salem, MA

**Anna Lindamood**, Savannah College of Art and Design, M.A. Candidate, Historic Preservation, Savannah, GA

**Jeremy Linden**, Image Permanence Institute, Senior Preservation Environment Specialist, Rochester, NY

**David Lindow**, David Lindow Clockmaker, Clockmaker, Lake Ariel, PA

**Emma Lowe**, University of Lincoln, Conservator, Student, Lincoln, UK

**Rafael Lozano-Hemmer**, Artist, Rafael Lozano-Hemmer Studio, Montreal, QC, Canada

**Chloé Lucas**, Institut National du Patrimoine, Student, Aubervilliers, Seine-Saint-Denis, France

**William Lull**, Garrison/Lull Inc., President, Princeton Jct, NJ

**Adrienne Lundgren**, Library of Congress, Senior Photograph Conservator, Baltimore, MD

**Adeline Lutts**, Museum of Fine Arts, Boston, Conservation Engineer, Boston, MA



# Directory of Speakers

**Maria Lyratzi**, Pedagogical Institute, Conservator, Athens, Greece

**Fiona Macalister**, Independent Conservator & ICOMOS-ICORP, Preventive Conservator & Consultant, Bristol, Avon, UK

**Anne MacKay**, McCord Museum, Head, Conservation, Montreal, Quebec, Canada

**Sarah MacKinnon**, Glasgow School of Art, Project Manager: Mackintosh Restoration, Glasgow, UK

**Cesar Maguñiña**, Instituto Americano de Investigacion y Conservacion, Presidente, Chiclayo, Chiclayo, Peru

**Anne Maheux**, Library and Archives Canada, Division Director of Museum Services, Cody, WY

**Caitlin Mahony**, National Museum of the American Indian, Mellon Fellow, Yardley, PA

**Crystal Maitland**, Canadian Conservation Institute, Paper Conservator, Ottawa, ON, Canada

**Carole Maitre**, Berne University of the Arts, MA Student, Berne, Switzerland

**John A. Malko**, Emory University, Associate Professor of Radiology and Adjunct Associate Professor of Physics, Atlanta, GA

**Kara Van Malssen**, AVPreserve, Senior Consultant, Brooklyn, NY

**Corey Manchenton**, CANY, Field Inspector, New York, NY

**Dawn Mankowski**, Special Collections Conservator, Barbara Goldsmith Preservation & Conservation Department, New York University Library, NYC, NY

**Benjamin Markus**, Getty Conservation Institute, Project Specialist, Los Angeles, CA

**Valerie Marlowe**, University of Delaware, Doctoral Candidate, Newark, DE

**Robert Alden Marshall**, R. Alden Marshall & Associates LLC, Director, Senior Conservator, New Cumberland, PA

**Dominique Martos-Levif**, Laboratoire de Recherche des Monuments Historique, Engineer, conservator scientist, Champs sur Marne, France

**Janet Mason**, Canadian Conservation Institute, Conservator (retired), Ottawa, ON, Canada

**Angela Matchica**, EwingCole, Principal, Director of Lighting Design, Philadelphia, PA

**Deborah D. Mayer**, Weissman Preservation Center, Harvard Library, Helen H. Glaser Senior Conservator, Cambridge, MA

**Joy Mazurek**, The Getty Conservation Institute, Assistant Scientist

**Kristen McCormick**, Walt Disney Animation Research Library, Art Exhibitions and Conservation Manager, Burbank, CA

**Maryanne McCubbin**, Museum Victoria, Head, Strategic Collection Management, Melbourne, Victoria, Australia

**John McElhone**, National Gallery of Canada, Chief Conservator, Ottawa, ON, Canada

**Chris McGlinchey**, The Museum of Modern Art, Sally and Michael Gordon Conservation Scientist, New York, NY

**Melissa McGrew**, Building Conservation Associates, Inc., Architectural Conservator, Newton Centre, MA

**Patricia McGuiggan**, Department of Materials Science and Engineering, Johns Hopkins University, Associate Research Professor, Baltimore, MD

**Kelly McHugh**, National Museum of the American Indian, Objects Conservator, Washington, DC

**Joanna P. McMann**, Prince of Wales Northern Heritage Centre, Assistant Conservator, Yellowknife, Northwest Territories, Canada

**Christine McNair**, Canadian Conservation Institute, Conservator - Books / Textiles, Archaeology, Objects and Paper, Ottawa, ON, Canada

**Carrie McNeal**, The Strong, Director of Conservation, Rochester, NY

**Vanessa (Evangelia) Melissourgaki**, Fondazione Benetton Studi Ricerche, Assistant Curator-Museologist, Athens, Greece

**Maureen Merrigan**, National September 11 Memorial and Museum, Assistant Conservator, New York, NY

**Paul Messier**, Yale University, Head of Lens Media Lab, IPCH, Brighton, MA

**Stefan Michalski**, Canadian Conservation Institute, Senior Conservation Scientist, Ottawa, ON, Canada

**Marija Milchin**, Institute of Conservation, University of Applied Arts Vienna, university assistant, Vienna, Austria

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

**Elizabeth Moffatt**, Canadian Conservation Institute, Conservation Scientist (retired), Ottawa, ON, Canada

**Dana Moffett**, National Museum of African Art, Smithsonian Institution, Senior Conservator, Washington, DC

**Graciela Silvia Molina**, Ministry of Culture of Nation Argentina/Instituto Nacional de Estudios de Teatro, Conservator/Restorer, Ciudad Autonoma de Buenos Aires, Buenos Aires, Argentina

**Meaghan K. Monaghan**, The Walters Art Museum, Andrew W. Mellon Fellow of Paintings Conservation, Baltimore, MD

**Caitlin Moore**, Cornell University, Conservation Technician, Ithaca, NY

**Charles J. Moore**, Preservation Society of Newport County, Conservator, Portsmouth, RI

**Carolyn Morgan**, Bruce Peel Special Collections & Archives, Conservator, Edmonton, AB, Canada

**Miriam Murphy**, Private Practice, Conservator, St. Louis, MO

**Christine Murray**, National Trust, Preventive Conservation Adviser - Skills & Projects, UK

**Claire Neily**, Alberta Museums Association, Flood Response Technician, Edmonton, Canada

**Madeleine Neiman**, University of Pennsylvania Museum of Archaeology and Anthropology, Project Conservator, Philadelphia, PA

**Andrew Nelson**, Sustainable Archaeology at the University of Western Ontario, London, ON, Canada

**Richard Newman**, Museum of Fine Arts, Boston, Head of Scientific Research, Boston, MA

**Scott Newman**, Cooper Robertson, Architect, New York, NY

**Gail Niinimaa**, Niinimaa Enterprises, Textile Conservator, Calgary, AB, Canada

**Lisa Nilsen**, Swedish National Heritage Board, Advisor, Visby, Sweden

**Lilietta Nyasha Njovana**, Student, Midlands State University, Harare, Zimbabwe

**Debra Hess Norris**, Winterthur/University of Delaware Program in Art Conservation, Chair of the Art Conservation Department and Professor of Photograph Conservation, Newark, DE

**Elizabeth Nunan**, Alliance for Response New York City, Co-chair, Astoria, NY

**Fergus O'Connor**, Tate, Senior Conservation Technician (Time-based Media), London, UK

**Marta O'Neill**, NARA-NPRC - Preservation Program, Preservation Officer, Saint Louis, MO

**Nancy Odegaard**, Arizona State Museum - University of Arizona, Conservator - Professor, Tucson, AZ

**Peter Oleksik**, Museum of Modern Art, Assistant Media Conservator, New York, NY

**Amanda Oliver**, Assistant Archivist, Western University Archives, Edmonton, AB, Canada

**Kaslyne O'Connor**, Art Institute of Chicago, Kress Fellow, Chicago, IL

**Julie Page**, Western States & Territories Preservation Assistance Service, WESTPAS Co-Coordinator, La Jolla, CA

**Isabelle Pallot-Frossard**, C2rmf (centre de recherche et de restauration des musées de France), Director, Paris, France

**Satish C. Pandey**, National Museum Institute, Assistant Professor of Art Conservation, New Delhi, Delhi, India

**Eloise Paquette**, Centre De Conservation Du Quebec, Paintings Conservator, Quebec, QC, Canada

**Dr. Paul Pastorello**, Conservation Professional, Restauratori Senza Frontiere Italia, Rome, Italy

**Alice Boccia Paterakis**, Kaman-Kalehöyük, Yas-sihöyük, and Büklükale Excavations, Japanese Institute of Anatolian Archaeology, Director of Conservation, Kaman, Kirsehir, Turkey

**Stella Pateli**, Archaeologist/Conservator/Museologist, Athens, Greece

**Dan Paterson**, Library of Congress, Senior Conservator, Book Conservation Section

**David Pegg**, National Gallery, Organic Analyst, London, UK

**Susan Penacho**, Project Manager of Geospatial Imaging

**Kenneth Percy**, Carleton Immersive Media Studio, Carleton University, PhD Student, Ottawa, ON, Canada

**Alan Phenix**, The Getty Conservation Institute, Scientist, Los Angeles, CA

**Joanna Phillips**, Guggenheim, Conservator of Time-Based Media, New York, NY

**Roberta Piantavigna**, The Museum of Modern Art, Andrew W. Mellon Fellow in Conservation of Photographs, New York, NY

**Erik Piil**, The Kramlich Collection / New Art Trust, Associate Conservator, Brooklyn, NY

**Steve Pine**, Museum of Fine Arts, Houston, Senior Conservator of Decorative Arts, Houston, TX

**Marcos José de Araujo Pinheiro**, Oswaldo Cruz Foundation/ Casa de Oswaldo Cruz, Vice-director of Information and Cultural Heritage, Rio de Janeiro, RJ, Brazil

**Kassiani Plati**, Peloponnesian Folklore Foundation, V. Papantoniou, Historian-Museologist, Argos, Greece

**Rebecca Ploeger**, Buffalo State Program in Art Conservation, Assistant Professor, Conservation Science, Buffalo, NY

**Gianfranco Pocobene**, Isabella Stewart Gardner Museum, John L. and Susan K. Chief Conservator, Boston, MA

**Marilen Pool**, Arizona State Museum, Project Conservator, Tucson, AZ

**Stephanie Porto**, Niagara Art Conservation, Owner and Paper Conservator, Niagara Falls, ON, Canada

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**Deborah Potter**, Tate, Head of Conservation, London, UK

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**Olivia Primanis**, Harry Ransom Center, The University of Texas at Austin

**Jennifer Pye**, Monhegan Museum of Art and History, Chief Curator

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**Dr. Anne-Imelda Radice**, American Folk Art Museum, Director, New York, NY

**Megan Randall**, Museum of Modern Art, Conservation Fellow, New York, NY

**Vikram S. Rathore**, Deputy Manager, Conservation Center, Mehrangarh Museum, India

**David Ratzan**, Institute for the Study of the Ancient World (ISAW), New York University, Head Librarian, New York, NY

**Nancie Ravenel**, Shelburne Museum, Objects Conservator, Shelburne, VT

**Georgina Rayner**, Harvard Art Museums, Andrew W. Mellon Postdoctoral Fellow in Conservation Science, Cambridge, MA

**Kari Rayner**, The Hamilton Kerr Institute, Cambridge University, Paintings Conservator, Cambridge, Cambridgeshire, UK

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**Chandra Reedy**, University of Delaware, Professor, Newark, DE

**Martin Reinhardt**, The Strong, Arcade Game Conservation Technician

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**Emily Ricketts**, Conservation of Sculptures, Monuments and Objects, Conservator, Kingston, ON, Canada

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**Hayley Robb**, National Music Centre, Objects Conservator, Calgary, AB, Canada

# Directory of Speakers

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**Sharon Robinson**, Museum of London, Collection Care Manager, London, UK

**Hannelore Roemich**, Institute of Fine Arts' Conservation Center, New York University, Chairman and Professor of Conservation Science, New York, NY

**Teri Rofkar**, Tlingit Weaver, Sitka, AK

**Corina Rogge**, Museum of Fine Arts, Houston, Andrew W. Mellon Research Scientist, Houston, TX

**Rubén Darío Romani**, Mendoza, Argentina

**Veronica Romero-Gianoli**, ArtCare NYC and Miami, A Rustin Levenson Company, Senior Conservator, Miami, FL

**Bijan Rouhani**, ASOR, Project Specialist in Risk Management and Built Heritage

**Rebecca Anne Rushfield**, Consultant in Private Practice, Flushing, NY

**Behrooz Salimnejad**, Philadelphia Museum of Art, The Elaine S. Harrington Senior Conservator of Furniture and Woodwork, Yardley, PA

**Amanda Salmon**, Canadian Conservation Institute, Assistant Conservator, Furniture and Heritage Interiors, Ottawa, ON, Canada

**Andrea Sass-Kortsak**, University of Toronto, Associate Dean, Academic Affairs, Dalla Lana School of Public Health, Toronto, ON, Canada

**Jeremy Saucier**, The Strong, Assistant Director, International Center for the History of Electronic Games

**Sarah Scaturro**, The Costume Institute, Metropolitan Museum of Art, Head Conservator, New York, NY

**Michael Schilling**, The Getty Conservation Institute, Sr. Scientist, Los Angeles, CA

**Bettina Schmidt-Czaia**, Historical Archive of the City of Cologne, Head of the Archive, Cologne, North Rhine-Westphalia, Germany

**Kathrin Schmidt**, Institute of Conservation; University of Applied Arts Vienna, University Assistant, Vienna, Austria

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**Sara Serban**, Musée McCord, Objects Conservator, Montreal, QC, Canada

**Anna Serotta**, Brooklyn Museum, Project Objects Conservator, Brooklyn, NY

**Jennifer McGlinchey Sexton**, Paul Messier LLC, Conservator, Brighton, MA

**Mohamed M. Sherif**, Ministry of Antiquities, Heritage Conservation Expert, Egypt

**Aaron N. Shugar**, Buffalo State Program in Art Conservation, Andrew W. Mellon Associate Professor of Conservation Science, Buffalo, NY

**Constance S. Silver**, Conservation of Cultural Property and Historic Preservation, Conservator, Brattleboro, VT

**Christine Leback Sitwell**, National Trust, Paintings Conservation Adviser, Swindon, Wiltshire, UK

**Lucy-Anne Skinner**, NY-IFA archaeo-logical project, Abydos, Principle Investigator

- Conservation of Bio-archaeology, Mayfield, East Sussex, UK

**Dave Smith**, Arizona State Museum, Adjunct Conservation Scientist, Tucson, AZ

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**Joanna Sobczyk**, The National Museum in Krakow/Laboratory of Analysis and Non-Destructive Investigation of Heritage Objects, Conservation Scientist, Krakow, Malopolskie, Poland

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**Nancy Stanfill**, National Archives and Records Administration, Preservation Program at St. Louis, Preservation Technician, St. Louis, MO

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**Sarah Stauderman**, Hirshhorn Museum and Sculpture Garden, Director of Collections, Washington, DC

**Renee Stein**, Michael C. Carlos Museum, Chief Conservator, Atlanta, GA

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**Sanneke Stigter**, University of Amsterdam, Lecturer and Researcher, Amsterdam, Noord Holland, Netherlands

**Elizabeth Stone**, University of Iowa Libraries, Project Conservator, Iowa City, IA

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**Alexandra Suda**, Art Gallery of Ontario, Curator of Sculpture and Decorative Arts and Chair, Print & Drawing Council

**Michelle Sullivan**, J. Paul Getty Museum, Graduate Fellow, Department of Paper Conservation, Los Angeles, CA

**Rebecca Summerour**, National Museum of African Art, Smithsonian Institution, Smithsonian Scholarly Studies Fellow, Washington, DC

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**Kenneth S. Suslick**, University of Illinois at Urbana-Champaign, Schmidt Research Professor of Chemistry, Urbana, IL

**Marie Svoboda**, Antiquities Conservation, J. Paul Getty Museum, Associate Conservator, Pacific Palisades, CA

**Joseph R. Swider**, McCrone Associates, Inc., Senior Research Scientist, Westmont, IL

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**Thomas J. Tague Jr.**, Bruker Corporation, Applications Manager, Billerica, MA

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**Lauren Telepak**, Harvard Library, Collections Conservator, Cambridge, MA

**Helen M. Thomas-Haney**, Jablonski Building Conservation, Inc., Principal, New York, NY

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**Jonathan Thornton**, Buffalo State Program in Art Conservation, Professor, Objects Conservation, Buffalo, NY

**Carolyn Tomkiewicz**, Private Practice, Paintings Conservator, Brooklyn, NY

**Bill Tompkins**, Smithsonian Institution, Director, National Collections Program, Washington, DC

**Francisco H. Trujillo**, The Morgan Library and Museum, Associate Book Conservator, New York, NY

**Manfred Trummer**, Austrian Museum of Applied Arts / Contemporary Arts, Head of Conservation Department, Vienna, Austria

**Giorgio Trumpy**, National Gallery of Art, Post-doctoral Fellow in Imaging Science, Washington, DC

**Emily Turgeon-Brunet**, Archives Society of Alberta, Lead Conservator, Edmonton, AB, Canada

**Benjamin Turkus**, Bay Area Video Coalition, Preservation Project Manager, San Francisco, CA

**Amy Elizabeth Uebel**, Warren Lasch Conservation Center with the Clemson University Restoration Institute, Architectural Conservator, North Charleston, SC

**Diana Ugalde**, Museo Regional de Antropología Palacio Cantón, Conservator, Mérida, YUC, Mexico

**Shelly Uhlir**, National Museum of the American Indian, Exhibits Specialist, Mountmaker, Washington, DC

**Vale Vafaei**, University of Bologna Science for the Conservation-Restoration of Cultural Heritage Program, MSc. Student, Ravenna, Italy

**Bernard Vallée**, Centre de conservation du Québec, Wood and Furniture Conservator, Quebec City, QC, Canada

**Saskia Vanpeene**, Centre de Recherche sur la Conservation / CNRS, Conservation scientist, Paris, France

**Jessica Vevers**, Concordia University, Doctoral Student - Art History, Montreal, QC, Canada

**Tadeo Velandia**, Antiguo Colegio de San Ildefonso / Perpetua restauración, Conservator, México DF, Distrito Federal, Mexico

**Marion Verborg**, Historical Archive of the City of Cologne, Paper Conservator, Cologne, North Rhine-Westphalia, Germany

**Christophe Vischi**, National Gallery of Canada, Photograph Conservator, Ottawa, ON, Canada

**Janet L. Wagner**, Canadian Conservation Institute, Conservator, Textiles, Ottawa, ON, Canada

**Clara von Waldthausen**, University of Amsterdam, Lecturer & Coordinator MA in Photograph Conservation, Amsterdam, North Holland, Netherlands

**Dawn MP Wallace**, National Museum of American History, Objects Conservator, Alexandria, VA

**Robert Waller**, Protect Heritage Corp., President, Ottawa, ON, Canada

**Jessica Walthew**, Metropolitan Museum of Art, Fellow, Arts of Africa, Oceania and the Americas (Conservation), New York, NY

**Marc Walton**, Northwestern University / Art Institute of Chicago Center for Scientific Studies in the Arts, Senior Scientist, Evanston, IL

**Sonam Wangchok**, Himalayan Cultural Heritage Foundation, Secretary, Leh Ladakh, India, Jammu and Kashmir, India

**John Ward**, Canadian Conservation Institute, Preservation Development Advisor, Ottawa, ON, Canada

**Sheila Waters**, Calligraphic Designer, in Private Practice, Fairfield, PA

**Oliver Watkiss**, ArtCare NYC and Miami, A Rustin Levenson Company, Senior Conservator, Miami, FL

**Marianne Webb**, Webb Conservation Services, Principal Conservator, Halfmoon Bay, BC, Canada

**Brittany Webster**, Conservation of Sculptures, Monuments and Objects (CSMO) and B.Webster Restoration d'oeuvres d'art & design, Conservator / Restauratrice, Montreal, QC, Canada

**Corine Wegener**, Smithsonian Institution, Cultural Heritage Preservation Officer, Alexandria, VA

**W. (Bill) Wei**, Rijksdienst voor het Cultureel Erfgoed, Senior Conservation Scientist, Amsterdam, Netherlands

**Joan Weir**, Art Gallery of Ontario, Conservator / Works on Paper, Toronto, ON, Canada

**Sam Whittaker**, The Getty Conservation Institute, Intern, Los Angeles, CA

**Dr. Joelle D. J. Wickens**, Conservator, Preventive Team Head and University of Delaware Affiliated Assistant Professor, Winterthur, DE

**Meghan Wilson**, Library of Congress, Preservation Specialist, Washington, DC

**Susan Wolfenbarger**, Project Director of the Geospatial Technologies Project, American Association for the Advancement of Science

**Eric Wolin**, Peabody Essex Museum, Head of Collection Management, Salem, MA

**Laurie Wong**, Getty Conservation Institute, Project Specialist, Los Angeles, CA

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

**Ying Xu**, Center for Historic Architecture & Design, University of Delaware, Research Assistant

**James T. Yardley**, Columbia Nano Initiative, Columbia University, Executive Director of the Columbia Nano Initiative, New York, NY

**Shuyi Yin**, University of Pennsylvania

**Daishi Yoshihara**, Ph.D., National Research Institute for Cultural Properties, Tokyo, Associate Fellow, Tokyo, Japan

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**Eman H. Zidan**, Egyptian Museum, Egypt, Object Conservator, Giza, Egypt

**Werner Zimmt**, Arizona State Museum, Museum Fellow, Tucson, AZ

**Lynda Zycherman**, Museum of Modern Art, Sculpture Conservator, New York, NY



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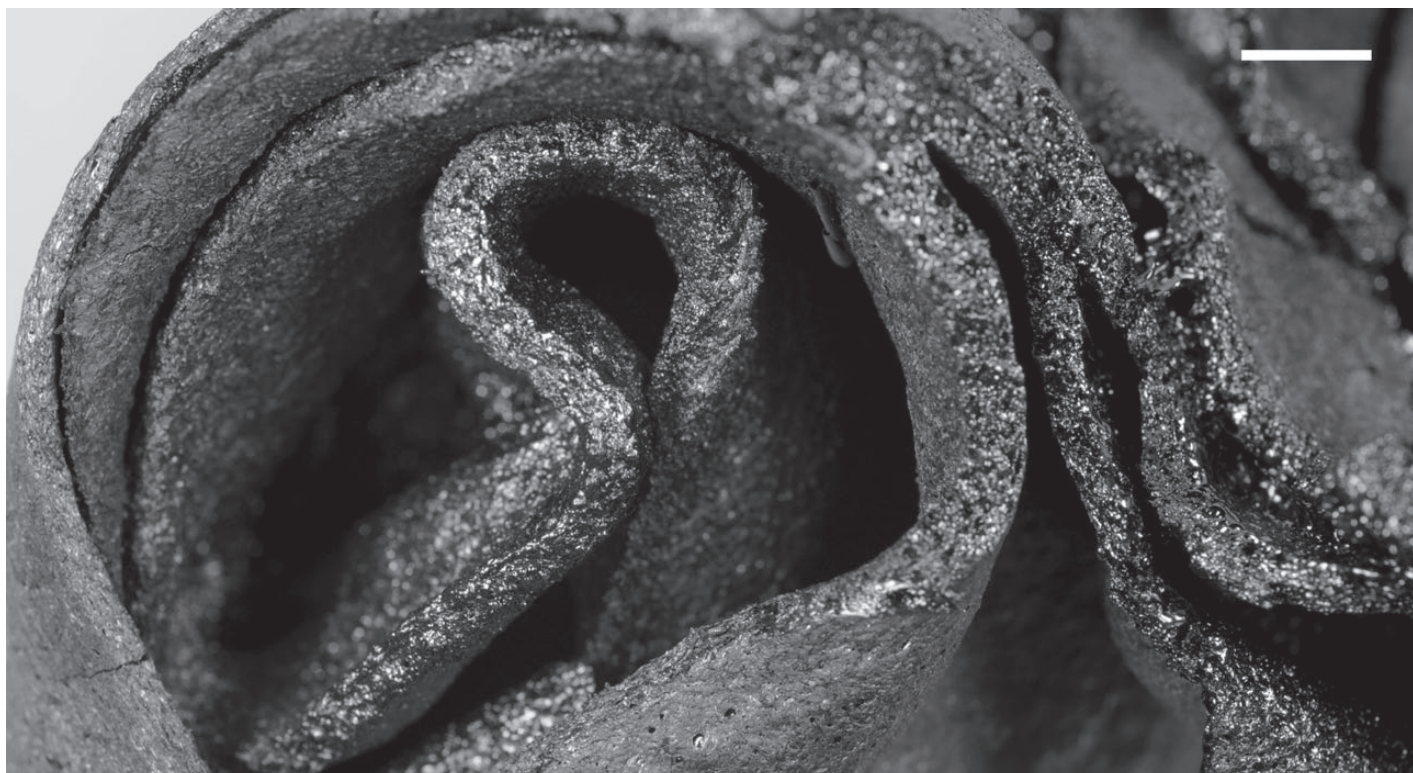
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Publication	Contents / Table des matières	Price/ Prix (CAD)	Number Available/ Nombre disponible
CAC-ACCR Journal, Vol. 40, 2015	- Early Twentieth-Century Artists' Paints in Toronto: Archival and Material Evidence, Kate Helwig et al. - Characterisation of Varnishes on 19th Century Canadian Furniture, Elizabeth Moffatt et al. - Slugs as Potential Pests of Paper, Viktoria Korytnianska	\$20	20
CAC-ACCR Journal, Vol. 39, 2014	- Archival Preservation and the Preservation of Archival Value, Ala Rekrut - The Treatment of Archaeological Papers Affected by Iron Corrosion Using Calcium Phytate, Amanda Gould - The Effect of Ozone and Hydrogen Peroxide Bleaching on the Copper Number of Paper, Jennifer Robertson	\$20	16
CAC-ACCR Journal, Vol. 38, 2013	- Documenting the Rate of Carving Loss in the Totem Poles of Nan Sdins using Image Analysis – 1982 to 2009, Clifford Cook et al. - Evaluation of Selected Adhesive Tapes and Heat-set Tissues – a Final Update, Jane L. Down et al. - La mise en valeur d'un groupe de pilotes de bois à l'aide d'un support en acier inoxydable, André Bergeron et al. - Iron Stain Removal from Archaeological Composite Artifacts made of Wood and Iron, Lyndsie Selwyn et al.	\$20	14
CAC-ACCR Journal, Vol. 37, 2012	- A comparison of Aqueous Versus Ethanol Modified Calcium Phytate Solutions for the Treatment of Iron Gall Ink Inscribed Paper, Season Tse et al. - Technical Note on Treatment Options for Iron Gall Ink on Paper with a Focus on Calcium Phytate, Sherry Guild et al. - The National Gallery of Canada and Nathan Stolow, Marion H. Barclay - Early Manufacture of Artists' Materials in Canada: A History of Canadian Art Laboratory, Barbara Klempan	\$20	12
CAC-ACCR Journal, Vol. 36, 2011	- Recording the Weathering of Outdoor Stone Monuments Using Reflectance Transformation Imaging (RTI): The Case of the Guild of All Arts (Scarborough, Ontario), Alexander Gabov and George Bevan - A Portrait Miniature Project at Library and Archives Canada, Maria Trojan-Bedynski et al. - Creating Steel Mounts for the Exhibition of Totem Poles, James Hay - Une intervention cinq étoiles: la restauration d'un cadran solaire de la fin du XVIIe siècle, André Bergeron et al.	\$20	13
CAC-ACCR Journal, Vol. 35, 2010	- Review of Samples from the 1994 CCI Workshop "Varnishes: Authenticity and Permanence" after 15 Years of Natural Ageing, Michael O'Malley - Dealing with Radiation Hazards: The Luminous Dial Project at the Canada Science and Technology Museum, Sue Warren - Le Triomphe de la Vierge de William Berczy: une renaissance!, Sophie Roberge et Élisabeth Forest - Marcelle Ferron for Conservators : The Artist, her Materials and Techniques from 1953 to 1960, and the Treatment of an Untitled Oil Painting on Canvas and Plywood, Marie-Catherine Cyr and Wendy Baker - The Chemical Composition and Conservation of Late 19th and Early 20th Century Sequins, Chris Paulocik and R. Scott Williams	\$20	2
CAC-ACCR Journal, Vol. 34, 2009	- Social Contexts for Conservation: Time, Distance, and Voice in Museums and Galleries, Miriam Clavir - Respect: Engendering Participatory Relationships in Conservation Education, Robyn Sloggett - A Passage in the Life of a Palampore: Conservation, Shirley Ellis - A technical and Scientific Study of Two A.Y. Jackson Paintboxes, Barbara Klempan et al. - George Harbour: The First Resident Museum Conservator in Canada, Marion H. Barclay	\$20	11
Workshop Preprints, Jasper, AB 2005	Fur Trade Legacy: The Preservation of Organic Materials	\$20	20

And for a little bit of humour...  
Et pour un peu d'humour...

	Recent Setbacks in Conservation, Vol. 3, No. 1, 1990	\$10	12
	Art and Archaeology Recent Setbacks, Vol 4, No. 1, 1993	\$10	31
	Recent Setbacks In Conservation, Special Scaffold Issue, Vol. 5, 1995	\$10	43
	Recent Setbacks in Conservation, Preventing Conservation, Technical Vol. 6	\$10	31



# SUNDAY, May 15

# Session Listings

	Room 210 AB/EF	Room 511 A/D	Room 513 A/C	Room 513 D/F
8:30am	<i>(General Session)</i> General Session Keynote Speaker: Dr. Anne-Imelda Radice			
9:00am				
9:30am	<i>(General Session)</i> Emergency Management since the Florence Flood – The Crooked Timber of Progress			
10:00am	<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>			
10:30am	<i>(General Session)</i> Visions of Disaster: bringing the blur into focus			
11:00am	<i>(General Session)</i> When disaster mitigation is a priority: Evidence from risk analysis of rare events			
11:30am	<i>(General Session)</i> Preserving Trauma: Treatment Challenges at the 9/11 Memorial Museum			
12:00pm	<i>(Room 510)</i> Luncheon: ECPN/EEC Networking	<i>(Room 511 C/F)</i> Luncheon: Strategic Management of Collection Storage to Serve an Institution & Society [Collection Care]		
12:30pm				
1:30pm				
2:00pm	<i>(Book and Paper)</i> The Rationale for Rebinding at the Pierpont Morgan Library in the Early Twentieth Century) A Case Study	<i>(Textiles)</i> Dissociation Risks: The Conservation of Two Aboriginal Figurines and Their Textiles	<i>(Emergency)</i> National strategy and regional reality: A systematic approach to disaster preparedness and recovery for cultural property	<i>(Electronic Media)</i> Conservation and Digital Preservation: (Where) Do the Two Roads Meet?
2:30pm	<i>(Book and Paper)</i> You wanted WHAT, WHEN? An Issue of Scale: Delivering high end treatments on a large collection of illuminated manuscripts	<i>(Textiles)</i> Exploring Origins and Power: The technical analysis of two Yoruba masquerade costumes	<i>(Emergency)</i> Implementing risk management strategies for the Manguinhos historic site: protecting built heritage and collections.	<i>(Electronic Media)</i> Videotape Deterioration Mechanisms and Conservation Remedies: A Primer
3:00pm	<i>(Book and Paper)</i> All Over the Map: Bringing Buffalo's Stars of Cartography to Light (One Lining at a Time)	<i>(Textiles)</i> Inherent Vice in the Woven Structure of Northwest Coast Spruce Root Hats	<i>(Emergency)</i> Risk management In the Regional Museum of Anthropology Palacio Cantón in Merida	<i>(Electronic Media)</i> How Sustainable is File-based Video Art? Exploring the Foundations for Best Practice Development
3:30pm	<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>			
4:00pm	<i>(Book and Paper)</i> Recent Conservation Treatments of Portrait Miniatures at Library and Archives Canada	<i>(Textiles)</i> The Creation of a Digitally Printed Reproduction Sleeve for an Eighteenth-Century Painted Silk Dress		<i>(Electronic Media)</i> Recovering the Eyebeam Collection Following Superstorm Sandy: Conservation lessons for all revealed by a multimedia disaster
4:30pm	<i>(Book and Paper)</i> Treatment of a Terrestrial Cary Globe	<i>(Textiles)</i> Digital Mapping in Textile Conservation – New Documentation Methods with MetigoMap 4.0		<i>(Electronic Media)</i> Re-Constructions: Preserving the Video Installations of Buky Schwartz
5:00pm	<i>(Book and Paper)</i> Careful Consideration: Learning to Conserve a Kashmiri Birch-bark Manuscript	<i>(Textiles)</i> The Dark Side of the Force: Magnets, Velcro and Unintended Consequences		<i>(Electronic Media)</i> Matters in Media Art III: Sustaining Digital Video Art
5:30pm-6:15pm	<i>(Book and Paper)</i> Wiki Session			

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

Room 514	Room 516 AB	Room 516 CD	Room 710 A	Room 710 B
<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>				
		(Room 516 E) Socratic Dialogue Luncheon: The Best Laid Disaster Plans of Mice and Men Often Go Awry - Now What?		
(Wooden Artifacts) Embers in the Ashes: Challenges Encountered During the Restoration of Fire-damaged Woodwork in a Historic House Museum	(Collection Care) Comprehensive collection risk assessment at the Museum Victoria	(Photographic Materials & Research and Technical Studies) Photography, Continuity and Change: Impact on the Conservation Field	(Paintings) The Aftermath of Hurricane Sandy – Rescue and Treatment	(Objects-Architecture) A Methodology for Documenting Preservation Issues Affecting Cultural Heritage in Syria and Iraq
(Wooden Artifacts) Choices and Triage: The impact of early decisions on future treatment options.	(Collection Care) Stuff happens, so what? Condition changes and loss of value in archival records	(Photographic Materials & Research and Technical Studies) Analysis of historical tintype plates: materials, methods, and manufacturers	(Paintings) Preparing for the worst: re-developing and tailoring a rapid response bag and procedure to the specific needs and limitations of the National Gallery.	(Objects-Architecture) The Outdoor Sculpture Project at the Getty Conservation Institute
(Wooden Artifacts) A Ghost of the Civil War: A Man, a Flag, and a Frame	(Collection Care) Preventive conservation in changing times	(Photographic Materials & Research and Technical Studies) Investigation and optimization of electrochemical treatment for daguerreotypes	(Paintings) A Disaster in the Making: Preserving Southeast Asian paintings at the Walters Art Museum	(Objects-Architecture) The Effect of an Unexpected Spring Thaw in Montreal: Natural Disaster as 'Fifth Business'
<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>				
(Wooden Artifacts) Aspects of the Manufacture of Chinese Kuan Cai Lacquer Screens	(Collection Care) Spoiler alert! Planning around the pitfalls of construction projects	(Photographic Materials & Research and Technical Studies) Characterizing RC Papers and Testing Adhesives Suitable for Their Hinging	(Paintings) The Painting Materials and Techniques of J.E.H. MacDonald: Oil Sketches from 1909-1922	(Objects-Architecture) The Rescue and Conservation of the Lost Shul Mural
(Wooden Artifacts) Colonial Spanish American lacquered objects at the Hispanic Society of America	(Collection Care) Art and noise: Is it a problem?	(Photographic Materials & Research and Technical Studies) Identification of Chromogenic Colour Photographic Prints Brand by Spectral and Statistical Analysis	(Paintings) The History, Technical Study, and Treatment of Francis Bacon's Painting 1946	(Objects-Architecture) Red Flames, Silver Linings
(Wooden Artifacts) Ghostly Evidence: Interventions in a 20th century Installation of Asian Lacquer Panels	(Collection Care) Conservation-exhibition design-HVAC: The design and implementation of a plan for the management of RH and temperature control for traveling exhibitions in an historic building.	(Photographic Materials & Research and Technical Studies) Surface roughness, appearance, and identification of AGFA-Gevaert photograph samples	(Paintings) The Mellow Pad in layers, colors, and time: investigating the materials and technique of Stuart Davis	(Objects-Architecture) Issues and challenges in conservation of living monastic heritage in the trans-Himalayan region of Ladakh, India

	Room 210 AB/EF	Room 511 A/D	Room 511 B/E	Room 513 A/C	Room 513 D/F
7:30am	<i>(Book and Paper)</i> BPG Business Meeting (7:15am start time)	<i>(Textiles)</i> TSG Business Meeting			
8:30am	<i>(Book and Paper)</i> A Technical Exploration of a 19th century Qajar Artists' Album	<i>(Textiles)</i> A Material Disaster: Preservation of the Muppets	<i>(Research &amp; Technical Studies)</i> Looking closer, seeing more: Recent developments in technical documentation of paintings	<i>(Emergency)</i> Lighting a Fire: Initiating an Emergency Management Program	<i>(Electronic Media)</i> EMG Business Meeting
9:00am	<i>(Book and Paper)</i> Watercolor Pencils: Composition and Conservation Concerns	<i>(Textiles)</i> A Biological Disaster to Costume	<i>(Research &amp; Technical Studies)</i> Combining RTI with Image Analysis for Quantitative Tarnish and Corrosion Studies	<i>(Emergency)</i> Disaster Plan in Greece	
9:30am	<i>(Book and Paper)</i> Paper Tapestry: Wallpaper Preservation	<i>(Textiles)</i> A Textile Conservator's Contribution to Disaster Preparedness at the MFA, Boston	<i>(Research &amp; Technical Studies)</i> Towards Quantitative Reflectance Transformation Imaging	<i>(Emergency)</i> Renovating the disaster preparedness plan of the renovated Rijksmuseum [...]	<i>(Electronic Media)</i> Putting the Time Base back in Time Based Media Conservation
10:00am	<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>				
10:30am	<i>(Book and Paper)</i> A low-oxygen capable storage and display case for the Proclamation of the Constitution Act [...]	<i>(Textiles)</i> Vial Things: Preserving the Unexpected in the Occult Jewelry of Simon Costin	<i>(Research &amp; Technical Studies)</i> Infrared Imaging of Art Objects: Is It as Easy as It Sounds?	<i>(Emergency)</i> The World Goes "Pop": Planning for Emergencies at TATE	<i>(Electronic Media)</i> Slow Dissolve: Re-presenting synchronised slide-based artworks in the 21st Century
11:00am	<i>(Book and Paper)</i> Push pins, staples, daylight, glazing and barrier free - are Conservation standards becoming too relaxed?	<i>(Textiles)</i> Assessing Collection Emergency Training and Response: The Risks of Adrenaline	<i>(Research &amp; Technical Studies)</i> Imaging of Analog Materials and Machine-Dependent Formats	<i>(Emergency)</i> Vermont Prepares!	<i>(Electronic Media)</i> When Functionality is Everything: A case study in recovering flood damaged electronic parts [...]
11:30am	<i>(Book and Paper)</i> The Coptic Binding Collection at the Morgan Library & Museum: History, Conservation & Access		<i>(Research &amp; Technical Studies)</i> Visible-Induced Luminescence Imaging [...] <i>(11:45am)</i> Using Portable XRF Analyzers for X-ray Radiography	<i>(Emergency)</i> IMALERT: Establishing the Iowa Museums, Archives, and Libraries Emergency Response Team	<i>(Electronic Media)</i> Pinball for Posterity: Adapting the preservation principles of libraries to preserve arcade and pinball collections [...]
12:00pm		<i>(Room 510)</i> Heritage Health Information	<i>(Room 511 C/F)</i> Luncheon: Practical Responses to Health & Safety Issues during an Emergency		
12:30pm					
1:30pm					
2:00pm	<i>(General Session: Confronting the Unexpected)</i> The Uses of Oral History in Documenting Disasters: [...] Florence Flood				
2:30pm	<i>(General Session: Confronting the Unexpected)</i> Race, Diversity and Politics in Conservation: Our 21st Century Crisis				
3:00pm	<i>(General Session: Confronting the Unexpected)</i> Preservation of the Detroit Institute of Arts (DIA) Collection: Protecting Art at Risk				
3:30pm	<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>				
4:00pm	<i>(General Session: Confronting the Unexpected)</i> Get SMART! Setting clear expectations for preservation				
4:30pm	<i>(General Session: Confronting the Unexpected)</i> Conserving Culture First: The 2013 Fire at the U'mista Cultural Centre				
5:00pm	<i>(General Session: Confronting the Unexpected)</i> The Challenges of Conservation of Artifacts from Major Disasters: [...]				



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

Room 515	Room 516 AB	Room 516 CD	Room 710 A	Room 710 B
				(Objects) OSG Business Meeting
(Architecture) Weather-Related Events and Historic House Museums; A Ten Year Review of Emergency Preparedness [...]	(Sustainability) Preserving cultural heritage through development of digital technologies [...]	(Photographic Materials) Facts and Fictions of Pink Prints	(Paintings) The Autopeiosis of Acrylic Paint and Monochrome Painting in Montreal	(Objects-Wooden Artifacts) The Treatment and Installation of a Monumental Cedar Sculpture by Ursula von Rydingsvard
(Architecture) Involvement of Microbes in Cultural Heritage Protection at Angkor Thom, Cambodia	(Sustainability) Climate change: A new threat to our Paper Material Heritage	(Photographic Materials) Understanding Temperature and Moisture Equilibration: A Path towards Sustainable [...]	(Paintings) Bocour paints and Barnett Newman paintings: context and correlations	(Objects-Wooden Artifacts) The study of boxwood prayer beads & miniature altars from the Thomson Collection [...]
(Architecture) Use of Façade & Art Documentation Surveys for Historic Cultural Architecture and Art for Future Possible [...]	(Sustainability) An Unexpected Challenge – Can Shared Risk Make Good Bedfellows?	(Photographic Materials) Photochromatic images of Edmond Becquerel: where do the colours come from? [...]	(Paintings) An Investigation into the Materials and Techniques in Francis Picabia's 'La Terre est Ronde,' 1951	(Objects-Wooden Artifacts) Decoys X-rayed: What Volume rad tomography and computed tomography contribute to technical study
<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>				
(Architecture) Emergency documentation and condition mapping of Decorated historic surfaces at the Caïd Residence [...]	(Sustainability) Sustainable Preservation on a Small Island: Interdisciplinary Approaches [...]		(Paintings) The life of modern painted walls: ethics, emergencies, and the future	(Objects-Wooden Artifacts) The Aftermath of Mends: Removing Historic Fabric Tape from Tlingit Basketry
(Architecture) Bracing Copan's subterranean tunnels against hurricanes and other risks	(Sustainability) Achieving Competing Goals: Implementing Energy Efficient Cold Storage	(Photographic Materials) Separation Anxieties: Approaches to Freeing Photographs That Are Stuck to Glazing or to Each Other	(Paintings) Reconciling the Past through the Conservation of the Fresco Mural Painting: "Haitian Massacre, 1937", [...]	(Objects-Wooden Artifacts) Encountering the Unexpected in Southeast Asian Lacquer: Treating the Doris Duke Collection at the Walters [...]
(Architecture) Protecting Stained Glass Windows From Vibrations Caused By Construction Operations	(Sustainability) Sustainable Energy Reductions without Relaxed Environmental Criteria for a Hypothetical Museum in Montreal	(Photographic Materials) When Inkjet Prints Get Wet: First Contact to Weeklong Submersions	(Paintings) The Resurrection of The Angel	(Objects-Wooden Artifacts) A New Understanding of the Aging Characteristics of Asian Lacquer
(Architecture) Business Meeting and Luncheon				
	(General Session: Hearing from a group - Two Panels on Collaborative Efforts Following Recent Disasters) Saving and Preserving Family and Local History from Natural Disasters: Addressing Challenges from the Recent Earthquakes in Japan	(General Session: Lead by Example - Models to Follow) Our Place in Line: Response Protocol for Conservators Following Major Disasters	(General Session: Emergency Preparedness) Through Hell or High Water: Disaster Recovery Three Years after Alberta's Floods	(General Session: Emergency Response) Nobody expects the Spanish Inquisition: Developing protocols for protecting Israeli museum collections from armed conflict
		(General Session: Lead by Example - Models to Follow) PRICE: Preparedness and Response in Collection Emergencies	(General Session: Emergency Preparedness) Clandon Park - rising from the ashes	(General Session: Emergency Response) The Emergency Response Team at the Centre de conservation du Québec
		(General Session: Lead by Example - Models to Follow) Damage and Destruction of Cultural Heritage in Poland [...]	(General Session: Get Ready, Get Set - Emergency Preparedness) Cologne Historical Archive Collapse: A critical history of emergency situation [...]	(General Session: Emergency Response) Living with Water: The Whitney Museum of American Art's Transformative Flood Mitigation Approach
<i>Break in the Exhibit Hall (Room 210 CD/GH)</i>				
	(General Session: Hearing from a group - Two Panels on Collaborative Efforts Following Recent Disasters) To Protect and Preserve: Collaborative Efforts to Build and Sustain Cultural Heritage Emergency Networks	(General Session: Lead by Example - Models to Follow) Alliance for Response New York City - Collaborations to Protect and Preserve Cultural Heritage (to 4:45pm)	(General Session: Emergency Preparedness) Beyond Response: Christchurch Art Gallery's Recovery from [...] Earthquakes	(General Session: Emergency Response) Collections Emergency Planning for London
			(General Session: Emergency Preparedness) The Royal Palace and Square of Patan, Nepal and the Earthquake 2015 [...]	(General Session: Emergency Response) Ready for Reaction: Harvard's Library Collections Emergency Team
		(General Session: Lead by Example - Models to Follow) Emergency Care for the Nation's Records (4:45-5:30pm)	(General Session: Emergency Preparedness) Cultural Heritage During Armed Conflict and Planning for the Future in Syria and Iraq [...]	(General Session: Emergency Response) Building a Foundation for Cultural Recovery, Resilience and Future Conservation Efforts in Haiti after the 2010 Earthquake

	Room 510	Room 511 A/D	Room 511 B/E	Room 513 A/C	Room 513 D/F
7:30am					
8:00am					
9:00am					
10:00am	<i>Book and Paper morning sessions are in Room 520</i>	<i>(Textiles)</i> Foxy Underpants; or, the use of chelators, enzymes, and surfactants to remove foxing stains from linen underpants	<i>(Research and Technical Studies)</i> Ensuring maximum impact for conservation science	<i>(Emergency)</i> Rock Art Before Natural Disasters	<i>(Electronic Media)</i> Emulation as a Conservation Strategy for Software-Based Art
10:30am		<i>(Textiles)</i> Gelling in Theory and Practice: An Examination of Agarose Gels in Textile Conservation	<i>(Research and Technical Studies)</i> Colorimetric Sensor Arrays for Monitoring Pollutant Exposure of Artwork	<i>(Emergency)</i> The Museum Flood Funding Program: the Alberta Museums Association's Response to the 2013 Alberta Floods	
11:00am		<i>(Textiles)</i> Tips and tricks to remove the mud from textile collections after a flood	<i>(Research and Technical Studies)</i> Investigation of Fogging Glass Display Cases at the Royal Ontario Museum	<i>(Emergency)</i> Lesson learnt in an emergency: sorting channels for efficient actions	<i>(Electronic Media)</i> Best Practices for Conservation of Media Art from an Artist's Perspective
11:30am		<i>(Textiles)</i> Emergencies, liquid stains, dirt, & textile cleaning techniques: a Textile Specialty Group Discussion	<i>(Research and Technical Studies)</i> RATS Business Meeting	<i>(Emergency)</i> Documenting Disasters: Post-Disaster Memory-Making and the Emergence of New Cultural Heritage	
12:00pm	<i>(Book and Paper)</i> Tips Session				
1:00pm	Luncheon				
2:00pm	<i>(Book and Paper)</i> Art on Paper Discussion Group 2016: "Paper is Part of the Picture: Connoisseurship and Conservation Practice"	<i>(Paintings)</i> Carlo Crivelli's 'St. George Slaying the Dragon' at the Isabella Stewart Gardner Museum: Technique and Restoration	<i>(Research and Technical Studies)</i> Out of the rain: Uncovering artistic process in Gustave Caillebotte's 'Paris Street; Rainy Day'	<i>(Emergency)</i> Scaling-up First Aid for Cultural Heritage during a Complex Emergency: lessons from Nepal	<i>(Electronic Media)</i> Susan Kare and Her Macintosh Icons: A Co-Acquisition.
2:30pm		<i>(Paintings)</i> Exploring Pieter de Hooch's Mid-Career Period: A Study of Growth in Creativity	<i>(Research and Technical Studies)</i> Characterizing the Age of Ancient Egyptian Manuscripts through micro-Raman Spectroscopy	<i>(Emergency)</i> Emergency Preservation during Armed Conflict: Protecting the Ma'arra Museum in Syria	<i>(Electronic Media)</i> Unauthorized Archives and Unreleased Software: Preserving a Cancelled Project
3:00pm		<i>(Paintings)</i> Experimental study on merits of Virtual Cleaning of paintings with aged varnish	<i>(Research and Technical Studies)</i> Reproducibility in Quantitative XRF Analysis of Copper Alloys: Problems and Ways Forward	<i>(Emergency)</i> The Iraqi Institute: conservation's role in disaster preparedness, recovery and long-term redevelopment	<i>(Electronic Media)</i> Electronic Media Discussion Panel
3:30pm		<i>(Paintings)</i> The identification of natural Indian Yellow and other historic late 19th century pigments from the Toulouse-Lautrec estate in France	<i>(Research and Technical Studies)</i> Binders and pigments used in traditional Aboriginal bark paintings	<i>(Emergency)</i> Emergency Committee Panel Discussion	
4:00pm					
5:00pm					

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

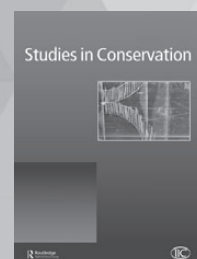
Room 514	Room 515	Room 516 AB	Room 516 CD	Room 520	Room 710 A	Room 710 B
					(Business Meeting) AIC Members, 7:30 - 9:45am	(Business Meeting) CAC Members, 8 - 9:45am
(Wooden Artifacts) The ABCs of a Monumental Frame: Analysis, Bronze Paint & Chelators	(Architecture) Flash, Flame, and Finishes: Investigating Fire Damaged Architectural Finishes	(Collection Care) Saving collections in an uncertain world: Context, collaboration and training	(Photographic Materials) Salvaging Memories: The Recovery of Fire-Damaged Photographs and Lessons Learned in Conservation and Kindness	(Book and Paper) A protocol to conserve glazed paper after a water damage	(Paintings) A study of painted animation cels, their materials and deterioration processes	(Objects) Reverse Engineering Ancient Greek Ceramics: An Interdisciplinary Collaboration
(Wooden Artifacts) Loss Compensation on Furniture: Traditional vs Modern Methods and Materials	(Architecture) And now what?: Technical and ethical decision-making process regarding a Parisian 17th c painted ceiling in the aftermath of a catastrophic fire	(Collection Care) Making it up as we go along: How we got it right by doing everything wrong	(Photographic Materials) Separation Anxiety: Kiss Your Acetate Goodbye!	(Book and Paper) Post-flood Development of Mass Treatments at the National Library of Florence: The Roots of Library Conservation	(Paintings) Using Web-Based Projects to Promote Conservation and Engage Diverse Audiences	(Objects) Looking at Guilloche Work in Conservation
(Wooden Artifacts) To Fly or Not to Fly, That is the Question: Conservation of a John Doggett Frame at Pilgrim Hall Museum	(Architecture) Surviving Multiple Disasters: Conserving New York's Telephone Building Murals	(Collection Care) Building an emergency response plan for archaeological sites	(Photographic Materials) Problems with Image: A Conservator's Role in the Attribution of Photographs	(Book and Paper) Targeted Cleaning of Works on Paper: Rigid Polysaccharide Gels and Conductivity-Adjusted Aqueous Solutions	(Paintings) Paintings Specialty Group Business Meeting	(Objects) The Conservation of an Italian Marble and Micromosaic Tabletop (Objects) 19th century mounted oyster shell by Froment-Meurice
(Wooden Artifacts) Branch surprises-anatomy, identification and conservation concerns	(Architecture) Post-Disaster Data Collection: Testing New Tools in Port-au-Prince, Haiti	(Collection Care) When emergency preparedness (or even an emergency) is foreign territory	(Photographic Materials) Photographic Materials Business Meeting	(Book and Paper) Soft matter; gel development for conservation treatment		(Objects) A study on copper corrosion stain removal from poly(vinyl chloride) (Objects) The Use of Gums and Resins in Archaeology
					(Paintings) Tips Session Luncheon	(Objects) Tips Session Luncheon
(Wooden Artifacts) In Situ Chelation of Waterborne Stains from Historic Unfinished Architectural Woodwork	(Architecture) Monitoring Cultural Heritage in Conflict Using Remotely Sensed Imagery: Syria	(Objects) Conservation of Joan Miró's bronze sculptures at the Museum of Modern Art	(Photographic Materials) Methods for cleaning brass mats from cased photographs	(Book and Paper) Archives Conservation Discussion Group 2016: "Innovative Approaches to Disaster Response: Real-Life Tips and Tricks"		
(Wooden Artifacts) Going Grey: Mitigating the Weathering of Wood in the Architecture of Louis Kahn	(Architecture Student Sessions) Introduction, 5 papers, Q&A	(Objects) Conservation and investigation of ancient bodies at Abydos - Challenging work in post-revolutionary Egypt	(Photographic Materials) Enhanced: Nineteenth Century Hand-coloured Photographic Portraits			
(Wooden Artifacts) Wooden Artifacts Group Business Meeting		(Objects) Using Heat and Cold in the Treatment of a Lakota Winter Count	(Photographic Materials) Research into An Alternative Method for Mounting Photographs onto Aluminium Supports			
	(Objects) Facing the past for action in the future: Cultural survival in Native America	(Photographic Materials) Restoration of an experimental film: research of an adhesive compatible with color film materials				
					(General Session) Closing Reception and AIC Awards Presentations, until 6:30pm (Closing Dinner) Vieux-Port Steakhouse	



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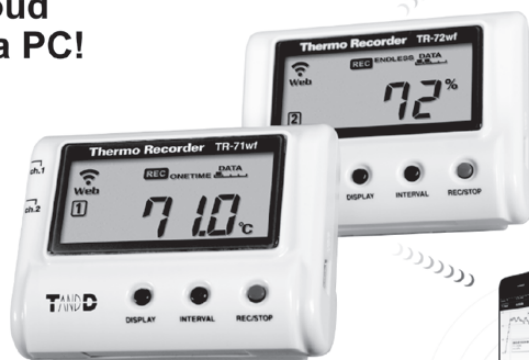


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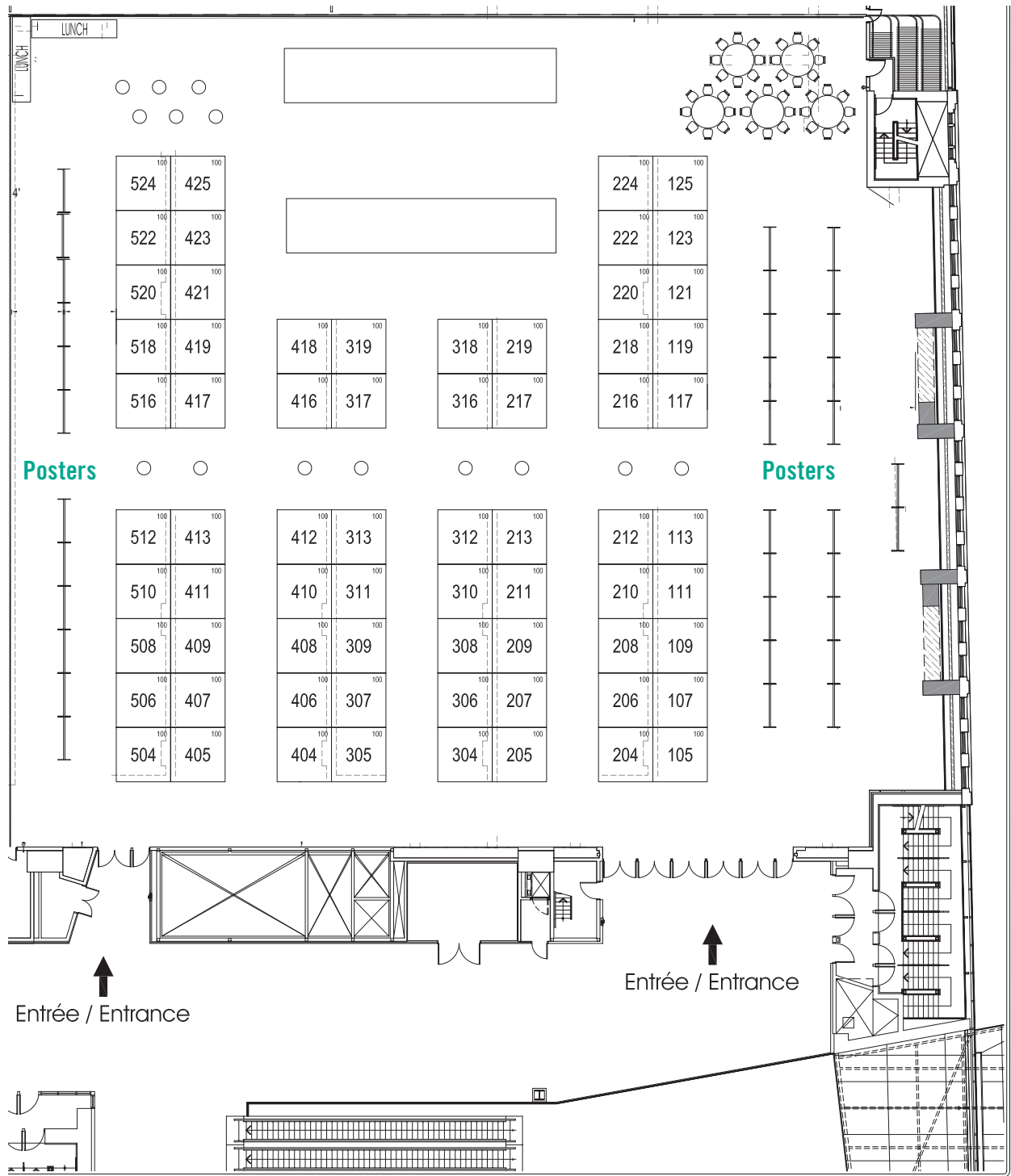
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**Goppion**  
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Booth N° **111**

# Exhibitor Map



AIC's Exhibit Hall will be open Sunday, May 15 & Monday, May 16, from 10:00am–5:30pm. The Exhibit Hall is located on the 2ND LEVEL in ROOM 210 CD/GH.

Enjoy refreshments during session breaks on Sunday and Monday, at 10:00am and 3:30pm, and lunch will be available for purchase both days from noon-2pm.

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

Poster Author Q&A is Monday, May 16, at 3:30-4pm.

Please be prepared to ask authors questions about their work! Poster abstracts are also listed in the abstract book.

Exhibitor	Booth
Agilent Technologies, Inc.	206
AIC Committee: Emergency	411
AIC Committees: Health and Safety & Sustainability	408/410
Allied Scientific Pro.	309
Applied Surface Technologies	307
Archetype Books	417
Art Preservation Services	123/125
Bostick & Sullivan	406
Bruker Corporation	516/518/520/522
Canadian Conservation Institute	423
Carestream NDT	222
ClickNetherfield	304
Crystalizations Systems, Inc.	218
Custom Manufacturing, Inc.	506
Dorfman Museum Figures, Inc.	219
Fibron Insulations, Inc.	217
Fleming College Cultural Heritage Conservation and Management Program	412
Gallery Systems	216
Gaylord Archival	407
G.C. Laser Systems	210
Getty Conservation Institute	319/418
Getty Publications	416/317
Goppion	111
Hiroimi Paper, Inc.	312
Hirox-USA, Inc.	313
Hollinger Metal Edge, Inc.	205
Huntington T. Block Insurance Agency, Inc.	512

Exhibitor	Booth
Image Permanence Institute	204
International Institute for Frame Study	121
The Japanese Paper Place	404
Kremer Pigments Inc	413
The Legacy Press	504
Masterpak	419
Museum Services Corporation	405
National Center for Preservation Technology and Training	208
Newco	211
Northeast Document Conservation Center	224
nSynergies, Inc.	119
Odorox	310
PACART	311
Pixelteq	212
RH Conservation Engineering	425
Routledge: Taylor & Francis Group	306
SIT Grupo Empresarial S.L.	524
SmallCorp	207/209
Sollum Technologies	220
T and D	318
Talas	113
Testo Inc	421
Tru Vue, Inc.	105/107
Universal Fiber Optic Lighting LLC	213
University Products	305
Upper Canada Stretchers	109
Zarbeco, LLC	117
Zone Display Cases	316

## Agilent Technologies, Inc.

### Booth #: 206

2850 Centerville Road  
Wilmington, DE 19808 USA  
Contact: Richard Beringer  
Ph: 302-636-8108  
Email: richard.beringer@agilent.com  
Website: <http://www.agilent.com/chem>

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## AIC Committees: Health and Safety, Sustainability

### Booth #: 408/410

Website: [www.conservation-us.org/healthandsafety](http://www.conservation-us.org/healthandsafety)

The Health & Safety Committee provides educational and technical information to the AIC membership to increase knowledge of safety hazards and general health issues related to the conservation profession. It offers information through lectures, workshops, displays, AIC's publications, AIC's website, and other electronic and print media. It also addresses

health and safety issues of concern to the AIC membership by maintaining current information through research, by collaboration with health and safety professionals and with other health and safety organizations, and, periodically, by statistically valid surveys, the results of which facilitate establishing priorities.

## AIC Committee: Emergency

### Booth #: 411

Contact: Co-Chairs, Kim Norman and Rosemary Fallon  
Emails: kim.norman@usg.edu; Fallonr@si.edu  
Website: <http://www.conservation-us.org/about-us/our-structure/committees>

The charge of the committee to promote awareness and increase knowledge of the AIC membership in the areas of emergency preparedness, response and recovery for cultural heritage by: contributing to the production of articles (published or web-based), brochures and handouts which provide pertinent educational and technical information; organizing and developing lectures and workshops that provide for a foundation of understanding and the skill sets/tools needed for this type of work; supporting the function and role of the National Heritage Responders; working with other AIC Committees and Specialty Groups to most completely and accurately disseminate information; partnering with other collection-based institutions or organizations to develop broad-reaching educational training tools.



# Exhibitor Profiles

## Allied Scientific Pro

### Booth #: 309

815 Boulevard Carriere, Gatineau, QC J8Y 6T4 Canada

Contact: Luc Pilloud

Ph: 819-743-7851

Email: lpilloud@alliedscientificpro.com

Website: www.lightingpassport.com & www.alliedscientificpro.com

Lighting Passport smart spectrometer enables you to test the quality of any type of light falling onto a piece of art. The instrument is a small and portable device compatible with iPhone or Android devices. It provides the temperature, humidity, CCT, CRI, indicates if there is UV light or IR light that can damage the piece of art. You get the full light analysis at the tip of your finger.

## Applied Surface Technologies

### Booth #: 307

15 Hawthorne Drive, New Providence, NJ 07974 USA

Contact: Robert Sherman

Ph: 585-475-7175 Fx: 585-475-7230

Email: roberts@co2clean.com

Website: <http://www.co2clean.com/#!art-/di1v9>

Applied Surface Technologies will demonstrate CO2 Snow Cleaning as applied to cleaning and restoring art. We will demonstrate the CO2 Snow Cleaning units, with and without heated compressed air about the CO2 snow stream, for cleaning different materials and items. CO2 snow can remove soot, hydrocarbon oils, fingerprints, dust, particles of all sizes, polishing residues and more. Examples shown include fingerprints on a polymer structure, polishing and wax residues, soot and more.

## Archetype Publications Ltd.

### Booth #: 417

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 #: 123/125

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

Contact: Steven Weintraub

Ph/Fx: 718-786-2400

Email: apsnyc@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.

## Bostick & Sullivan

### Booth #: 406

1541 Center Dr, Santa Fe, NM 87507 USA

Contact: Leigh Sullivan

Ph: 505-474-0890

Email: leigh@bostick-sullivan.com

Website: <https://www.bostick-sullivan.com/>

Bostick & Sullivan is the leading supplier of chemistry, darkroom supplies, and live technical support for antique photography. We also teach workshops at our Santa Fe, New Mexico offices.

## Bruker Corporation

### Booth #: 516/518/520/522

5465 E. Cheryl Parkway, Madison, WI 53711 USA

Contact: Kodi Morton

Ph: 1 800-234-XRAY(9729) Fx: 1-608-276-3006

Email: events.baxs@bruker.com

Web: [www.bruker.com/applications/environmental/art-conservation.html](http://www.bruker.com/applications/environmental/art-conservation.html)

Bruker is one of the world's leading analytical instrumentation companies. We cover a broad spectrum of advanced solutions in all fields of research and development. Bruker's innovative methods and non-destructive analytical techniques help to protect and preserve artifacts and historical monuments all over the world.

## Canadian Conservation Institute (Institut canadien de conservation)

### Booth #: 423

1030 Innes Road, Ottawa, Ontario K1B 4S7 Canada

Contact: Debbie Laplante

Ph: 613-998-3721 Fx: 613-998-4721

Email: pch.ICCservices-CCIServices.pch@canada.ca

Website: <http://canada.pch.gc.ca/eng/1454704828075>

The Canadian Conservation Institute advances and promotes the conservation of Canada's heritage collections through its expertise in conservation science, treatment and preventive conservation. CCI works with heritage institutions and professionals to ensure these heritage collections are preserved and accessible to Canadians now and in the future.

L'Institut canadien de conservation fait progresser la conservation des collections patrimoniales du Canada et en fait la promotion grâce à son expertise en science de la conservation, en restauration et en conservation préventive. L'ICC travaille avec les établissements et les professionnels du patrimoine pour faire en sorte que ces collections patrimoniales soient préservées et accessibles aux Canadiens et aux Canadiennes, aujourd'hui et à l'avenir.

## Carestream NDT

### Booth #: 222

150 Verona Street, Rochester, NY 14608 USA

Contact: Paul Biver

Ph: 1-888-777-2072

Email: paul.biver@carestream.com

Website: <http://www.carestream.com/nondestructivetesting.html>

Carestream NDT is a worldwide provider of X-ray imaging systems used by Art Conservatories around the world. Products include digital computed radiography (CR) systems, digital radiography (DR) systems, imaging plates, cassettes, DICONDE archiving, conventional film & chemicals, automatic film processing equipment and accessories. Our innovative solutions enable our customers' success and reveal critical information on priceless pieces of art and artifacts. Our award-winning products keep conservators at the forefront of technological advancements in art imaging.

## ClickNetherfield

### Booth #: 304

The Glassworks, Grange Road, Houston Industrial Estate

Livingston, Scotland, UK EH54 5DE

Ph: 44 (0) 1506 835200

Email: [showcases@clicknetherfield.com](mailto:showcases@clicknetherfield.com)

Website: <http://www.clicknetherfield.com> & [www.renewvitrine.com](http://www.renewvitrine.com)

ClickNetherfield is a leading museum showcase manufacturer and designer with more than 70 years of expertise of working across the globe. Working regularly with Kings, Queens and Presidents as well as world famous museums, ClickNetherfield thrives upon the challenge of making designers' and architects' visions come to life. Design is at core of ClickNetherfield's business and we are fully committed to creating unique solutions for every project. We are demonstrating our new product RENEWVITRINE at this show. RENEWVITRINE is our glass treatment kit that works to restore glass back to an "as new" condition.

## Crystalization Systems, Inc.

### Booth #: 218

1401 Lincoln Ave., Holbrook, NY 11741

Contact: Patricia J. Ellenwood

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

Email: [info@csistorage.com](mailto:info@csistorage.com)

Web: [www.csistorage.com](http://www.csistorage.com)

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## Custom Manufacturing, Inc.

### Booth #: 506

10034 East Lake Road, Hammondsport, NY 14840 USA

Contact: Carmen Kramer

Ph: 607-569-2738 Fx: 646-349-1058

Email: [cmiboxes@archivalboxes.com](mailto:cmiboxes@archivalboxes.com)

Website: <http://www.archivalboxes.com/>

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# Exhibitor Profiles

## Dorfman Museum Figures, Inc.

### Booth #: 219

6224 Holabird Ave., Baltimore, MD 21224

Contact: Chad Grob

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

Email: [chad@museumfigures.com](mailto:chad@museumfigures.com)

Web: [www.museumfigures.com](http://www.museumfigures.com)

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## Fibron Insulations, Inc.

### Booth #: 217

2018 Kingsway Building E, Sudbury, Ontario P3B 4J8

Contact: Bradley Shaw

Ph: 1-855-342-7661

Email: [administration@fibron.ca](mailto:administration@fibron.ca)

Website: <http://fibron.ca/>

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## Fleming College Cultural Heritage Conservation and Management Program

### Booth #: 412

599 Brealey Dr., Peterborough, ON K9J 7B1

Contact: Gayle McIntyre

Ph: 1-866-353-6464

Email: [gayle.mcintyre@flemingcollege.ca](mailto:gayle.mcintyre@flemingcollege.ca)

Website: <https://flemingcollege.ca/school/haliburton-school-of-art-and-design>

The Cultural Heritage Conservation and Management Program offered through Fleming College is the only post graduate college-level training in this field in Canada. It is recognized as the optimum synthesis of art and science; graduates are appreciated for their professional ethics, knowledge of sustainable collections care practices, and hands-on experience in the field. The program focuses on the preservation of both tangible and intangible cultural heritage.

## G.C. Laser Systems, Inc.

### Booth #: 210

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

Contact: Bartosz Dajnowski

Ph: 844-532-1064 Fx: 773-353-8699

Email: [Info@GCLasers.com](mailto:Info@GCLasers.com)

Website: [www.GCLasers.com](http://www.GCLasers.com)

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# Exhibitor Profiles

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5 Hanover Square, Ste 1900, New York, NY 10004  
Contact: Paul Thyssen, Director of Sales  
Ph: 646-733-2239 Fx: 646-733-2259  
Email: info@gallerysystems.com  
Website: www.gallerysystems.com

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### Booth #: 407/409

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Contact: Paul Randall  
Ph: 315-634-8115 Fx: 315-634-8923  
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## The Getty Conservation Institute

### Booth #: 319/418

1200 Getty Center Drive, Suite 700, Los Angeles, CA 90049  
Contact: Anna Zagorski  
Ph: 310-440-7235 Fx: 310-440-7712  
Email: gciweb@getty.edu  
Website: 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 #: 416/317

1200 Getty Center Drive, Suite 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

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## Goppion

### Booth #: 111

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

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### Booth #: 312

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

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## Hirox-USA, Inc

### Booth #: 313

100 Commerce Way, Hackensack, NJ 07601  
Ph: 201-342-2600 Fx: 201-342-7322  
Email: info@hirox-usa.com  
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## Hollinger Metal Edge

### Booth #: 205

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

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# Exhibitor Profiles

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## Huntington T. Block Insurance Agency, Inc.

### Booth #: 512

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

The American Institute for Conservation of Historic and Artistic Works (AIC) and Huntington T. Block Insurance Agency, Inc. (HTB) have partnered to provide AIC's members with customized insurance programs. HTB's specialized fine art policy for conservators protects artwork while in your possession for restoration and conservation. Each unique program provides broad coverage at affordable rates and is serviced by HTB's knowledgeable and responsive team of risk professionals.

## Image Permanence Institute

### Booth #: 204

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 is a university-based, non-profit preservation research lab devoted to sustainable practices for the preservation of images and cultural property. IPI provides education, consulting services, publications, and practical tools to libraries, archives, and museums worldwide.

## International Institute for Frame Study

### Booth #: 121

Contact William Adair  
Ph: 202-276-1715 Fx: 202-833-2452  
Email: instituteforframestudy@gmail.com  
Website: http://instituteforframestudy.org

Founded in 1992 by the frame historian and conservator William Adair, The International Institute for Frame Study is a non profit organization created to promote the academic and practical study of the picture frame.

## The Japanese Paper Place

### Booth #: 404

103 The East Mall, Unit 1, Toronto, ON M8Z 5X9 Canada  
Contact: Nancy Jacobi, Sigrid Blohm  
Ph: 416-538-9669 Fx: 416-538-0563  
Email: washi@japanesepaperplace.com  
Web: www.japanesepaperplace.com

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## Kremer Pigments Inc.

### Booth #: 413

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

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## The Legacy Press

### Booth #: 504

1513 Long Meadow Trl, Ann Arbor MI 48108-9633 USA  
Contact: Cathleen A. Baker  
Email: thelegacypress@comcast.net  
Website: http://www.thelegacypress.com/

The Legacy Press's award-winning books center around the Printing, Paper, and Bookbinding Arts. Many of our titles are of especial interest to paper and book conservators because they provide fundamental information about the materials and technologies of works of art, archival collections, and books.

## Masterpak

### Booth #: 419

145 East 57th Street, 5th Floor, New York, NY 10022  
Contact: Caroline Smith  
Ph: 800-922-5522 Fx: 212-586-6961  
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## Museum Services Corporation

### Booth #: 405

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

Museum Services Corporation welcomes everyone to the 2016 AIC conference. Stop by our booth for samples, catalogs and a chance to look at some of our featured conservation equipment in person and hands-on. As always, we will be available to answer questions, advise and assist you with your conservation lab needs.



# Exhibitor Profiles

## National Center for Preservation Technology & Training (NCPTT)

### Booth #: 208

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.

## Newco, Inc.

### Booth #: 211

2811 W. Palmetto Street, Florence, SC 29501 USA  
Contact: Chris Watters  
Ph: 1-800-545-9729 Fx: 843-664-0197  
Email: newco@newcoinc.com  
Website: http://newcoinc.net/

Newco provides NDT products, including new and used x-ray equipment, UV lights/meters, video probes, and computed tomography systems, and the best prices – guaranteed – consulting, design, assembly, and installation services. Newco enjoys long-standing relationships with NDT's leading equipment manufacturers to bring you what you need affordably.

## Northeast Document Conservation Center

### Booth #: 224

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, NEDCC is the first independent conservation laboratory in the nation to specialize exclusively in treating collections made of paper or parchment, such as photographs, books, maps, scrapbooks, manuscripts, and works of art on paper including prints, drawings, and pastels. The Center offers conservation treatment, digital imaging, and audio preservation services, as well as training, consultations, and disaster advice for collections. NEDCC's website is a trusted resource for information on the preservation of collections.

## nSynergies, Inc.

### Booth #: 119

Sarasota, FL USA  
Contact: Nicholas C. Barbi  
Ph: 267-205-7229  
Email: nicholasbarbi@gmail.com  
Website: www.nsynergies.com

nSynergies represents XGLab SRL in the US, Canada, and Mexico. Together, we offer:

- ELIO, a 1mm spot size, non-contact XRF system with on-tripod mapping;
- XRaman, a combination XRF/Raman system, capable of analyzing the same 1mm spot size with both spectroscopies;

- CRONO, an optimized fast mapping system for areas up to 60X45 cm<sup>2</sup>, with spot sizes of 0.5, 1 and 2 mm.

## Odorox

### Booth #: 310

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

Odorox hydroxyl generators are patented, scientifically confirmed, safety tested, and field proven to eliminate odors that have been absorbed in porous materials. Most importantly, they will not damage any sensitive materials or leave behind any residue. Odorox primarily sells and rents the hydroxyl generators to the disaster restoration industry throughout the world, and was recently used to eliminate smoke odors from over one billion dollars worth of artwork. The project was a complete success with no adverse effects.

## PACART

### Booth #: 311

Montreal, Toronto and Vancouver  
Contact: Pierre Bécharde/Mark Starling  
Ph: (514) 334-5858 / (416) 754-0000  
Email: pierre.becharde@pacart.ca/mark.starling@pacart.ca  
Website: www.pacart.ca

PACART provides a variety of services dedicated to the safe, secure movement and placement of works of art, antiques and precious artifacts.

## Pixelteq

### Booth #: 212

8060 Bryan Dairy Rd., Largo, FL 33777  
Ph: 727-545-0741 Fx: 727-545-7900  
Email: info@pixelteq.com  
Website: www.pixelteq.com/solutions/art-antiquites/

PIXELTEQ provides OEM spectral imaging solutions for a variety of art and cultural heritage applications. Custom-selected spectral camera filters provide conservators a valuable tool for: non-invasive characterization, evaluating layers, revealing watermarks & hidden features, distinguishing inks & pigments, and authentication.

## RH Conservation Engineering

### Booth #: 425

"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.

## Routledge, Taylor & Francis Group

### Booth #: 306

Taylor & Francis Group Limited, 2-4 Park Square, Milton Park, Abingdon, Oxfordshire, OX14 4RN, UK  
Contact: George Cooper, Managing Editor  
Phone: +442070174370  
Email: George.Cooper@tandf.co.uk

Website: [www.tandfonline.com](http://www.tandfonline.com)

Routledge is proud to publish the Journal of the American Institute for Conservation. Visit our stand at AIC & CAC to browse the latest research published in the journal and to find out how you can submit your own paper. We look forward to meeting you! [www.tandfonline.com/yjac](http://www.tandfonline.com/yjac).

## SIT Grupo Empresarial S.L.

### Booth #: 524

Av. Fuentemar 13, 28823, Madrid, Spain  
Contact: Guillermo Andrade  
Ph: (34) 690 828470  
Email: [guillermo.andrade@sitspain.es](mailto:guillermo.andrade@sitspain.es)  
Website: <http://www.sitspain.com/en/>

We are a Spanish Co. that maintains leadership in Europe on art handling, logistic and preventive conservation services. During recent years, we were selected by the European Commission to participate in several Conservation Research Projects that improved significantly our microclimatic systems for preservation of artworks during transport, storage or exhibition.

## SmallCorp

### Booth #: 207/209

19 Butternut St., Greenfield, MA 01301  
Contact: Mike Dunphy  
Ph: 413-772-0889 Fx: 413-773-7386  
Email: [info@smallcorp.com](mailto:info@smallcorp.com)  
Website: [www.smallcorp.com](http://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.

## Sollum Technologies

### Booth #: 220

3761 rue de Verdun, Montreal, QC H4G 1K7 Canada  
Contact: Francois Roy-Moisson  
Ph: 1-800-220-5455  
Email: [info@sollumtechnologies.com](mailto:info@sollumtechnologies.com)  
Website: <http://sollumtechnologies.com/>

SOLLUM has developed an avant-gard and novel lighting solution in response to the problems of accelerated aging of works of arts attributable to conventional lighting solutions. The lighting solutions developed by the engineering team offers a luminaire perfectly recreating the light generated by the Sun... without the harmful rays. Art works are thus illuminated in their true self thanks to an unparalleled natural lighting solution. They are thus protected to permit an increased exposure time to light and visits of the artwork to restoration is reduced. Now with SOLLUM you can see true colors with the Sunlight in all its perfection... without degradation.

## T and D US, LLC

### Booth #: 318

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

# Exhibitor Profiles

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 #: 113

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

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

## Testo, Inc.

### Booth #: 421

40 White Lake Rd., Sparta, NJ 07871 USA  
Contact: Krys Krawczyk  
Ph: 1-800-227-0729  
Email: [info@testo.com](mailto:info@testo.com)  
Website: <https://www.testo.com/>

Testo offers the software-free Saveris 2 Testo Cloud solution to monitor exhibits and storage conditions of the artwork in your care. The Saveris 2 external cable humidity probe is used to monitor enclosed display cases. Temperature and humidity readings and alarms are accessible from any device with a browser, or from PDF reports. Reading intervals are fully adjustable from 1 minute to 24 hours, and alarm notifications can be sent by text message to your phone or emailed.

## Tru Vue, Inc.

### Booth #: 105/107

9400 West 55th St., McCook, IL 60525 USA  
Contact: Yadin Larochette – Museum and Conservation Liaison  
Ph: 312-758-3737  
Email: [ylarochette@tru-vue.com](mailto:ylarochette@tru-vue.com)  
Website: <http://tru-vue.com/museums-collections/>

With over 45 years of proven protection and preservation, Tru Vue fine art acrylic and glass solutions, including Optium® Acrylic Glazing and UltraVue® Laminated Glass, are trusted by conservation and fine art professionals to protect and display the most celebrated artworks in the world. We work closely with the museum community to develop products that meet superior aesthetic and conservation standards. Features include: Anti-Reflective | Anti-Static | Abrasion Resistant | UV Protection | Color Neutral

## Universal Fiber Optic Lighting LLC

### Booth #: 213

6119A Clark Center Avenue, Sarasota, FL 34238 USA  
Contact: Patric Dietrich  
Ph: 941-343-8115  
Email: [info@fiberopticlighting.com](mailto:info@fiberopticlighting.com)  
Website: <http://www.fiberopticlighting.com/>

# Exhibitor Profiles

Universal Fiber Optic Lighting LLC. is one of only three manufacturers worldwide of glass fiber for lighting and one of the world's few companies working with both glass and PMMA fiber. We manufacture an extensive range of display lighting, spot lights, light bars, light tubes and more, complemented by a range of LED illuminators as well as tungsten halogen and metal halide, all bases are covered.

## University Products, Inc.

### Booth #: 305

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 is the leading international supplier of conservation tools and equipment, as well as archival storage products. The company distributes products directly to dozens of countries around the world as well as through our many partners throughout Europe, Asia, South America, Mexico, and Australia, just to name a few.

## Upper Canada Stretchers

### Booth #: 109

1855 17th Street East, Box 565, Owen Sound, Ontario, N4K 5P1 Canada  
Contact: Ted Ratcliffe  
Ph: 1-800-561-4944 Fx: 519-371-2140  
Email: info@ucart.com  
Website: www.ucart.com

Upper Canada Stretchers specializes in premium quality stretcher frames and custom fabrication for artists. Over our 14 years of business, we have worked with countless conservators earning a strong reputation for quality, service and our ability to do custom and very large sizes.

## Zarbeco, LLC

### Booth #: 117

1240 Sussex Turnpike, Suite 5, Randolph, NJ 07869 USA  
Contact: Meryl Zweig  
Ph: 973-933-2043 Fx: 973-933-2336  
Email: sales@zarbeco.com  
Website: www.zarbeco.com

Zarbeco manufactures handheld digital microscopes and imaging software serving art conservators for over 15 years. See our new extended field MiScope Megapixel 2 with 5x-140x magnification and up to 4 inch field of view with optional IR and UV LEDs and tripod mount.

## Zone Display Cases

### Booth #: 316

660, rue de l'Argon, Quebec, QC G2N 2G5 Canada  
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 valuable collections.

## Demonstration Topics

**Monday, May 16, 12-2pm • Lunch available for purchase in the Exhibit Hall**

### Applied Surface Technologies

CO2 Snow Cleaning of art objects  
We demonstrate CO2 Snow Cleaning to cleaning and restoring art. This precision cleaning process removes particles of all sizes and hydrocarbon based residues. We will demonstrate the K1-10-Art-1 unit, which uses heated compressed air about the CO2 snow stream, for cleaning clean different forms of art.

### ClickNetherfield

RENEWVITRINE  
Our Operations Director Alistair Williams will be giving a product demonstration of our new product RENEWVITRINE. He will be examining the issue of glass hazing that can form on inside surfaces of glass in museum showcases. He will be demonstrating how RENEWVITRINE can work to inhibit haze and prolong the useful life of a showcase.

### Pixelteq

Multispectral Imaging for Cultural Heritage  
PIXELTEQ will be demonstrating its flexible and portable multispectral imaging system. The system will be showing how one can take accurate color images using 8 parallel, narrow-band filters covering not only the visible band but also the near-infrared region to 'see' features otherwise missed with a regular color camera. The SpectroCam™ family of cameras covers from UV to SWIR (200nm – 1700nm).

### Bruker Corporation

Bruker's LUMOS FT-IR: Quick and Easy Infrared Microanalysis of Art Objects  
Bruker will demonstrate the LUMOS – a fully integrated FT-IR Microscopy for micro-analysis and chemical mapping using transmission, reflection and ATR modes.

More than Just Elements: Layer Thickness and Bruker XRF  
XRF is widely used for elemental analysis, but it can also be used to evaluate the layering in an object. We will discuss the principles and limitations of this approach along with an example of how a layered object can be identified in the spectrum.

### Dorfman Museum Figures

ADJUST your thinking: Working with a DORFMAN Conservation Form  
See how to work with a Classic adjustable Dorfman Conservation Form. We will take apart a chest block, adjust it, and put it back together.

### SIT Grupo Empresarial S.L.

Microclimated Frames  
A preventive conservation system improved in the European Conservation Research Projects PROPAIN & MEMORI. A new generation of passive microclimated containers for artworks with control of air quality and environmental parameters.

# Posters

There are more than 120 posters planned for this year's meeting! Read the poster abstracts in the Abstract Book to familiarize yourself with the topics. Then meet the poster authors to discuss their research in the Exhibit Hall on Monday, May 16, during the 3:30pm break. Posters will be on view through the duration of the Exhibit Hall hours, Sunday and Monday, 10:00am - 5:30pm.

**01. Testing a Model for Multi-Faceted Engagement and Maximized Efficiency for Collection Response Under Restricted Time**

Nancy Odegaard, Conservator Professor, Arizona State Museum - University of Arizona, Marilen Pool, Project Conservator, Arizona State Museum - University of Arizona, Christina Biscula / Gina Watkinson, Conservation Scientist / Laboratory Coordinator, Arizona State Museum - University of Arizona, Elizabeth Burr, 3rd Year Graduate Conservation Intern (UCLA), Arizona State Museum - University of Arizona, Nicole Peters, 3rd Year Conservation, Arizona State Museum - University of Arizona

**02. Weathering the Unexpected: Lessons Learned in Keeping Seminole Cultural Property Safe**

Marlene Gray, Conservator, Ah-Tah-Thi-Ki Seminole Museum

**03. From Table-Top to Wading Pool: Designing Effective Emergency Training Exercises**

Dyani Feige, Director of Preservation Services, Conservation Center for Art & Historic Artifacts, Laura Hartz Stanton, Executive Director, Conservation Center for Art & Historic Artifacts

**04. Preserving Culture Heritage: High Value and Affordable Tools**

Laila Hussein Moustafa, Assistant Prof. Middle East and North Africa Studies, University of Illinois Urbana Champaign

**05. Collaborations for Safety: A Team Approach to Writing Emergency Procedures Plans,**

Karen Nourse Reed, Assistant Professor and Education Librarian, Middle Tennessee State University

**06. Updating our Emergency Plan at Aanischaaukamikw Cree Cultural Institute**

Fiona Hernandez, Conservator, Aanischaaukamikw Cree Cultural Institute, Harold Bosum, Facilities Manager, Aanischaaukamikw Cree Cultural Institute

**07. Elements of 9/11 in Focus**

Fenella France, Chief, Preservation Research and Testing Division, Library of Congress

**08. Fools Rush In: Creating a Disaster Salvage Lab**

Elizabeth Stone, Assistant Conservator, University of Iowa Libraries, Caitlin Moore, Conservation Technician, Olin Library Cornell University

**09. Collaboration as Preparation: Keeping Interest and Commitment to the Cycle of Disaster Preparedness**

Elizabeth DeBold, Curatorial Assistant, Folger Shakespeare Library, Renate Mesmer, Eric Weinmann Head of Conservation, Folger Shakespeare Library, Heather Wolfe, Curator of Manuscripts, Folger Shakespeare Library

**10. Aden's Ancient Cisterns: Historic Preservation, Water Management and Disaster Avoidance,**

Edith A. Dunn, PhD, Conservator/Historic Preservation Specialist

**11. Response to the Burning of the Scientific Library in Cairo, Egypt**

Cheryl Porter, Director, Montefiascone Project

**12. Salvage Course Integrated into the Training for Conservators at the University of Applied Arts HeArc Neuchâtel, Switzerland,**

Nathalie Ducatel, Coordinatrice de la formation continue / Continuing Education Coordinator, Haute école de Conservation-restauration Arc, Eléonore Kissel, Responsable du pôle Conservation et Restauration, Musée du quai Branly, Karin von Lerber, Textile Conservator and Consultant in Preventive Conservation, Prevert GmbH

**13. Preventive Conservation for Seismic Risk**

Randy Silverman, Head of Preservation, University of Utah Marriott Library

**14. Biohazard Abatement: National Cathedral Vandalism**

William B. Adair, Lead Conservator, Gold Leaf Studios, Inc.

**15. The Identification of Natural Indian Yellow and other Historic Late 19th Century Pigments from the Toulouse-Lautrec Estate in France**

Aaron N. Shugar, Andrew W. Mellon Associate Professor of Conservation Science, Buffalo State, SUNY, Rebecca Ploeger, Assistant Professor of Conservation Science, Buffalo State, SUNY

**16. Investigating the Story Beneath: The Examination and Treatment of Charles Bagniet's "Washington's Birthday"**

Erica Schuler, Samuel H. Kress Fellow in Paintings Conservation, Indianapolis Museum of Art

**17. Chromolithography 1870-1930: The identification of commercial colour lithography processes, ink modifications and conservation treatment**

Erin Walker, Assistant Paper Conservator, Tate

**18. Technical Investigation and Reattribution of Tintoretto's Apollo and the Muses at the Indianapolis Museum of Art**

Fiona Beckett, Clowes Conservator of Paintings, Indianapolis Museum of Art

**19. Determination of Binding Media in Easel Paintings: A Direct Analysis Method**

Henry DePhillips, Professor of Chemistry Emeritus, Department of Chemistry, Trinity College, Jacqueline Busa, Student, Department of Chemistry, Trinity College

**20. Solvent Sensitivity of Water-Mixable Oil Paints**

Kelsey Fox, Graduate Student, Queen's University Department of Art History and Art Conservation

**21. Technical Analysis of Watercolor Pigments in Early American Fraktur**

Kesha Talbert, Assistant Paper Conservator, Etherington Conservation Services



## 22. Rescue of a Decorative Element of High Symbolic Value in the Old Convento Santa Teresa de Jesús

Lisette Alvarez, Restorer and Conservator of Fine Arts, Monuments Restoration Company, City Historian's Office, Luis Alberto Hernández Armas, Assistant Professor, practice of restoration of polychrome, Workshop School "Gaspar Melchor de Jovellanos," Historian City Office

## 23. Re-examination of "While Baby Sleeps"

Makedonka Gulcev, Graduate Student, Art Conservation, Queen's University, Alicia Boutilier, Curator of Canadian Historical Art, Agnes Etherington Art Centre, Queen's University, Ron Spronk, Professor of Art History, Art History Department, Queen's University, Alison Murray, Associate Professor, Art Conservation, Queen's University

## 24. What Happened? One Woman with Two Faces

Ting-fu Fan, Chief Conservator, San Jian Art & Conservation Co., Ltd., Yi-Chiung Lin, San Jian Art & Conservation Co., Ltd.

## 25. Graphics Atlas: New Process Identification Methodology

Alice Carver-Kubik, Photographic Research Scientist, Image Permanence Institute

## 26. Comparison of Commercial Light and UV Data Loggers

Anisha Gupta, Graduate Fellow, Winterthur/University of Delaware and Fine Arts Museums of San Francisco

## 27. Analysis of Rock Deterioration in Naqsh-e Rostam Reliefs by GIS (Geographic Information Systems)

Azadeh Ghobadi, PhD Candidate in Conservation of Cultural Heritage, Art University of Isfahan, Mohammad Amin Emami, Assistant Prof., Art University of Isfahan, Jenos Gashasy, Rs/GIS expert

## 28. Microorganisms Influence the Mechanisms of the Rock Erosion at Tang-e Chogan

Azadeh Ghobadi, PhD Candidate in Conservation of Cultural Heritage, Art University of Isfahan, Mohammad Amin Emami, Assistant Prof., Art University of Isfahan

## 29. ABC Chemical Cleaning Effectiveness on Cultural Materials

Clare Boczon, Research Assistant, William and Mary Applied Science, Emily Williams, Conservator of Archaeological Materials, Colonial Williamsburg Foundation, Michael Kelley, Professor, College of William and Mary Applied Science

## 30. Examining Paintings on Wood or Canvas using 3D x-ray Imaging with Digitome®

Daniel Boye, Professor of Physics, Davidson College, Rebecca Garner, BS in Physics candidate, Davidson College, Ryan Kozlowski, BS in Physics candidate, Davidson College

## 31. Stability of Polyvinyl Butyral Polymers (BUTVARs) in Ultraviolet Light

David Thomas, Researcher, The Freer Gallery of Art and the Arthur M. Sackler Gallery, Blythe McCarthy, Andrew W. Mellon Senior Scientist, The Freer Gallery of Art and Arthur M. Sackler Gallery, Ellen Chase, Objects Conservator, The Freer Gallery of Art and Arthur M. Sackler Gallery

## 32. Capturing Watermark using Reflectance Transform Imaging with 3D Modeling and Fast Fourier Transform Processing

Kurt Heumiller, Senior Imaging Systems Specialist, Yale Center for British Art, Jens Stenger, Associate Conservation Scientist, Institute for the

Poster Author Q&A in the Exhibit Hall on Monday, May 16, during the 3:30pm break.

Preservation of Cultural Heritage at Yale University, Soyeon Choi, Head Paper Conservator, Yale Center for British Art, Chelsea Graham, Digital Imaging Specialist, Institute for the Preservation of Cultural Heritage at Yale University

## 33. The Adaptation of the Video Slider into a 'Microscope Bridge' as a Practical Alternative for Using a Stereomicroscope to Examine and Treat Oversize Flat Artifacts

Seth Irwin, Paper Conservator, University of Hawaii Hamilton Library

## 34. Discoveries and Challenges - Using XRF for an Inorganic Pesticide Contamination Survey at the Royal Saskatchewan Museum

Timothy Greening, Conservation Assistant, Royal Saskatchewan Museum

## 35. A Presidential Frame Treatment: Monroe's Lafayette

Elizabeth Robson, Furniture Lab Conservation Intern, The Colonial Williamsburg Foundation

## 36. What's the Worst That Can Happen? Accelerated Testing of Conserved Waterlogged Wood

Karen Martindale, Conservator, Texas A&M University Conservation Research Laboratory

## 37. The Secret Language of Spray Paint

Valerie Marlowe, Doctoral Candidate, University of Delaware

## 38. 11th Hour Conservation: Salvaging the Historic Surf Club

Bryon Roesset, Architectural Conservator, EverGreene Architectural Arts

## 39. Conservation of the Archaeological Site of Kotzia Square in the Center of Athens

Vasileios Lampropoulos, Professor, Department of Conservation of Antiquities and Works of Art, faculty of Graphic Arts and Artistic Studies of T.E.I. of Athens

## 40. Conservation of Zappeion Roman Baths in the Center of Athens

Vasileios Lampropoulos, Professor, Department of Conservation of Antiquities and Works of Art, faculty of Graphic Arts and Artistic Studies of T.E.I. of Athens

## 41. The Sectional Mannequin: A Unique Approach for First Nations Clothing

Caroline Bourgeois, Conservation 3-D Assistant, McCord Museum

## 42. First Aid Strategies of Rare Ancient Egyptian Textiles in Excavation

Harby E. Ahmed, Associate Professor of Historical Textiles Conservation, Faculty of Archeology, Cairo University

## 43. Sending Clam Shells across the Atlantic: Preparing the Alexander McQueen Razor Clam Dress for Loan

Cassandra Gero, Assistant Conservator, Metropolitan Museum of Art, Costume Institute

## 44. Feeling a Little Blue (Green): Effort to Reduce Staining on a Flood Damaged Zuni Textile

Cathleen Zaret, Textile Conservator, Zaret Textile Conservation

Posters will be on view during Exhibit Hall hours,  
Sunday and Monday, 10:00am - 5:30pm.

**45. A Mount for Prevention is Worth a Pound of Care: Rehousing Festival Hats at the Textile Museum of Canada**

Hillary Anderson, Conservator, Textile Museum of Canada, Genevieve Kulis, Conservation Assistant (contract), Textile Museum of Canada

**46. Liquick Leather! No Need for a Professional! ... Or Is There?**

Lauren Calcote, Von Clemm Fellow, Boston Athenaeum

**47. Valuable Textile Techniques and Training**

Nicole Giacomantonio, Student, Dalhousie University

**48. Fabrics for Disaster Response: The Absorbency of Microfiber Fabrics – a Comparative Survey and Analysis**

Michele Pagan, Textile Conservator, Private Practice

**49. Facing the Unknown—Conservation of an Anthropoid Clay Coffin from Tel Shadud, Israel**

Elisheva Kamaisky, Head, Pottery Conservation Unit, Israel Antiquities Authority

**50. Encountering Unexpected Challenges in Okinawan Lacquer Conservation**

Stephanie Spence, Anya Dani, Art Conservator, Okinawa Institute of Science and Technology

**51. A Lucky Break: Treatment of a Kinetic Sculpture by Fletcher Benton**

Amy Brost, Andrew W. Mellon Fellow, Conservation Center, Institute of Fine Arts, New York University

**52. The Falcon Mourned Over You: Considering the Intangible in Conserving Dissociated Ancient Objects**

Amandina Anastassiades, Professor, Artifacts Conservation, Queen's University, Daniel Doyle, Megan Doxsey-Whitfield, Anne-Marie Guérin, Lisa Imamura

**53. Pacific Silvercloth: Recommendations for its Use as a Scavenger in Silver Collections**

Gyllian Porteous, Master of Art Conservation Student, Queen's University, Lyndsie Selwyn, Senior Conservation Scientist, Canadian Conservation Institute, Amandina Anastassiades, Assistant Professor, Artifacts, Queen's University, Alison Murray, Associate Professor, Queen's University

**54. Silver Maintenance at George Washington's Mount Vernon**

Karl Knauer, Collections Conservator, George Washington's Mount Vernon, Julie Flynn, UCL

**55. A Closer Look: In-depth Analysis of a Kokin-Bina Doll**

Megan Doxsey-Whitfield, Assistant Conservator, Queen's University, Anne-Marie Guerin, graduate student, Queen's University Master of Art Conservation

**56. Holy Ship! An inadvertent discovery of a shipwreck in Maryland waters**

Nichole Doub, Head Conservator, Maryland Archaeological Conservation Laboratory

**57. Restoration from Severe Water Damage of a mid-20th century Spinnet Piano**

Patricia A. Stewart, Owner, Humpty Dumpty Restorations

# Posters

**58. Elemental Analysis of Alexander Phimister Proctor's Bronze Sculptures**

Perrine Le Saux, Conservation Assistant, Yale Center for British Art, Allison Rosenthal, Pre Program Conservation Intern, Buffalo Bill Center of the West, Vanessa F. Ocaña-Mayor, Conservation Project Volunteer, Centro de Textiles Tradicionales del Cusco, Nicole Schmidt, Art Conservation Technician Intern, Russell-Marti Conservation Services, Inc.

**59. Fire and Bone: A Technical Perspective on Charred Bone Pigments**

Riley Cruttenden, Program Assistant, Undergraduate Research Office, Ohio State University

**60. What Lies Beneath: A study of the materials and techniques of Persian lacquerwork**

Katherine Eremin, Claire Grech, Australian Conservation Science Fellow, Harvard Art Museums, Katherine Eremin, Patricia Cornwell Conservation Scientist, Harvard Art Museums, Narayan Khandekar, Director of the Straus Center for Conservation and Technical Studies, Director of the Center for the Technical Study of Modern Art, and Head of the Analytical Laboratory, Harvard Art Museums, Mary McWilliams, Norma Jean Calderwood Curator for Islamic and Later Indian Art, Harvard Art Museums

**61. Materials and Techniques of Painted Islamic Manuscripts**

Katherine Eremin, Patricia Cornwell Conservation Scientist, Harvard Art Museums, Penley Knipe, Philip and Lynn Straus Conservator of Works on Paper, Harvard Art Museums, Claire Grech, Australian Conservation Science Fellow, Harvard Art Museums

**62. Medieval Wax Pendant Seals: Examination, Treatment, and the Creation of Digital Surrogates**

Annie Wilker, Senior Paper Conservator, Huntington Library, Art Collections, and Botanical Gardens

**63. Calcium Hydroxide vs. Magnesium Bicarbonate: A 25 Year Natural Aging Experiment**

Betsy Palmer Eldridge, Conservator, Private Practice

**64. Intervention Sheets: Defrosting of documents bound in leather**

Cécile Chauveau, Art technician, National library of France, Gisel Baritello, Art technician, National library of France, BnF

**65. Silica Gel to the Rescue: How to survive a winter without humidification**

Adrienne Bell, Book Conservator, Folger Shakespeare Library

**66. The Miscellany of Henry Oxinden: Or how dental floss, beading wire, and alligator forceps can be used to re sew a book in situ**

Adrienne Bell, Book Conservator, Folger Shakespeare Library

**67. The Durability of Bamboo Paper: Ash content in paper cooked by different agents**

CHUNG, Chia-Jung, DC Student, Tokyo University of the Arts, INABA, Masamitsu, Professor; Ph.D., Tokyo University of the Arts, CHEN, Gang, Professor; Ph.D., Fudan University

**68. Assaying Klucel-G Recipes and Techniques in the Surface Consolidation of Tanned Leathers**

Evan Knight, Associate Conservator, Boston Athenaeum

# Posters

- 69. Revealing Hidden Text on Botanical Specimens from 1911**  
Genevieve Pierce Kyle, Paper and Book Conservator, Private Conservator - The Microspatula
- 70. Curing the Cure: Treatment of a Manuscript Disinfected Post TB Exposure**  
Kyla Ubbink, Professional Conservator/Owner, Ubbink Book and Paper Conservation
- 71. Joint Failure: Board Reattachment Decision Guide**  
Manise Marston, Book Conservator, Library and Archives Canada, Lynn Curry, Head Book Conservator, Library and Archives Canada, Genevieve Samson, Senior Book Conservator, Library and Archives Canada
- 72. Illustrated Wanderings of a Canadian Soldier during the First World War**  
Manise Marston, Book Conservator, Library and Archives Canada, Lynn Curry, Head Book Conservator, Library and Archives Canada, Genevieve Samson, Senior Book Conservator, Library and Archives Canada
- 73. A Comparative Study of Cotton Blotting Paper, Evolon® and Tek Wipe as Absorbent Supports for Paper Conservation Treatment**  
Marina Ruiz Molina, Associate Conservator, The Metropolitan Museum of Art, Amy, Hughes, The Metropolitan Museum of Art
- 74. Further Research in the Conservation and Preservation of Letterpress Copybooks**  
Laura Dellapiana, Postgraduate Fellow in Conservation of Museum Collections, Smithsonian Institution Archives, Nora Lockshin, Senior Conservator, Smithsonian Institution Archives, Dawn V. Rogala, Paintings Conservator, Museum Conservation Institute - Smithsonian Institution
- 75. Silver Nanoparticle Sensors for Detecting Active Deterioration In Iron Gall Ink Drawings and Documents**  
Rui Chen, Senior Conservation Scientist, Aging Diagnostic Laboratory, Institute for the Preservation of Cultural Heritage, Yale University, Paul Whitmore, Director, Aging Diagnostic Laboratory, Institute for the Preservation of Cultural Heritage, Yale University, Marie-France Lemay, Paper and Photographs Conservator, Center for Preservation and Conservation, Yale University Library, Yale University
- 76. Pima Cotton Hinges**  
Susan Peckham, Senior Paper Conservator, Library of Congress
- 77. Borane Tert-Butylamine Complex: The Effect of Rinsing on Aging Properties of Treated Paper Objects**  
Vincent Dion, Graduate Student, Queen's University, Alison Murray, Associate Professor, Queen's University, Rosaleen Hill, Assistant Professor, Queen's University
- 78. Storage of Architectural Materials – An Alternative for Rolled Drawings**  
William Minter, Senior Book Conservator, Penn State University
- 79. Bone Folders for Book and Paper Conservation: An In-depth Examination**  
William Minter, Senior Book Conservator, Penn State University, Olivia Kuzio, Student, Penn State University
- 80. A Case for the Proclamation of the Constitution: Access and Preservation of Prestige Documents**  
Michael Smith, Collection Manager, Textual and Cartographic, Library and Archives Canada
- 81. The Use of a Laser Level in Creating Cushioning for the Transport of Objects**  
Denis Plourde, Adjoint, Restauration 2-D, Musée McCord
- 82. Conservation Issues of a Mass Digitization Project**  
Rachel Greenberg, Mass Digitization Project Objects Conservator, Cooper Hewitt Smithsonian Design Museum
- 83. Let There Be (Less) Light! A Comparison of the Radiation-blocking Properties of Selected Window Films**  
Saira Haqqi, Andrew W. Mellon Fellow in Library and Archives Conservation, Conservation Center, Institute of Fine Arts, NYU, Steven Weintraub, Institute Lecturer, Conservation Center, Institute of Fine Arts, NYU
- 84. Mixing It Up: An Investigation into Low-Tech Methods for Reconditioning Silica Gel**  
Steven Weintraub, Owner, Art Preservation Services, Rebecca Gridley, Lisa and Bernard Selz Fellow, The Conservation Center at the Institute of Fine Arts, New York University
- 85. How to Prioritize Your Collections Without Losing Your Mind: A New Tool for Emergency Planning**  
Tara Kennedy, Preservation Services Librarian, Yale University Library
- 86. Development of Descriptive Terminology for Inkjet-printed Photographs and Fine Art**  
Daniel Burge, Senior Research Scientist, Image Permanence Institute
- 87. Preserving and Digitizing Andrew J. Russell's Collodion Glass Plate Negatives**  
Debra A. Peterson, Registrar and Digital Asset Manager, Private Practice
- 88. Sheer Practicality: A multi-purpose conservation mount for paper negatives**  
Lénia Fernandes, Junior Photograph Conservator, Rijksmuseum Amsterdam
- 89. Light Sensitivity of Inuit Prints from Cape Dorset: Colour monitoring and microfade testing**  
Rebecca Latourell, Preventive Conservation Technician - Mixed Collections, Canadian Museum of History, Laura Hashimoto, Season Tse, Senior Conservation Scientist (Chemist), Canadian Conservation Institute
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Tania Passafiume, Head Conservator of Photographic Materials, Library and Archives Canada, Tom Thompson, Multimedia Specialist, Online Content Division, Library and Archives Canada, Anne Cartier-Bresson, Conservatrice générale du Patrimoine Directrice, Atelier de Restauration et de Conservation des Photographies de la Ville de Paris
- 91. Study for Approaching Mold Problems on Photographic Materials Using Antifungal Agent and Enzyme Sheet**  
Yoko Shiraiwa, Paper and photograph conservator in private practice, Takako Yamaguchi, Conservation Scientist, Tokyo Metropolitan Museum of Photography, Japan

Poster Author Q&A in the Exhibit Hall on Monday, May 16, during the 3:30pm break.

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Sunday and Monday, 10:00am - 5:30pm.

**92. Buddhist Diaspora Preservation Training: Expect the Unexpected**

Ann Shaftel, Project Director and Founder, Treasure Caretaker Training, Digital Monastery Project

**93. Teaching Conservation in Iran**

Behrooz Salimnejad, The Elaine S. Harrington Senior Conservator of Furniture and Woodwork, Philadelphia Museum of Art

**94. Achieving Cultural Heritage Preservation Through Professional Partnership**

Brandon Bristor, Student Learning Fellow, University of Delaware, Disaster Research Center, Megan Hewitt, Summer Learning Fellow, University of Delaware, Disaster Research Center

**95. 50 Shades of Yellowback**

Allison Brewer, 2015 Ringle Summer Conservation Intern, University of Kansas Libraries

**96. A Conservation Records Network (ACORN): Conservation Documentation at the Weissman Preservation Center, Harvard University**

Debra Cuoco, Paper Conservator for Special Collections, Weissman Preservation Center, Harvard Library

**97. Building Community: AIC Emerging Conservation Professionals Network Regional Liaisons**

Alexa Beller

**98. Reanimation of a Room-Filling Modern Art Installation: Challenges in the conservation of Michael Buthe's 'Taufkapelle mit Papa und Mama'**

Sjoukje van der Laan, Conservator of Modern and Contemporary Art, University of Amsterdam, Katrien Blancheart, Researcher, S.M.A.K., Marieke Verboven, Contemporary painting conservator, S.M.A.K.

**99. The Disastrous Copper: Comparing extraction and chelation treatments to face the threat of copper-containing inks on paper**

Sara Zaccaron, Postdoctoral fellow, Conservation & Preservation Department, The Sheridan Libraries, Johns Hopkins University, Patricia McGuiggan, Associate Research Professor and Principal Investigator Mellon Grant for HSC, Materials Science & Engineering Department, Whiting School of Engineering, Johns Hopkins University, Mark Pollei, Senior Book Conservator and Acting Director for Conservation & Preservation, Conservation&Preservation Department, The Sheridan Libraries, Johns Hopkins University, Alessandro Scola, Book Conservator, Conservation&Preservation Department, The Sheridan Libraries, Johns Hopkins University, Ute Henniges, University Assistant, Div. Chemistry of Renewable Resources, Dept. of Chemistry, University of Natural Resources and Life Sciences

**100. Sustainable Strategies for Mechanical System Operation in Collection Environments**

Christopher Cameron, Sustainable Preservation Specialist, Image Permanence Institute, Rochester Institute of Technology

**101. Emergency Preparedness for Academic Museums**

Caroline Roberts, Suzanne L. Davis, Associate Curator and Head of Conservation, Kelsey Museum of Archaeology, University of Michigan, Mike Kennedy, Senior Emergency Management Specialist, Division of Public Safety and Security, University of Michigan

# Posters

**102. Baseline for the Conservation State of Inka's Mining Complex of San José Del Abra: Identification of Risks and Measures Of Monitoring And Control**

Daniela Bracchitta, Coordinator of the Investigation and interventions program of archaeological material, Laboratory of Archeology, National Centre of Conservation and Restoration, Roxana Seguel Quintana, Head Conservator at the Laboratory of Archaology, National Centre of Conservation and Restoration, Diego Salazar Sutil, Archaeologist, University of Chile

**103. Copper Based Pigment Alteration from Diaguita Culture**

Daniela Bracchitta, Conservator of cultural heritage, National Centre of Conservation and Restoration, Christine Perrier, Geologist and technician in Conservation and Restoration, National Centre of Conservation and Restoration

**104. Tutankhamun's Shields: Archaeometric study and conservation procedure**

Eslam Abd Elmaksoud Shaheen, Scientific conservator, Grand Egyptian Museum - Conservation Center, Nagm Eldeen Morshed Hamza, Scientific conservator, Grand Egyptian Museum - Conservation Center, Mohamed Youssef, Scientific conservator, Grand Egyptian Museum - Conservation Center, Ahmed Mostafa Elshekha, Scientific conservator, Grand Egyptian Museum - Conservation Center, Eman Shalabe, Scientific conservator, Grand Egyptian Museum - Conservation Center

**105. Identification of Gesso Scagliola in The Tomb of the Royal Family (Muhammad Ali) at El Imam El Shafi Area**

Mohamed Atyia Mohamed Atyia Hawash, Assistant Lecturer, Faculty of Archaeology, Cairo University, Egypt, Hala Afifi Mahmoud, Professor of restoration and conservation, Faculty of Archaeology, Cairo University, Egypt, Faculty of Archaeology, Cairo University, Egypt

**106. The Conservation of King Tutankhamen's War Cuirass**

Safwat Mohamed Sayed Aly, Conservator at the Grand Egyptian museum, Hadeel Khalil Abd Mohsen Abd Al Rahman, conservator, The Grand Egyptian museum

**107. The Effect of De-Pest of Plant Extracts According Paper Works**

Raziyeh Taheri, Conservator, The Cultural Heritage Office of Semnan Province, Iran

**108. Holographic Archives for Endangered Collections**

John F. Asmus, Research Physicist, University of California, San Diego

**109. Optimized Laser Cleaning for the Conservation of the Ghiberti's Doors at the North and East of the Baptistery in Florence, Italy**

Laura Bartoli, Conservation Technologies Specialists, El. En. S.p.A., Alessandro Zanini, Conservation Technologies Department Manager, El.En. S.p.A.

**110. Brown County Plan**

Louise Pfothenauer, Collections Manager, Neville Public Museum of Brown County

**111. Unexpected Allies: Conservation and Health & Safety Colleagues**

Sherry Phillips, Conservator, Contemporary and Inuit Art Collections, Art Gallery of Ontario, Sandra Deike, Manager, Health & Safety, Art Gallery of Ontario



# Posters

## 112. Resilient Heritage: Protecting Your Historic Home From Natural Disasters

Sarah Marie Jackson, Architectural Conservator, National Center for Preservation Technology and Training

## 113. Diagnostic Imaging Techniques for the Identification of Tortoiseshell

Lesley Day, Third Year Graduate Student, UCLA/Getty Program in Archaeological and Ethnographic Conservation, Ellen Pearlstein, Associate Professor, UCLA/Getty Program in Archaeological and Ethnographic Conservation

## 114. Natural Disasters and Cultural Heritage: The Italian case

Marzia Loddo, Ph.D. student, Politecnico of Milan

## 115. Architectural Strategies for Collections Preservation During and After a Natural Disaster

Sami M. BaSuhail, AIA, President & CEO, Basuhail Architects PC

## 116. The Painting Materials and Techniques of Artist Feyhaman Duran

Gulder Emre, Assistant Professor, Istanbul University Faculty of Letters, Department of Conservation and Restoration of Artifacts, Hazal Ozlem Ersan Erus, Chemist, Istanbul Metropolitan Municipality, Directorate for the Inspection of Conservation Implementations (Kudeb)

## 117. Study of Drying Process and Recovery of Iron Gall Ink Manuscripts Affected by Flooding

Janet Diaz Navarro, Directora Programa de Conservación Patrimonial y Servicios Bibliotecarios, Fundación Antonio Nuñez Jimenez de la Naturaleza y el Hombre

## 118. What's Next on Grand Egyptian Museum Conservation Center

Israa Mohammed Ibrahim Saied, Conservator, Grand Egyptian Museum Conservation Center, Israa Mohammed Ibrahim Saied, Conservator, Grand Egyptian Museum, Shimaah Mahmoud Omar, Conservator, Grand Egyptian Museum, Nesrien Mohamed Atef, Conservator, Grand Egyptian Museum, Hussein Mohamed Kemal, Technical Director, Grand Egyptian Museum

## 119. Comparative Study for Affirmative and Passive Influence of the Mechanical and Chemical Cleaning for Copper Mirrors Housed in the Grand Egyptian Museum

Israa Mohamed Ibrahim Saied, Conservator, Grand Egyptian Museum, Nesrien Mohamed Atef Kharboush, Conservator, Grand Egyptian Museum, Shimaah Mahmoud Omar, Conservator, Grand Egyptian Museum, Emam Abdulla Emam, Head of Inorganic Artifacts Lab, Grand Egyptian Museum, Hussein Mohamed Kamal, Technical Director of Conservation Center, Grand Egyptian Museum

## 120. June's 1962 Algiers University Arson: A well planned crime

Hachani Samir, Algiers University 2

Poster Author Q&A in the Exhibit Hall on Monday, May 16, during the 3:30pm break.

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## 121. Scientific Study about Dismantling and Re-Assembly of Limestone Stella, Housed in the Grand Egyptian Museum

Ahmed Abd El-Rady Hassan, Conservator, Grand Egyptian Museum, Eman A. Elhanfe, Head of Stone and Mural Paintings Artifacts Lab, Conservation Center, Grand Egyptian Museum, Ahmed A. Hussein, Conservator, Grand Egyptian Museum, Mohamed Ragab, Conservator, Grand Egyptian Museum, Hussein Mohamed Kamal, Technical Director of Conservation Center, Grand Egyptian Museum

## 122. Beyond the Visible: Combining Scientific Analysis and Conventional Methods for Documentation the Collection of Tutankhamen's Loincloths

Nagm El Deen Morshed Hamza, Scientific conservator, Grand Egyptian Museum - Conservation Center, Eslam Abd Elmaksoud Shaheen, Scientific conservator, Grand Egyptian Museum - Conservation Center

## 123. Application of Handheld X-ray Fluorescence Analysis in the Arrows Collection for King Tutankhamun

Nagm El Deen Morshed Ahmed Morshed Hamza, Scientific conservator, Grand Egyptian Museum - Conservation Center, Eslam Shaheen, Scientific conservator, Grand Egyptian Museum - Conservation Center

## 124. Investigation into the Removal of Arsenic-Based Pesticides on Feathers

Jae R. Anderson, Student, University of Arizona Materials Science and Engineering, Nancy N. Odegaard, Head of Preservation Division, Professor, Arizona State Museum / University of Arizona, Werner Zimmt

## 125. When the Visitor Experience Goes Wrong: Unexpected Guest at Marisol Escobar's The Party

Suzanne Hargrove, Head of Conservation, The Toledo Museum of Art

## 126. Disaster Response and Environmental Standards: A Misunderstanding?

Andy Calver, Head of Care & Conservation, Imperial War Museums

## 127. Keeping it Fresh: The preservation of Josh Kline's Skittles

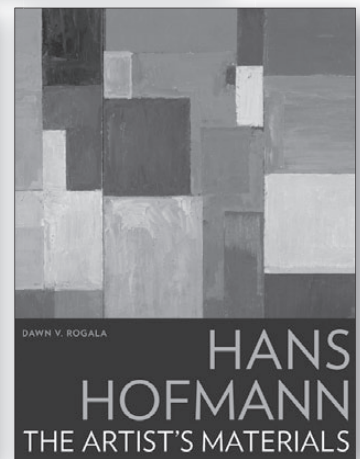
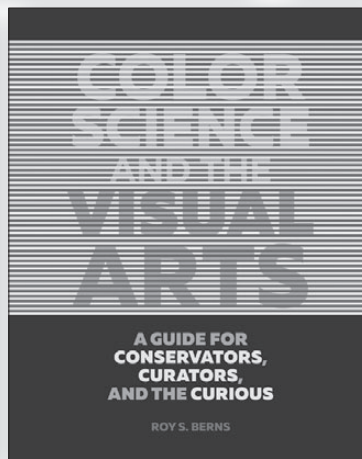
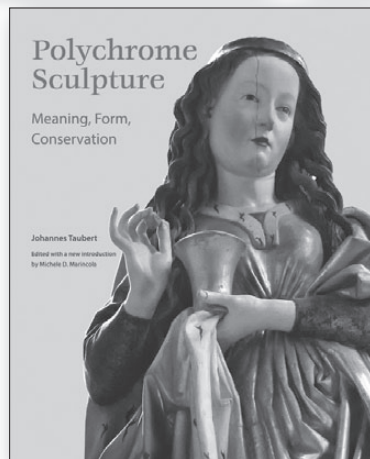
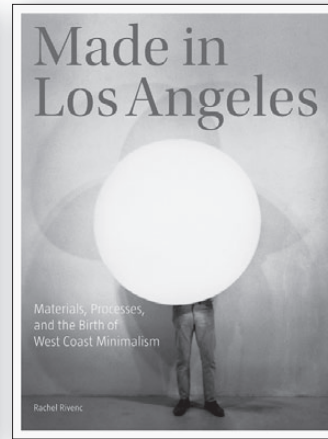
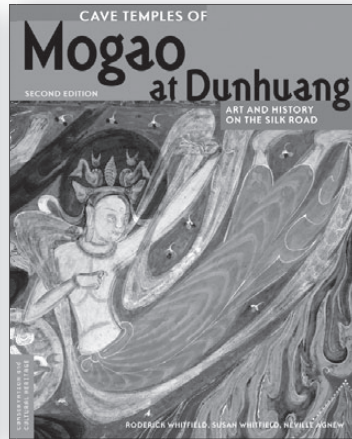
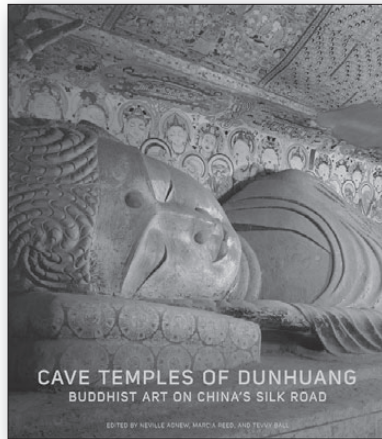
Ellen Moody, Assistant Projects Conservator, MoMA, Lynda Zycherman, Sculpture Conservator, Chris McGlinchey, Sally and Michael Gordon Conservation Scientist

## 128. From Factory to Museum: A review of the of chemical corrosion models of float glass used for vitrines and the methods used to protect them with consideration for the future challenges presented by a changing climate

Emma Moore, Scientist, ClickNetherfield Ltd., Alistair Williams, Operation Director, ClickNetherfield Ltd.

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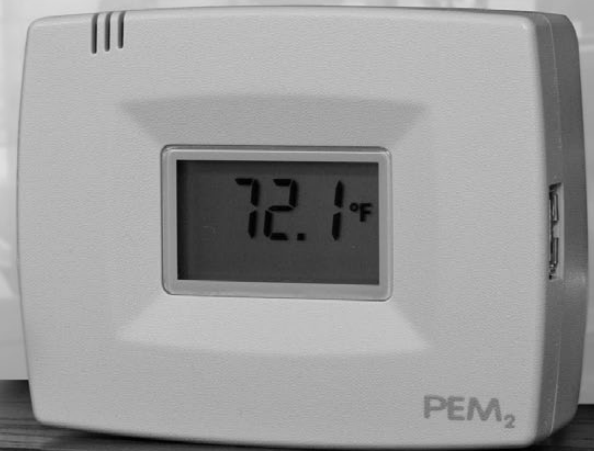


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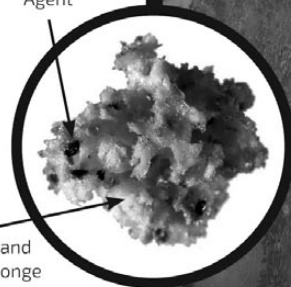
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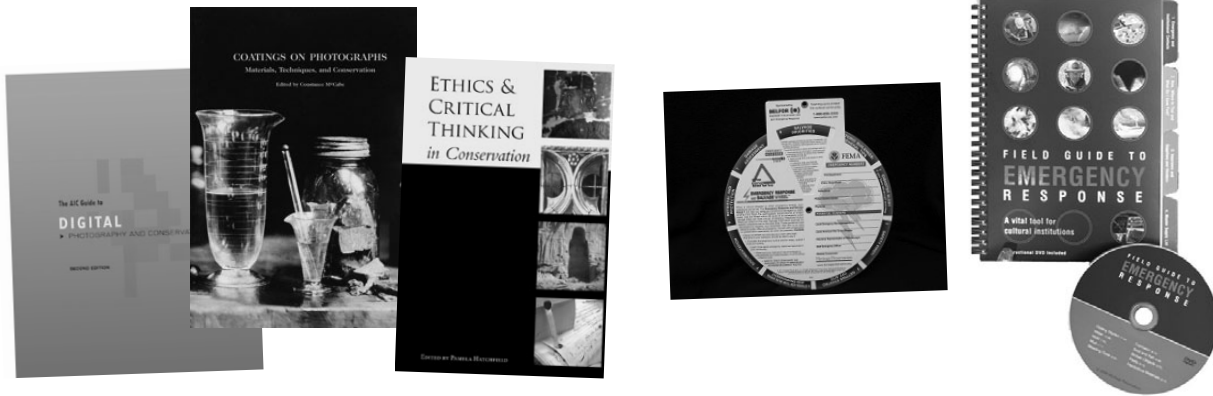
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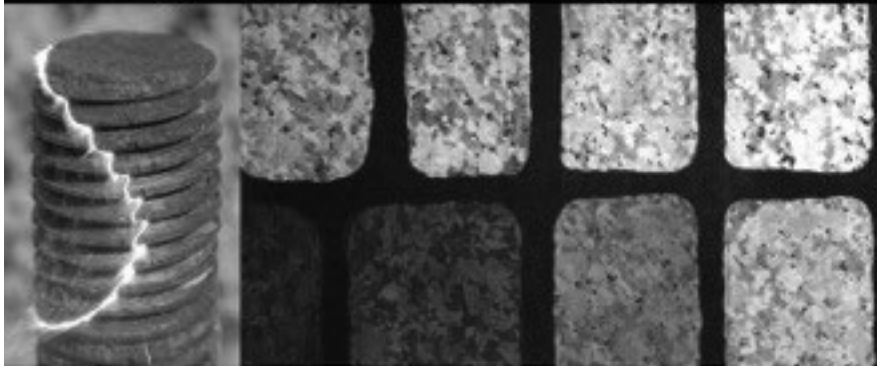




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Patricia Cain, *Glasgow Overhang* (2004), Mixed Media, 92 1/2" x 59" (235 x 150 cm), Kelvingrove Art Gallery & Museum, Glasgow, UK

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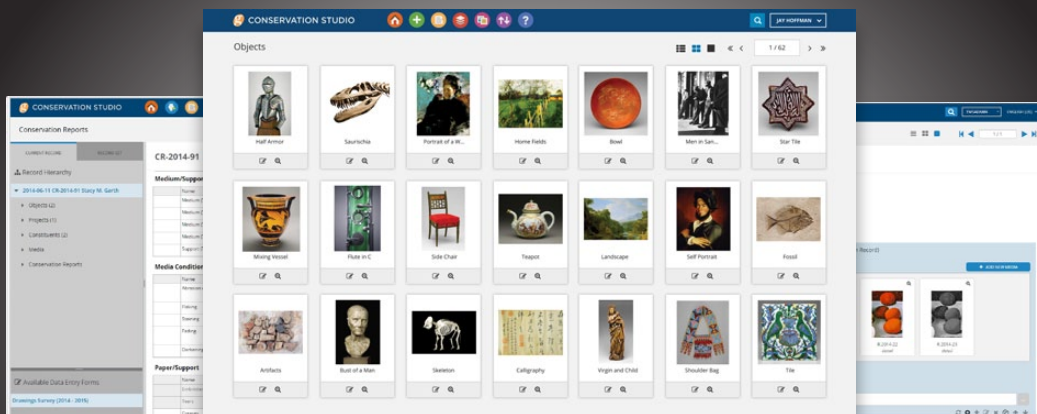
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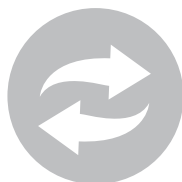
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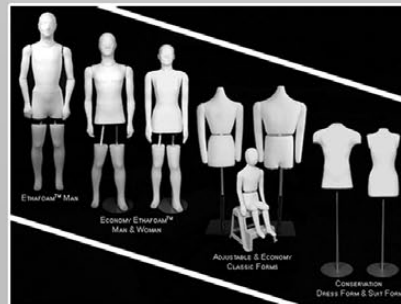
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