

American Institute *for* Conservation
of Historic *and* Artistic Works

AIC's 41st Annual Meeting

The Contemporary in Conservation



May 29-June 1, 2013
Indianapolis, IN
JW Marriott

Final Program

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American Institute for Conservation of Historic & Artistic Works

The Contemporary in Conservation

41st Annual Meeting
May 29–June 1, 2013
Indianapolis, Indiana

From the President:

Welcome to Indianapolis! We have an exciting week ahead of us. Considering our theme, The Contemporary in Conservation, we decided to host two concurrent tracks featuring talks on several aspects of conserving contemporary art as well as looking at modern conservation techniques. Please join us when possible for these exciting presentations. Modern challenges in conservation are featured in our opening and discussion sessions, including talks about fundraising, performance art, and more. I'm particularly pleased to note that we're hosting another Great Debate as our closing session.

On Thursday, our Opening Reception takes place at the Indianapolis Museum of Art. Enjoy its wonderful indoor and outdoor spaces with your friends and colleagues. It's a great time to celebrate our IMA colleagues' achievements, projects, and accomplishments, as well, so I look forward to seeing you there.

Be sure to take time to visit the Exhibit Hall, with over 40 vendors providing products and services you use every day, and talk with as many vendors as possible to learn about advances in technology and materials. Meet us on Friday in the Exhibit Hall for Demos, Discussions, and Desserts.

Yet, we always need to be looking ahead, so be sure to join us for breakfast at the Saturday morning AIC member meeting. What have you learned during the week that you can implement in the coming year—and how can AIC help? Let's talk!

—Meg Loew Craft, President



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AIC

AMERICAN
INSTITUTE FOR
CONSERVATION
OF HISTORIC AND
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Special thanks to the **Samuel H. Kress Foundation** and the **Institute of Museum and Library Services** for their support of our Annual Meeting programs.

Meeting Location

Events (unless otherwise noted) will take place at the JW Marriott.

Registration Desk Hours

Registration will be located on the SECOND FLOOR, near the Exhibit Hall (Griffin Hall) of the JW Marriott. Please note the registration desk will be cashless again this year. We accept checks, Visa, and MasterCard.

Tuesday, May 28, 11 a.m.– 6:00 p.m.

Wednesday, May 29, 7:45 a.m.– 7:00 p.m.

Thursday, May 30, 7:45 a.m.– 4:30 p.m.

Friday, May 31, 7:45 a.m.– 5:30 p.m.

Saturday, June 1, 7:45 a.m.–5:00 p.m.

Bulletin Boards

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

Speaker Ready Room

The Speaker Ready Room will be located in Room 109, JW Marriott.

WiFi

Free WiFi is available in the lobby of the JW Marriott and in Starbucks.

Tours

Buses for all tours board from the 2nd floor entrance of the JW Marriott near the AIC Exhibit Hall.

Refreshment Breaks

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

Morning Breaks

Thurs., May 30–Fri., May 31
10:00 a.m.–10:30 a.m.

AIC Exhibit Hall, Griffin Hall

Afternoon Breaks

Thursday, May 30–Fri., May 31
3:30 p.m.– 4:00 p.m.

AIC Exhibit Hall, Griffin Hall

Special Dessert & Discussion in the Exhibit Hall

Friday, May 31

1:00 p.m.– 2:00 p.m.

AIC Exhibit Hall, Griffin Hall

* Food Trucks will be at 2nd Entrance to Exhibit Hall at Noon. You can bring food purchases from these trucks into the exhibit hall

AIC Member Business Meeting

Saturday, June 1

7:30 a.m.– 9:45 a.m.

White River Ballroom F

Special Thanks to Our Sponsors!

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The Contemporary in Conservation

41ST ANNUAL MEETING
MAY 29–JUNE 1, 2013
INDIANAPOLIS, INDIANA

THE THEME OF THIS MEETING is *The Contemporary in Conservation*, focusing on contemporary approaches to conservation, not only the conservation of contemporary art, and will include perspectives from within as well as outside the field. In addition to the treatment of contemporary art, the conference will consider topics including: current issues in conservation and preservation, such as digitization, environmental sustainability or the effects of architectural design on the preservation of objects; current trends in exhibition design and the new challenges they present for preservation including greater physical access, longer display times and more touring exhibitions. In addition to conservators, we welcome participants from related professions.

Join us on Thursday, May 30, for the Opening General Session starting at 8:30 a.m. You will learn more about:

- The role of the conservator in performance art;
- How exhibition and storage can lead to colorant change in fugitive media; and
- Using contemporary design to highlight contemporary art – an inside look at the new San Francisco Museum of Modern Art.

Please join your colleagues for a special set of 15 talks and presentations on Contemporary Art on Friday, May 31, from 2–5:30 p.m. There are two concurrent tracks, held in adjoining rooms so you can easily move between the two. Read more about these sessions in the Abstract Book and on page 19 of this program.

Congratulations to AIC's 2013 Award Recipients!

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

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

Indianapolis Museum of Art

Sheldon & Caroline Keck Award

Marian Kaminitz
Jonathan Thornton

Presented at the Opening Session, Thursday, May 30 at 10:30 am:

Honorary Membership

Jean Portell

Conservation Advocacy Award

Dr. Nancy Odegaard

Presented at the AIC Business Meeting, Saturday, June 1 at 7:30 am:

Special Recognition for Allied Professionals

Steven Puglia

Publications Award

Gerhard Banik
Irene Brückle

President's Award

Catharine Hawks



Highlights

Opening Reception at the Indianapolis Museum of Art

THURSDAY, MAY 30,
6:30 PM – 10:00 PM

Free admission with your name badge.
Extra ticket for Guest is \$25.

Join us at the stunning Indianapolis Museum of Art. Our reception will be held in both indoor and outdoor spaces, so that we can take advantage of everything the museum has to offer. Visit their diverse collections ranging from ancient Mesoamerican to contemporary art. You will also have access to the *Ai Weiwei: According to What?* special exhibition. Don't forget to take time to explore the gardens and outdoor sculpture park. *Body in Flight (Delta)* will be performed by Sadie Wilhelmi at 8 p.m.

Buses will shuttle between the JW Marriott – 2nd floor entrance near the AIC Exhibit Hall and the Indianapolis Museum of Art from 6:30 to 10:00 p.m. First buses board at 6:15 p.m.

Discussion Session

Moving Responsibilities: The Care of Performance-Based Sculpture

THURSDAY, MAY 30
WHITE RIVER BALLROOM G-I
5:00 – 6:00 PM

JW Marriott, Indianapolis

The panel will explore issues related to collecting, exhibiting, and conserving performance-based artworks, using the work of the internationally acclaimed artist duo Jennifer Allora and Guillermo Calzadilla as a set of case studies. The Indianapolis Museum of Art was selected to present the work of the Puerto Rico-based artist collaborative Allora & Calzadilla at the U.S. Pavilion for the 2011 Venice Biennale.

This panel will provide a rare opportunity for AIC's members to hear presentations and discussions from the commissioning curator, the principal performer of the work *Body in Flight (Delta)*, and a conservator who has worked on another work by the duo in MoMA's collection, *Stop, Repair, Prepare*.

Body in Flight (Delta) will be performed by Sadie Wilhelmi at the AIC Opening Reception at the IMA.



Presenters:

Lisa Freiman, IMA senior curator and chair of the Department of Contemporary Art, will discuss her role and experiences commissioning the artwork, *Body in Flight (Delta)*. She will also briefly discuss the conservation efforts underway to represent the work over the long term.

Sadie Wilhelmi, performance artist/dancer, will discuss her role in working with the choreographer to create the performance and then discuss the way in which the performance has been translated and documented to allow for other, less experienced performers to complete.

Glenn Wharton, Conservator of Time Based Media, MoMA, will discuss MoMA's efforts to care for *Stop, Repair, Prepare*.

Richard McCoy, IMA conservator of objects & variable art, will act as moderator and discussant of the panel.

AIC Angels Project

SUNDAY, JUNE 2
9:00 AM – 5:00 PM

Johnson County Museum of History

Generous donations in support of the Angels Project are from Tru Vue, Inc., Hollinger Metal Edge, and University Products

The Angels Project will take place at the Johnson County Museum of History, located in Franklin, IN (about 30 miles outside of Indianapolis). **Vans will board at the 2nd floor entrance at 9 a.m.** The museum has a large textiles collection and needs help in cataloging and re-housing.

Wiki Edit-a-thon Luncheon

FRIDAY, MAY 31
WHITE RIVER BALLROOM I - J
NOON – 2:00 PM, \$15

Help us expand our AIC knowledge base available on the AIC wiki (www.conservation-wiki.com)! Join colleagues in our first live, in-person edit-a-thon event to add and edit content. If you are not already trained on MediaWiki, feel free to contribute content on a flash drive and our trained wiki creators will help you put it up. If you are already a contributor, enjoy the opportunity to work collaboratively, face-to-face on a topic of your choice. Lunch is provided during this two-hour session, led by AIC e-Editor Rachael Perkins Arenstein.



Highlights

Exhibit Hall

THURSDAY & FRIDAY, MAY 30 & 31,
GRIFFIN HALL, SECOND FLOOR
10:00 AM – 5:30 PM

AIC's 41st Annual Meeting features the largest U.S. gathering of suppliers in the conservation field. Mingle with exhibitors and discover new treatments and business solutions. For the list of exhibitors and booth locations, see page 35.

Posters on a range of conservation topics also will be on view in the Exhibit Hall, with an author question-and-answer session during the 3:30 – 4 p.m. break on Friday, May 31.

Demos, Discussions, and Desserts in the Exhibit Hall

FRIDAY, MAY 31, 1:00 PM – 2:00 PM

Learn about new products and solutions while enjoying dessert!

Food Truck Friday

FRIDAY, MAY 31, 12:00 PM – 1:00 PM

Food Trucks will be located at the 2nd Entrance by the exhibit hall at noon. You can bring food purchases from these trucks into the Exhibit Hall.

AIC Member Business Meeting

SATURDAY, JUNE 1,
WHITE RIVER BALLROOM F
7:30 AM – 9:45 AM

Join your colleagues for breakfast while attending the AIC Member Business Meeting. Learn more about the current state of our organization and leadership plans to capitalize on our strengths. Continental breakfast will be provided.

Sustainability Luncheon

*Linking the Environment and Heritage Conservation
2013: Presentation, Tips and Discussion*

THURSDAY, MAY 30
WHITE RIVER BALLROOM J
NOON – 2:00 PM, \$25

The Committee on Sustainable Conservation Practices (CSCP) is hosting its second annual luncheon session, which will consist of three parts: a progress report on the Life Cycle Assessment (LCA) multi-phase project quantitatively evaluating each aspect of loans and exhibitions; two tips presentations; and an open microphone session where attendees will have the opportunity to present and discuss sustainable best practices.

Meet the Editors

FRIDAY, MAY 30, 10:00 AM – 10:30 AM
EXHIBIT HALL (GRIFFIN HALL)

Stop by and chat with the AIC editors outside the Exhibit Hall: Michele Derrick (JAIC), Lisa Goldberg (AIC News), Rachael Perkins Arenstein (AIC's e-Editor), Nancie Ravenel (outgoing AIC Publications Committee chair), and Bonnie Naugle (AIC Communications Manager).

Emerging Conservation Professionals Network (ECPN)

Portfolio Seminar

WEDNESDAY, MAY 29, 4:00 PM – 6:00 PM
Seminar in WHITE RIVER BALLROOM D
Reviews in ROOMS 105 & 106

ECPN is expanding the portfolio session this year to address a larger, more diverse audience and provide increased opportunities for discussion. Please join us for a two-hour session, consisting of presentations, a panel discussion, and interactive portfolio sharing. The presentations will focus on case studies of building a conservation portfolio, creating an online or digital portfolio, and professional development “beyond the portfolio.” These presentations will be followed by a panel discussion with opportunities for attendees to ask questions. The session will conclude with portfolio sharing from volunteers representing different graduate programs and conservation specialties.

Happy Hour at “End Zone” of the High Velocity Sports Bar (JW Marriott)

WEDNESDAY, MAY 29, 6:00 PM – 10:00 PM

Sponsored by Tru Vue, Inc.

Immediately following the Portfolio Seminar, meet and mingle with emerging conservators and others interested in ECPN over an extended happy hour, generously sponsored by Tru Vue, Inc. Bring a friend or mentor and stop by anytime between 6pm and 10pm for a drink, a bite to eat, and a chance to connect with your peers and colleagues.

Informational Meeting

FRIDAY, MAY 31, 5:30 PM – 6:30 PM
ROOMS 201-203

Join us for our annual informational meeting to learn about ECPN and meet the committee members and others in our network. This is a chance to hear about some of ECPN's activities and to be included in the discussion about ongoing and future initiatives, including our webinar series, our liaisons program, and the mentoring program. All are welcome!

Collection Care Network (CCN) Reception

Reception at "End Zone" of the High Velocity Sports Bar (JW Marriott)

FRIDAY, MAY 31, 5:30 PM – 7:30 PM

Sponsored by Tru Vue, Inc.

Join the CCN and mingle with collection care colleagues. All those who are interested in CCN may attend.

Other Meetings

Specialty Group Officers Meeting

WEDNESDAY, MAY 29, 6 PM – 8 PM
ROOMS 203-205

JAIC Editors' Luncheon

FRIDAY, MAY 31, 12 PM – 2 PM
ROOM 107

Meeting of current JAIC editors.

CCN Officers Meeting

THURSDAY, MAY 30, 7 AM – 8:30 AM
ROOM 105

Publications Committee Meeting

THURSDAY, MAY 30, 7 AM – 8:30 AM
ROOM 106

Workshops

Wednesday, May 29

Digital Preservation for Video

9 AM – 5 PM, \$139
ROOM 104

Integrated Pest Management for Collections

9 AM – 5 PM, \$139
ROOM 107

Managing Projects: The Underrated Conservation Skill

9 AM – 5 PM, \$139
WHITE RIVER BALLROOM C

Plastics LAST longer if Treated with Intelligent Conservation (PLASTIC)

9 AM – 5 PM, \$139
ROOMS 101 (MORNING) & 102 (AFTERNOON)

Saving Energy in Lighting Conservation Environments

9:30 AM – 4:30 PM, \$139
ROOM 103

Disasters and Mental Health

1 PM – 5 PM, \$79
WHITE RIVER BALLROOM G

AIC-CERT Meeting

9 AM – NOON, FREE
WHITE RIVER BALLROOM G

Respirator Fit Testing

LECTURE, WEDNESDAY, MAY 29, 6:30 – 7:30 PM, FREE
WHITE RIVER BALLROOM G

Thursday, May 30

FIT TESTING, THURSDAY, MAY 30, BY APPOINTMENT
(9 AM – 6 PM), \$39
ROOM 107

PLEASE NOTE: Signed medical release form and attendance at lecture required for fit testing.



Discussion Session Summaries

Thursday, May 30

Conservation Research:

Who, What, Where, How and Why Not? — Discussion of the AIC Scientific Research Needs Survey

2:00 - 3:30 pm, Rooms 204-205

Moderator: **Stephanie Porto**, Paper Conservator, Niagara Art Conservation

Panel: **Fenella France**, Chief of the Preservation Research and Testing Division, Library of Congress; **Patricia Hill**, Professor of Chemistry, Millersville University; **Nancy Odegaard**, Head of the Preservation Division, Arizona State Museum and Professor, University of Arizona; **Gregory Smith**, Senior Conservation Scientist, Indianapolis Museum of Art; **Mary Striegel**, Head of NCPTT Materials Conservation Program, National Park Service

In the spring of 2012, the Research and Technical Studies group (RATS) distributed an online survey in order to better understand the current scientific practices of the conservation community. Goals of the survey included the following: learn more about the needs of AIC membership regarding scientific research and poll members on how AIC might assist members in meeting those needs; find out how members feel about working with both conservators and scientists on conservation research and gauge member interest in pursuing collaborations with conservators/scientists; and collect information that may be useful in facilitating collaborations via a new web resource sponsored by the NSF's Chemistry Coalitions Workshops and Communities of Scholars (cCWCS) program.

469 AIC members took the time to respond to the 44-question survey, which included multiple opportunities for respondents to write in personal experiences, suggestions, and other comments. A thoughtful review of the survey results has been undertaken by RATS and AIC to determine how to assist members in locating the resources needed to properly understand and care for heritage objects through scientific inquiry. The perspectives of the panel combined with viewpoints from the general AIC membership shared at this discussion session will be compiled after the meeting to form recommendations for possible future AIC initiatives, including workshops, webinars, or the formation of a specialized AIC network.

Friday, May 31

Then vs. Now: Fundraising for Conservation Isn't What It Used To Be

8:30 - 10:00 am, Rooms 101-102

Moderator: **Susan Mathisen**, President, SAM Fundraising Solutions

As little as ten years ago, funding requests for conservation projects usually consisted of describing the object, providing treatment details, and stressing the significance of the artifact being conserved. Benefits were often demonstrated through the object's potential use to bolster exhibition content or educational programs.

How times have changed. Today, foundations

are reevaluating their giving and are looking for considerable impact for their "investment." Government agencies, if not zeroed out, need to advance strategic plans or are forced to award grants that fulfill regional economic priorities. Individuals are re-assessing their giving due to the market's fluctuations. These changes in the philanthropic world mean fundraising for conservation is no longer just about the importance of an object's long-term preservation. Now, economic value, community revitalization, sustainability, defined outcomes or demonstrable impact, and audience engagement are among the funder priorities that must be addressed in proposals or asks.

Topics, such as community engagement, audience development, crowdsourcing, demonstrating impact, global initiatives and philanthrocapitalism, and soliciting different donor pools, will be addressed in this session through formal presentation and case studies.

Conservation Treatment Documentation Databases

10:30 am - Noon, Rooms 101-102

Moderator: **Jay Hoffman**, President & CEO, Gallery Systems; **Linda Hohneke**, Conservator, Folger Shakespeare Library; **Sarah Norris**, Conservator, Texas State Library and Archives (moderator); **Merv Richard**, Co-Principal Investigator, ConservationSpace; Chief of Conservation, National Gallery of Art

As conservation moves into the digital age, conservators seek to transition their treatment documentation from the filing cabinet to the database. Database standards for treatment documentation have grown organically and independently among institutions, with solutions of widely varying complexity. This panel discussion seeks to establish trends among systems; to clarify those systems' relative strengths and weaknesses; to reduce redundancies of effort among developing institutions; and to illuminate future directions in design and use.

This discussion session will incorporate a variety of database development perspectives: independent, open-source, and vendor-based.

Saturday, June 1

Engaging with Allied Fields: Teaching Conservation in Allied Academic Departments and Degree Programs

9:45 am - Noon, Rooms 101-102

Moderator: **Suzanne Davis**, Curator of Conservation, Kelsey Museum of Archaeology; and **Emily Williams**, CWF

AIC and the conservation community are beginning to critically examine the values that drive our profession, as well as how we communicate the ethics, goals, and key concepts which form the core of modern conservation practice. Many practicing conservators teach and/or lecture for undergraduate and graduate programs in allied career tracks such as archaeology, art history, information and library science, museum studies, and the sciences. In most cases, the overarching aim is to introduce students to the field of conservation. However, contemporary conservation is a diverse and complex field, and it can be challenging to com-

municate relevant information in one term or, in the case of a guest lecture, a single class period. This interactive session critically examines the goals and methodology of teaching conservation information to non-conservation students, with the intention of beginning a collaborative, cross-disciplinary dialogue that will result in both theoretical and practical resources for conservators teaching in university settings.

What is Value? A Socratic Dialogue

2:00 - 4:00 pm, White River Ballroom F

Moderator: **Dr. W. (Bill) Wei**, Rijksdienst voor het Cultureel Erfgoed, Amsterdam, The Netherlands

AIC members must continually defend their work and answer questions posed by funding agencies and sponsors, local, state, and national governments, the general public, and even many museums themselves. These include critical questions such as: what is the value of cultural heritage in this day and age; how does one determine what is worth conserving; and why should cultural heritage be conserved, that is, why is conservation and why are conservators valuable. These and other questions concerning the term "value" have a wide variety of answers depending on the context in which the word is used.

What is value? What is it that conservators and other cultural heritage professionals are concerned about when they ask and talk about value? What is the essence of the word? The Socratic dialogue will help the participants understand what is behind the notion of value, so that they can better formulate arguments to convince people to continue to support conservation efforts throughout the country and abroad.

The Great Debate at AIC

4:00 - 5:00 PM, White River Ballroom F

Cash Bar available

Moderated by: **Richard McCoy**, Conservator of Objects & Variable Art, Indianapolis Museum of Art

First debate topic: The greatest act of preservation for inherently fragile or fugitive cultural property is exhibition, even if the duration goes far beyond what is currently recommended.

Debated by:

Affirmative Position: Rosa Lowinger (Rosa Lowinger & Associates); Patty Miller (2 Arts Conservation); and Jodie Utter (Amon Carter Museum of American Art)

Negative Position: John Campbell (Campbell Contemporary Sculpture Conservation); Fletcher Durant (New York Public Library); and Jessica Ford (University of Delaware Art Conservation Department)

Second debate topic: While volunteers used on preservation projects often allow us to accomplish more work, they undermine our capacity to regularly employ conservation and collections care professionals.

Debated by:

Affirmative Position: Kelly Keegan (Art Institute of Chicago); Rose Cull (Art Conservation Services LLC); and Dawn Walus (Boston Athenaeum)

Negative Position: Michele Marincola (Conservation Center of the Institute of Fine Arts/Metropolitan Museum); Beverly Perkins (Buffalo Bill Historical Society); and Will Hoffman (Mariners Museum)

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THE GETTY

CONSERVATION INSTITUTE

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This collection provides students, conservators, museum curators, and collection managers with sixty-six of the most important texts on this critical topic.

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NEW

Ephemeral Monuments: History and Conservation of Installation Art

Edited by Barbara Ferriani and Marina Pugliese

The authors of this volume discuss strategies for documenting and conserving installation art.

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Lucio Fontana: The Artist's Materials

Pia Gottschaller

This richly illustrated book provides the first in-depth technical study of Lucio Fontana, one of the most influential and innovative post-World War II Italian artists.

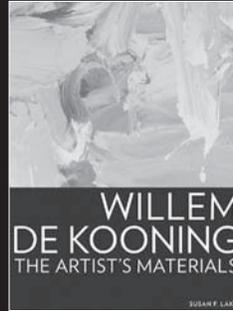
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Jean Paul Riopelle: The Artist's Materials

Marie-Claude Corbeil, Kate Helwig, and Jennifer Poulin

This volume presents an overview of Canadian artist Riopelle's life and work and close analyses of the materials and techniques he used.

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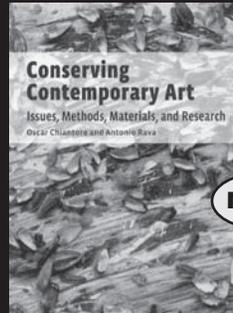


Willem de Kooning: The Artist's Materials

Susan F. Lake

This in-depth study of the paintings of Willem de Kooning from the 1940s through the 1960s breaks new ground in its analysis of the artist's working methods and materials.

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

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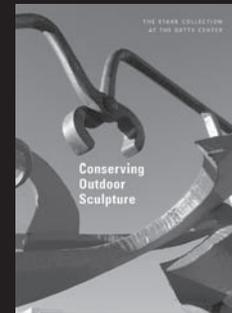


House Paints, 1900-1960: History and Use

Harriet A.L. Standeven

This book traces the history of the household paint industry over the first half of the twentieth century, including implications for conserving works of art using these materials.

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Conserving Outdoor Sculpture: The Stark Collection at the Getty Center

Brian Considine, Julie Wolfe, Katrina Posner, and Michel Bouchard

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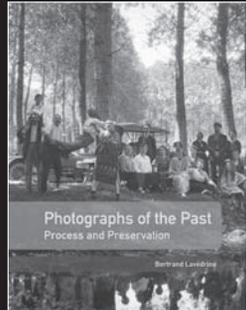
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Issues in the Conservation of Photographs

Edited by Debra Hess Norris and Jennifer Jae Gutierrez

The first publication to chronicle the emergence of photograph conservation as a profession, this book presents seventy-two essential texts from the nineteenth century to the present day.

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Bertrand Lavédrine

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Martin C. Jürgens

This invaluable resource describes the major digital printing processes used by photographers and artists, methods of identification, and options for preserving digital prints.

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Buildings & Sites



Archaeological Sites Conservation and Management

Edited by Sharon Sullivan and Richard Mackay

Gathered here are more than seventy texts—both historical and contemporary—that have made important contributions to the understanding of the conservation and management of archaeological sites.

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Ancient Sites on the Silk Road Proceedings of the Second International Conference on the Conservation of Grotto Sites, Mogao Grottoes, Dunhuang, People's Republic of China

Edited by Neville Agnew

This volume's sixty-five papers address the efforts to conserve the vibrant murals found in hundreds of cave temples along the Silk Road.

\$89.00 Paperback

Stone Conservation An Overview of Current Research Second Edition

Eric Doehne and Clifford A. Price

First published in 1996, this volume has been substantially updated to reflect new research in the conservation of stone monuments, sculpture, and archaeological sites.

\$35.00 Paperback

World Rock Art

Jean Clottes

Illustrated in color throughout, this book provides an engaging worldwide overview of rock art, perhaps the oldest form of artistic endeavor.

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Cave Temples of Mogao Art and History on the Silk Road

Roderick Whitfield, Susan Whitfield, and Neville Agnew

The fascinating story of the Mogao grottoes, with miles of stunning wall paintings and more than two thousand statues, is told in this beautifully illustrated volume.

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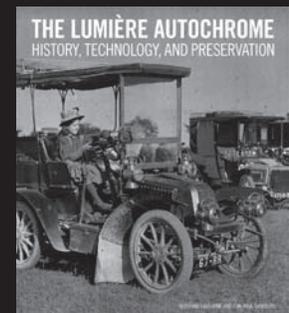
Forthcoming

Twentieth-Century Color Photographs Identification and Care

Sylvie Pénicton

A highly illustrated and easy-to-use guide for those concerned with preserving traditional color photographs.

\$65.00 Paperback



The Lumière Autochrome History, Technology, and Preservation

Bertrand Lavédrine and Jean-Paul Gandolfo

The first industrially produced form of color photography is explored in this thoroughly illustrated guide, which includes practical tips for storage and preservation.

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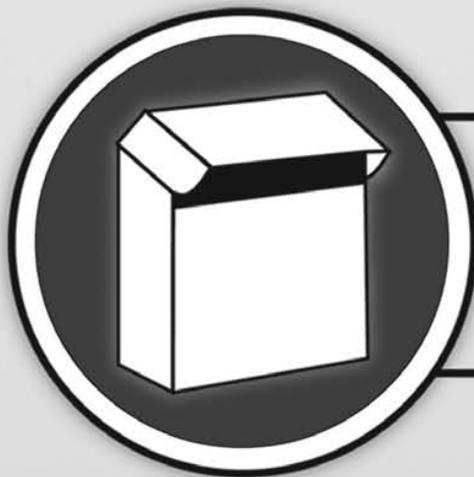
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Tours

**Buses depart from the 2nd floor entrance*

8:30 AM - 5:00 PM

Miller House and Architecture Tour of Columbus, IN

Bus departs at 8:30 a.m.*

Noon - 5:30 PM

Indianapolis Museum of Art Conservation Lab and Collections Tour

Bus departs at Noon*

12:30 PM - 2:30 PM

Indiana State Museum Conservation Lab, Paleo Prep Lab and Storage

Gather at the AIC Registration desk to walk over at 12:20 p.m.

2:45 - 5:00 PM

Indiana Historical Society

Gather at the AIC registration desk at 2:30 p.m. to walk over. If you are taking the Indiana State Museum tour, walk on your own to the canal entrance of the Historical society.

5:30 PM - 7:00 PM

Historic Canal Walking Tour

Meet at the AIC registration desk at 5:15 p.m. to walk over.

Workshops

See page 5 for room assignments.

9:00 AM - 5:00 PM

Digital Preservation for Video

Integrated Pest Management for Collections

Managing Projects: The Underrated Conservation Skill

Plastics LAST longer if Treated with Intelligent Conservation (PLASTIC)

9:00 AM - 12:00 PM

AIC-CERT Meeting

9:30 AM - 4:30 PM

Saving Energy in Lighting Conservation Environments

1:00 PM - 5:00 PM

Disasters and Mental Health

6:00 PM - 7:00 PM

Respirator Fit Testing Lecture

Day by Day

Wednesday, May 29

Private Practice

Held in the White River Ballroom A & B

Seminar: Optimizing Your Conservation Practice: The A to Z of Business, Ethics, Economics and Negotiation Strategies

\$50 CIPP members, \$75 non-CIPP members

Presented by Alexandra Darraby, Principal of The Art Law Firm.

1:00 PM - 1:40 PM

How to Select an Optimal Business Structure

Corporation, LLC, Partnership, or Solo? Learn how the organization of your business is a form of client development, the tax realities, and economics. When does it make sense to convert one form of business organization to another? When do you know it's time to give up flying "solo"?

1:40 PM - 1:50 PM Question and Answer

1:50 PM - 2:00 PM Break

2:00 PM - 2:40 PM

Conservators' Professional Services Agreements

CIPP has provided members a model contract. Alexandra Darraby, who drafted the model, will discuss how to adapt or create a contract that fits your needs, how to maximize its use; how and when to "just say no;" how to traction AIC ethics, federal laws like OSHA, and your own best practices with contracts; and more.

2:40 PM - 2:50 PM Question and Answer

2:50 PM - 3:00 PM Break

3:00 PM - 3:40 PM

Panel Discussion: Insurance - Practical Solutions for Conservators

Join Independent Insurance brokers from DeWitt Stern and Independent Insurance Adjusters in a panel discussion on the ins and outs of coverage, understanding the policy, premiums, exclusions in the event of damage or loss, how to handle client claims, what to ask the broker before the policy is placed, and more.

3:40 PM - 3:50 PM Question and Answer

3:50 PM - 4:00 PM Break

4:00 PM - 5:00 PM

CIPP PRESENTS! An Interactive Performance on Negotiation and Problem Solving by CIPP Members with Audience Participation!

Join Alexandra and the CIPP "cast" at an inaugural interactive session that presents a conservation fact pattern for a negotiation and resolution of a conservation problem involving a valuable object with institutions, clients, collectors, insurance experts and others.

Held in the White River Ballroom I & J

8:00 PM - 10:00 PM

Levity and Brevity

Reception: Conservators in Private Practice Business Meeting



Day by Day

Thursday, May 30

Opening Sessions

Held in White River Ballroom E & F

8:30 AM – 9:00 AM

Welcome and Awards

9:00 AM – 9:25 AM

Collecting the Performative: The Role of the Conservator in the Conservation of Performance-Based Art

Dr. Pip Laursen, Head of Collection Care Research, Tate Museum

9:25 AM – 9:50 AM

Contemporary Colorant Change: Assessing Changes in the Herblock Collection due to Exhibition and Storage of Fugitive Media, Part II

Fenella G. France, Chief of the Preservation Research and Testing Division (PRTD) at the Library of Congress; Ha Young Park, Masters in Paper Conservation, Accademia di Bella Arti di Brera; Holly Krueger, Head of the Paper Conservation Section, Conservation Division, Library of Congress; Meghan Hill, Preservation Imaging Technician, PRTD; Cindy Connelly Ryan, Library of Congress Preservation and Testing Division; and Matthew Kullman, Scanning Electron Microscopy Specialist

9:50 AM – 10:00 AM

Discussion

10:30 AM – Noon

Panel: Collaboration in Design: Working with Architects at the San Francisco Museum of Modern Art (SFMOMA)

This panel will explore trends in contemporary art museum design through the current expansion project at SFMOMA. Three words—generous, magnetic and transformative—have guided the expansion planning and design process. How are these three ideas reflected in the building design and how will they be manifest in the resulting museum programs?

Craig Dykers (Principal, Snøhetta Architects), Sam Anderson (Principal, Samuel Anderson Architects), and SFMOMA staff Ruth Berson (Deputy Museum Director for Curatorial Affairs) and Jill Sterrett (Director of Collections and Conservation) will describe the debates and collaborations behind the design of spaces and systems that activate and animate—yet respect and preserve—contemporary art, and that invite our public's inspired engagement in the multi-faceted discourse of museums today.

In July 2013, SFMOMA will break ground on a two-year expansion project that will more than double its overall size. Cross-disciplinary expert teams were convened during project design development to affirm the museum's promise to its collection while also realizing its broader vision to enhance visitor experience and public access.

The SFMOMA expansion is subject to one the most rigorous sustainable building requirements in the country, the City of San Francisco's Green Building Ordinance. The ordinance requires that the new addition achieve at least LEED Gold certification and an energy reduction of 15% or better over California's energy code. SFMOMA thus must balance its commitment to preserve works in the collection with the demand to maximize energy efficiency and minimize its carbon footprint.

Discussion Session

Held in Rooms 204-205

2:00 PM – 3:30 PM

Conservation Research: Who, What, Where, How and Why Not? — Discussion of the AIC Scientific Research Needs Survey (*See page 6 for more details*)

Moderator: Stephanie Porto, Paper Conservator, Niagara Art Conservation

Architecture

Held in Rooms 103-104

2:00 PM – 2:30 PM

Breaking the Cycle: The Role of Monitoring in the Watts Towers Conservation Project

Blanka Kielb, Assistant Conservator, Los Angeles County Museum of Art; Sylvia Schweri-Dorsch, Associate Conservator, Watts Towers at Los Angeles County Museum of Art; Frank Preusser, Head, Research Laboratory at Los Angeles County Museum of Art

2:30 PM – 3:00 PM

An Evaluation of the Conservation History of Chagall's *Les Quatre Saisons*

Jamie Clapper Morris, Associate, Wiss, Janney, Elsther Associates, Inc.; Deborah Slaton, Principal, Wiss, Janney, Elsther Associates, Inc.

3:00 PM – 3:30 PM

Bringing Modern Back: Restoring 1930s Aluminum Finishes

Helen M. Thomas-Haney, Conservator, Jablonski Building Conservation; Xsusha Flandro, Senior Architectural Conservator, Jablonski Building Conservation, Inc.

4:00 PM – 4:30 PM

Fifteen Shades of Grey...? Paint Color Analysis on the Eames House

Emily MacDonald-Korth, Associate Project Specialist, Alan Phenix, Scientist, Getty Conservation Institute; Tom Learner, Senior Scientist, Getty Conservation Institute; Kyle Normandin, Senior Project Specialist, Getty Conservation Institute

4:30 PM – 5:00 PM

Lights, Color, Action!: The Restoration of "Color Fuses" in Downtown Indianapolis

Caroline Sachay, Regional Fine Arts Officer, U.S. General Services Administration

Book & Paper

Held in White River Ballroom E

2:00 PM – 2:30 PM

Splintered: The History, Structure, and Conservation of American Scafeboard Bindings

Renée Wolcott, Andrew W. Mellon Fellow, Conservation Center for Art and Historic Artifacts

2:30 PM – 3:00 PM

Conservation of Dieter Roth's *Snow*

Brenna Campbell, Mellon Fellow in Conservation, The Museum of Modern Art; Scott Gerson, Associate Paper Conservator, The Museum of Modern Art; Erika Mosier, Paper Conservator, The Museum of Modern Art

3:00 PM – 3:30 PM

Flip, Flap and Crack: The Conservation of 400 Years of Anatomical Flap Books

Meg Brown, Conservator, Duke University Libraries

4:00 PM – 4:30 PM

A Technical Study and Conservation Project of Roy Lichtenstein's Screenprint on Plastic *Sandwich and Soda, 1964*

Marion Verborg, Craigen W. Bowen Paper Conservation Fellow, Straus Center for Conservation and Technical Studies, Harvard Art Museums

4:30 PM – 5:00 PM

Treatment and Housing Techniques for Pastel Paintings on Paper – Case Studies

Soyeon Choi, Senior Paper Conservator, Conservation Center for Art and Historic Artifacts; Jessica Makin, Manager of Housing and Framing Services, Conservation Center for Art and Historic Artifacts

5:00 PM – 5:30 PM

The Materials, Techniques, and Conservation Challenges of Richard Serra's Oil Stick Prints

Im Chan, Andrew W. Mellon Fellow in Paper Conservation, National Gallery of Art

Collection Care

Held in White River Ballroom A-B

2:00 PM – 5:30 PM

Preservation Planning Discussion Session

Sponsored by Tru Vue, Inc.

In Round 1, Lisa Elkin, American Museum of Natural History, presents an argument for evidence-based, advance planning for preservation while Katy Lithgow, National Trust (UK), presents an argument for pragmatic, on-the-ground and in-the-moment preservation management decisions. These two intentionally provocative lectures will be followed by discussions in break-out groups among audience members. In Round 2, Kristen Overbeck Laise, Heritage Preservation, presents arguments in favour of simple, easy to interpret standards and guidelines for preventive conservation, while Jim Reilly, Image Permanence Institute, argues for flexible, performance-based control of variables affecting preservation. Again, audience break-out groups will further explore the pros and cons of these perspectives. Ideas generated in discussion groups will be recorded and serve as a resource for CCN in framing future sessions on planning and on standards and guidelines. Come share your thoughts and perspectives.

2:00 PM – 3:30 PM

Round 1: The Rational-Comprehensive Planners versus The Pragmatists

Introduction

Joelle Wickens, Chair, Collection Care Network; Associate Conservator, Preventive Team Head and Winterthur Assistant Professor, Winterthur Museum/University of Delaware

Overview of CCN's Collections Managers Survey Results

Rebecca Fifield, Vice-Chair, Collection Care Network; Collections Manager for the Arts of Africa, Oceania, and the Americas, Metropolitan Museum of Art

Measure Risk, Then Plan Preservation

Lisa Kronthal Elkin, Director of Conservation, American Museum of Natural History

Accredited museums are guided by the AAM standards for collections stewardship: The standards require that regular assessment of, and planning

Day by Day

Thursday, May 30

for, collection needs (development, conservation, risk management, etc.) takes place and sufficient financial and human resources are allocated for collections stewardship (aam-us.org/resources/ethics-standards-and-best-practices/characteristics-of-excellence-for-u-s-museums/collections-stewardship).

Planning for collection preservation is a process by which general and specific collections care needs are determined, priorities are established and resources for implementation are identified. Its success requires a long-term commitment on the part of upper level administration and an ongoing investment of staff time (build it into the museum mission and the collection policy). Gaining such commitment and support could be challenging (lack of resources, insufficient understanding of the process and its benefits, etc.), therefore many institutions forego the process for alternative, shorter sighted solutions. That is regrettable since any planning effort, whether it is detailed and technical or more holistic and comprehensive, will provide improved direction for allocating resources.

Establish Guiding Principles, Then Manage through Pragmatism

Katy Lithgow, Head Conservator, UK National Trust

Katy Lithgow's 25 year career in the conservation of collections and interiors in historic houses has given her a great deal of experience on the role of pragmatism in collections care. An awareness of professional priorities developed through the recommendations of condition surveys and museum standards, for example in light and RH control, have all required interpretation according to the strategic priorities of the organization to which the assets belong. She will refer to external benchmarks such as the UK Arts Council Museums Accreditation scheme (www.artscouncil.org.uk/what-we-do/supporting-museums/accreditation-scheme/), and internal policies such as the National Trust Manual of Housekeeping (shop.nationaltrust.org.uk/manual-of-housekeeping/p236) and the advocacy required to turn these into a framework in which local property managers decide on actions according to the advocacy of professional specialists, of whom conservators form but one group. She will review how collections conservation priorities sit alongside other organizational priorities such as income generation, visitor experience, volunteer recommendation and energy saving; consider how these apples and pears can be turned into generic fruit for the purpose of aggregated organizational decision making; and reflect upon whether tactics for beneficial outcomes should use pitched battles, guerrilla warfare, trade missions, or be satisfied with the long view.

Group Discussions

Moderated by Robert Waller, Protect Heritage Corp. and Catharine Hawks, Conservator, NMNH Smithsonian Institution

Participants will be asked to discuss, in small group format, the pros and cons, best examples, hurdles and important caveats of the two approaches to preservation planning as introduced by Elkin and Lithgow.

4:00 PM – 5:30 PM

Round 2: Prescriptive Standards versus Performance Management

Introduction and Recap of Part 1

Joelle Wickens, Chair, Collection Care Network; Associate Conservator, Preventive Team Head and Winterthur Assistant Professor, Winterthur Museum/University of Delaware

Importance of Standards and Guidelines to Inform Preventive Conservation Initiatives in Museums

Kristen Overbeck Laise, Vice President, Collection Care Programs, Heritage Preservation

At Heritage Preservation, Kristen Laise has worked with museums on collections care issues for more than 15 years, including with the Conservation Assessment Program (www.heritagepreservation.org/CAP), Heritage Health Index (www.heritagepreservation.org/HHI), and Connecting to Collections



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Online Community (www.connectingtocollections.org). She will speak about common pitfalls museums experience in making collections care a priority and how standards programs and publications can help guide and motivate them. She will discuss the American Alliance for Museums' Continuum of Excellence programs (www.aam-us.org/resources/assessment-programs) and the American Association for State and Local History's Standards and Excellence for History Program (www.aaslh.org/steps.htm). She will also discuss tools such as Benchmarks in Collections Care 2.0 (www.collectionslink.org.uk/programmes/benchmarks-for-collections-care) an interactive spreadsheet.

Standards Make Us Myopic: We Focus on Specific Values at the Expense of Real Issues

James Reilly, Founder and Director, Image Permanence Institute

Jim Reilly will explain the evolution of conservation environmental standards from prescriptive to "figure it out for yourself." In brief, the environmental "ideal" that most preservation professionals are familiar with — 70°F +/- 2° and 50% RH +/- 5% — is an oversimplification of original research on the effect of environment on collections, and disregards much of the research done in the last 30 years or more. Jim will emphasize the importance of understanding the vulnerabilities of the collection, the nature of the climate, the building envelope, and the mechanical system, while at the same time stressing the importance of sustainable operation of HVAC systems. To be effective, this should involve a team approach, including collection care and facility management, driven by reliable environmental data.

Group Discussions

Moderated by Robert Waller, Protect Heritage Corp. and Catharine Hawks, Conservator, NMNH Smithsonian Institution

Participants will discuss the two approaches as introduced by Laise and Reilly.

Session Wrap-up

Objects

Held in Grand Ballroom 3 & 4

12:00 PM – 2:00 PM

Objects Specialty Group Luncheon & Tips Session, \$25

Ticket required *Sponsored by Kremer Pigments, Inc.*

2:00 PM – 2:30 PM

Bon Appétit? Plastics in Julia Child's Kitchen

Mary Coughlin, Assistant Professor, Museum Studies Program, The George Washington University

2:30 PM – 3:00 PM

Establishing Conservation in an Unconventional Venue in Okinawa

Anya McDavis-Conway, Research Scientist and Objects Conservator, Okinawa Institute of Science and Technology (OIST)

3:00 PM – 3:30 PM

Three Decades Later: A Status Report on the Silver Lacquering Program at Winterthur

Bruno Pouliot, Senior Conservator, Objects and Winterthur Assistant Professor in Art Conservation; Jennifer Mass, Senior Scientist and Adjunct Assistant Professor, Winterthur Museum, Garden & Library; William Donnelly, Conservation Assistant, Winterthur Museum, Garden & Library; Kaitlin Andrews, Conservation Assistant, Winterthur Museum, Garden & Library, and Margaret Bearden, Conservation Assistant, Winterthur Museum, Garden & Library

4:00 PM – 4:30 PM

Rethinking the Monumental: A Creative Approach to the Preservation of a Landmark Tony Smith Outdoor Sculpture

John Steele, Conservator of Sculpture and Decorative Arts, Detroit Institute of Arts; and Abigail Mack, Object Conservator and Principal, Abigail Mack Art Conservation LLC

4:30 PM – 5:00 PM

Metal Health and Weld Being: Conservation Strategies for a Collection of Sculpture by John Chamberlain

Shelley Smith, Objects Conservator, Menil Collection; and Catherine Williams, Objects Conservator, Silver Lining Art Conservation, LLC

5:00 PM – 5:30 PM

Three-Way Plug Three Ways: Conservation Treatments of Three Editions of Claes Oldenburg's Cor-Ten Steel and Bronze Giant Three-Way Plug

Mark Erdmann, Conservator of Objects, ICA Art Conservation; Adam Jenkins, Conservator in Private Practice; Robert Marti, Co-Owner, and Marianne Russell Marti, President, Russell-Marti Conservation Services, Inc.

Paintings

Held in White River Ballroom F

2:00 PM – 5:30 PM

Joint Paintings + Research and Technical Studies Sessions

Paintings + Research & Technical Studies

Held in White River Ballroom F

2:00 PM – 2:30 PM

Development of Artificial Aging Parameters of Modern Acrylic Paints to Better Mimic Long-Term Outdoor Urban Exposure

Amanda J. Norbutus, Postdoctoral Scholar in Chemistry, Villanova University

2:30 PM – 3:00 PM

Gessos: Porosity and the Effects of Capillary Action

Michael Doutre, Ashley Freeman, H.F. Shurvell, and Alison Murray, Art Conservation Program, Queen's University; Laura Fuster-López, Instituto Universitario de Restauracion del Patrimonio, Universidad Politecnica de Valencia

3:00 PM – 3:30 PM

Water in Oil Microemulsions: A Novel Cleaning System for Acrylic Paints

Melinda H. Keefe and Christopher J. Tucker, The Dow Chemical Company; Bronwyn Ormsby, Nelly von Aderkas and Catherine McKenny, Tate; Alan Phenix, Scientist, Getty Conservation Institute, and Tom Learner, Senior Scientist, Getty Conservation Institute

4:00 PM – 4:30 PM

Mass Spectrometric Imaging of Acrylic Emulsion Paint Films: Engineering a Microemulsion-Based Cleaning Approach

Anthony Lagalante, Associate Professor of Chemistry, Villanova University; Richard Wölbers, Associate Professor of Art Conservation, Winterthur-University of Delaware Program in Art Conservation (WUDPAC); and Amanda J. Norbutus, Postdoctoral Scholar in Chemistry, Villanova University



Breaks are 10-10:30 am and 3:30-4 pm daily; refreshments are available in the Exhibit Hall Thursday & Friday.

4:30 PM – 5:00 PM

Traditional Artist Materials in Early Paintings by Andy Warhol

Suzanne Q. Lomax, Organic Chemist, Scientific Research Department, Christopher A. Maines, Conservation Scientist, and Jay Krueger, Senior Conservator of Modern Paintings, National Gallery of Art

5:00 PM – 5:30 PM

Rediscovering Color; Treatment, Analysis and Digital Restoration of Vincent Van Gogh's *Undergrowth with Two Figures*

Jeffrey E. Fieberg, Associate Professor of Chemistry, Centre College; Per Knutås, Chief Conservator, Cleveland Museum of Art; and Gregory Dale Smith, Ph.D., Otto N. Frenzel III Senior Conservation Scientist, Indianapolis Museum of Art

Photographic Materials

Held in Rooms 101-102

12:00 PM – 2:00 PM

Photographic Materials Group Business Meeting/Luncheon
\$25 PMG members, \$30 non-PMG members - Ticket Required

Conservators as Diplomats: Preserving Ernest Hemingway's Legacy in Cuba

Mary-Jo Adams, Executive Director, Finca Vigia Foundation

Research & Technical Studies

Held in White River Ballroom F

2:00 PM – 5:30 PM

Joint Paintings + Research and Technical Studies Sessions

Textiles

Held in White River Ballroom C-D

2:00 PM – 2:30 PM

Finding the Ease: Approaches to Mounting and Installation at the Art Institute of Chicago

Isaac Facio, Conservation Assistant, Department of Textiles, and Lauren Chang, Conservator of Textiles, Art Institute of Chicago

2:30 PM – 3:00 PM

An Old Case of New Display: Contemporary and Historical Fashion at the Victoria & Albert Museum

Joanne Hackett, Senior Textile Conservator, and Keira Miller, Dress and Textile Display Specialist, Victoria & Albert Museum

3:00 PM – 3:30 PM

Merging Disciplines: Designing a Mount for a Matisse Serigraph

Yadin Larochette, Textile Conservator & sole proprietor, Larochette Textile Conservation LLC

4:00 PM – 4:30 PM

Renewing The Past: Pressure Mounting Two Large Fragmented Flags

Jan Vuori, Senior Textile Conservator, and Renée Dancause, Textile Conservator, Canadian Conservation Institute

Day by Day

Thursday, May 30

4:30 PM – 5:00 PM

Dancing on a Wire: Articulation Solutions for Mannequins in the Circle of Dance Exhibition at NMAI-NY

Shelly Uhlir, Mount and Mannequin Maker, Cultural Resources Center, National Museum of the American Indian

5:00 PM – 5:30 PM

New and Current Materials and Approaches for Localized Cleaning in Textile Conservation

Elizabeth Shaeffer, Graduate Student, Winterthur/University of Delaware Program in Art Conservation; and Joy Gardiner, Assistant Professor in Art Conservation and Assistant Director of Conservation, Winterthur Museum, Garden & Library

Friday, May 31

Discussion Sessions

See page 6 for more details on the discussion sessions.

Held in Rooms 101-102

8:30 AM – 10:00 AM

Then vs. Now: Fundraising for Conservation Isn't What It Used To Be

Susan Mathisen, President, SAM Fundraising Solutions

10:30 AM – Noon

Conservation Treatment Documentation Databases

Jay Hoffman, President & CEO, Gallery Systems; Linda Hohneke, Conservator, Folger Shakespeare Library; Sarah Norris, Conservator, Texas State Library and Archives (moderator); Merv Richard, Co-Principal Investigator, ConservationSpace; Chief of Conservation, National Gallery of Art

Architecture

Student Sessions

Held in Rooms 103-104

8:00 AM - 8:15 AM

Nondestructive Testing Monitoring of Wooden Native American Pyramidal Structures

Michael Shoriak, University of Pennsylvania

8:15 AM - 8:30 AM

Evaluation of Consolidation Treatments for the San José Convento Column, San Antonio Missions National Historic Park, San Antonio, Texas

Kalen McNabb, University of Pennsylvania

8:30 AM - 8:45 AM

Learning from the Bastrop Wildfire: Effects of Wildfire on Historic Material

Miriam Tivorek-Hofstetter, University of Texas at Austin



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 MUSEUM SHOWCASES

Contemporary Art Sessions

Track 1 - Held in White River Ballroom E

2:00 PM – 2:20 PM

Making Marks: An Ethical Dilemma in the Creation of Art
Megan Emery, Associate Conservator of Objects, Cincinnati Art Museum

2:20 PM – 2:40 PM

Nam June Paik: Global Visionary: From the Archive to the Exhibition
Tiarna Doherty, Chief Conservator, Smithsonian American Art Museum

2:40 PM – 3:00 PM

Working Together Through Hard Truths: The Conservation and Exhibition of Thornton Dial's Complex Artworks
Laura Kubick, Assistant Conservator of Objects and Variable Art, Indianapolis Museum of Art

3:00 PM – 3:20 PM

Robert Rauschenberg at the San Francisco Museum of Modern Art: An Online Scholarly Catalogue
Paula De Cristofaro, Paintings Conservator, San Francisco Museum of Modern Art

Track 2 - Held in White River Ballroom F

2:00 PM – 2:20 PM

Conservation Treatment of Claes Oldenburg and Coosje van Bruggen's Sculpture Monument to the Last Horse, 1991 at The Chinati Foundation, Marfa, Texas
Bettina Landgrebe, Conservator, The Chinati Foundation

2:20 PM – 2:40 PM

Modern Ruins Restored: The Conservation of Monday, Wednesday, Saturday
Tasia Bulger, Paintings Conservation Fellow, Canadian Conservation Institute

2:40 PM – 3:00 PM

Conservation of Wrapped TV, 1967, by Christo and Nam June Paik

Margo Delidow, Sculpture Conservator, Delidow-Meier Conservation; Jessica Pace, Projects Conservator for Objects, Brooklyn Museum; Eric Meier, Contemporary Art Specialist, Delidow-Meier Conservation

3:00 PM – 3:20 PM

Installing Mauricio Cattelan's ALL: A Retrospective at the Guggenheim Museum
Nathan Otterson, Objects Conservator, Solomon R. Guggenheim Museum

BREAK 3:30 PM – 4:00 PM BREAK

4:00 PM – 4:20 PM

Automating Classification of Historic Photographic Paper from Surface Texture Images
Paul Messier, Head Conservator, Paul Messier LLC

4:20 PM – 4:40 PM

When Conservation Means Stapling: Touring an Unsupported, Unglazed, 9ft x 21ft, oil paint stick on Paper to Three Venues
Joan Weir, Conservator, Works on Paper, Art Gallery of Ontario

4:40 PM – 5:00 PM

Artist Materials Collection at the San Francisco Museum of Modern Art
Michelle Barger, Deputy Head of Conservation, San Francisco Museum of Modern Art; Amanda Hunter Johnson, Associate Paper Conservator, San Francisco Museum of Modern Art; Theresa Andrews, Conservation Department, San Francisco Museum of Modern Art; Paula De Cristofaro, Paintings Conservator, San Francisco Museum of Modern Art; Martina Haidvogel, Advanced Fellow in the Conservation of Contemporary Art, San Francisco Museum of Modern Art; and Jill Sterrett, San Francisco Museum of Modern Art

5:00 PM – 5:30 PM

Question and Answer Period

4:00 PM – 4:20 PM

Cow Guts. The Conservation of Two Contemporary Artworks by Doris Salcedo and by Ursula van Rydingsvard
Mareike Opena, Assistant Conservator, Contemporary Conservation Ltd.

4:20 PM – 4:40 PM

Vibration Control During Museum Construction Projects
Arne P. Johnson, Principal, Wiss, Janney, Elstner Associates, Inc.; W. Robert Hannen, Engineer, Wiss, Janney, Elstner Associates, Inc.; and Frank Zuccari, Senior Paintings Conservator and Head of the Department of Conservation, Art Institute of Chicago

4:40 PM – 5:00 PM

Film: Conserving Calder's Circus
Eleonora Nagy, Conservator of Three-Dimensional Works of Art, Whitney Museum of Art; Jonathan Bogarín, Producer, El Tigre Productions; Elan Bogarín, Producer, El Tigre Productions

5:00 PM – 5:30 PM

Question and Answer Period



Day by Day

Friday, May 31

8:45 AM - 9:00 AM

Protecting UT Landmarks: an Evaluation of Graffiti Control

Sarah Hunter, University of Texas at Austin

9:00 AM - 9:15 AM

Deformation and Disintegration of North American Marbles as a Result of Thermal Stress

Charles Thompson, Columbia University

9:15 AM - 9:30 AM

In Defense of Natural Cement: Concrete Technology at Fort Totten, New York

Richard M. Lowry, Columbia University

9:30 AM - 9:45 AM

Impact of Mineralogy, Texture and Fabric of Sandstone Quarried in Canada on Deterioration of Central Park Structures

Mayank Patel, Columbia University

9:45 AM - 10:00 AM

Does Size Matter? Comparing the Alpha-P and the Hyperion for FTIR Paint Analysis

Brooke Young, Columbia University

10:30 AM – 12:00 PM

Shared Approaches for Conserving Modern Heritage

Moderator: David Fixler, Principal, Einhorn Yaffee Prescott Architecture and Engineering, Inc.; Panel Chair: Richard McCoy Conservator of Objects & Variable Art, Indianapolis Museum of Art

The Miller House and Garden

Bradley Brooks, Director of Historic Resources, Indianapolis Museum of Art; Tricia Gilson, Archives and Content Specialist, Indianapolis Museum of Art

The Eames House, Case Study House No. 8

Kyle Normandin, Senior Project Specialist, Getty Conservation Institute

Rathskeller Restaurant, 401 E. Michigan St.

6:30 PM – 9:30 PM

Architecture Specialty Group Dinner/Reception, \$35

Ticket Required

Book & Paper

Held in White River Ballroom E

7:30 AM – 8:30 AM

Book and Paper Group Business Meeting

Light breakfast provided. Sponsored by Tru Vue, Inc.

8:30 AM – 10:00 AM

Archives Conservation Discussion Group: Is It Real? The Value and Ethics of Using Surrogates

Moderators: Cher Schneider, Juanita J. and Robert E. Simpson Senior Conservator, University of Illinois Library; Tonia Grafakos, Conservation Librarian, Northwestern University

10:30 AM – 12:00 PM

Art on Paper Discussion Group: Making Terminology Meaningful: Guiding the Description of Media for Works of Art on Paper

Moderators: Nancy Ash, Senior Conservator of Works of Art on Paper, Philadelphia Museum of Art; Scott Homolka, Associate Conservator of Works of Art on Paper, Philadelphia Museum of Art; Stephanie Lussier, Project Paper Conservator, Philadelphia Museum of Art

Indiana State Library, 315 W. Ohio St.

7:00 PM – 9:30 PM

Book and Paper Group Reception

Sponsored by Preservation Technologies, L.P. and Hollinger Metal Edge, Inc. Rental fees graciously waived by the Indiana State Library. Ticket Required.

Collection Care

High Velocity Lounge “End Zone,” JW Marriott

5:30 PM – 7:30 PM

CCN Reception *Sponsored by Tru Vue, Inc.*

Electronic Media

Held in Rooms 201-203

7:30 AM – 8:30 AM

Electronic Media Group Business Meeting

8:30 AM – 9:00 AM

The Legible City – One Artwork, Multiple Embodiments

Arnaud Obermann, Conservation Coordinator, INTERREG Project, ZKM | Center for Art and Media Karlsruhe

9:00 AM – 9:30 AM

Preservation and Restoration of Photographic and Audiovisual Materials after Large-Scale Disasters

Fenna Yöla Tykwer, Time-based Media Conservator and PhD Candidate, Stuttgart State Academy of Art and Design

9:30 AM – 10:00 AM

Technical Documentation of Source Code at the Museum of Modern Art

Deena Engel, Department of Computer Science at the Courant Institute of Mathematical Sciences, New York University; Glenn Wharton, Time-Based Media Conservator, Museum of Modern Art & Museum Studies, New York University

10:30 AM – 11:00 AM

Pericles and Presto4U – Two European Funded Projects Progressing Research in the Conservation of Digital Art

Dr. Pip Laurenson, Head of Collection Care Research, Tate

11:00 AM – 11:30 AM

Digital Video Preservation in Museums and Small Collections

Patricia Falcao, Time-Based Media Conservator, Tate Gallery

Breaks are 10-10:30 am and 3:30-4 pm daily; refreshments are available in the Exhibit Hall Thursday & Friday.
On Friday, desserts will be available at 1pm in the Exhibit Hall.

Day by Day

Friday, May 31

11:30 AM – 12:00 PM

Wrangling Electricity: Lessons Learned from the Mass Migration of Analog and Digital Media for Preservation and Exhibition

Peter Oleksik, Assistant Media Conservator, Museum of Modern Art

Objects

Held in Grand Ballroom 3 & 4

7:30 AM – 8:30 AM

Objects Specialty Group Business Meeting

Light breakfast provided.

8:30 AM – 9:00 AM

Innovations During Renovations: Evolving Technologies and New Materials for an Encyclopedic University Museum

Carol Snow, Deputy Chief Conservator, Yale University Art Gallery

9:00 AM – 9:30 AM

Beyond the Visible: Macro and Micro Analytical Forensic Imaging for the Documentation and Investigation of Archaeological Objects

Alexis North, Second-Year Student, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials; Dr. Ioanna Kakoulli, Associate Professor, UCLA Materials Science and Engineering Department & Chair, UCLA/Getty Program on the Conservation of Archaeological and Ethnographic Materials

9:30 AM – 10:00 AM

Bringing History to Life: Reproducing a Worthington Steam Pump from the USS Monitor

William Hoffman, Conservator, USS Monitor Project, The Mariners' Museum®

10:30 AM – 11:00 AM

Preserving an Aesthetic of Decay: Living Artists and the Conservation of Contemporary Objects

John T. Campbell, Conservator, Art Conservation Group

11:00 AM – 11:30 AM

Intersecting Conservation Approaches to Ethnographic and Contemporary Art: Ephemeral Art at the National Museum of African Art

Stephanie E. Hornbeck, Principal and Senior Conservator, Caryatid Conservation

11:30 AM – 12:00 PM

Restoring the Immaterial: Using New Media to Communicate Context

Sarah Barack, Samuel H. Kress Fellow in Technical Art History at the Yale University Art Gallery; and Beth Edelstein, Associate Conservator, Department of Objects Conservation, Metropolitan Museum of Art

Held in Rooms 103-104

12:00 PM – 1:00 PM

Archaeological Discussion Group Business Meeting

Paintings

Held in White River Ballroom F

7:30 AM – 8:30 AM

Paintings Specialty Group Business Meeting

Light breakfast provided.

8:30 AM – 10:00 AM

Joint Paintings + Research and Technical Studies Sessions

10:30 AM – 11:00 AM

The Research and Conservation Treatment of *Jar of Apricots/le bocal d'abricots*, 1758 by Jean-Siméon Chardin

Sandra Webster-Cook, Conservator of Paintings, Art Gallery of Ontario; Lloyd De Witt, Curator of European Art, Art Gallery of Ontario; Kate Helwig, Senior Conservation Scientist, Canadian Conservation Institute

11:00 AM – 11:30 AM

The Treatment of Efflorescence and Pollution-Darkened Water Sensitive Paint in the Vanka Murals of St. Nicholas First Croatian Catholic Church

Rikke Foulke, Paintings Conservator in Private Practice

11:30 AM – 12:00 PM

Assembly-Line Conservation for the Recovery of Haitian Paintings

Viviana Dominguez, Wall and Easel Paintings Conservator, and Lead Paintings Conservator, Haiti Cultural Recovery Project, Smithsonian Institution

Held in White River Ballroom H-J

6:00 PM – 7:30 PM

Panel Discussion: Current Challenges and Opportunities in Paintings Conservation

Panelists: Rustin Levenson, Rustin Levenson Art Conservation Associates; Alan Phenix, Getty Conservation Institute; Joyce Hill Stoner, Art Conservation Department, Winterthur/University of Delaware Program in Art Conservation; Rob Proctor, Co-Director, Whitten & Proctor Fine Art Conservation

Paintings + Research & Technical Studies

Held in White River Ballroom F

8:30 AM – 9:00 AM

Color and Spectral Archiving Using a Dual-RGB Imaging System

Jim Coddington, Agnes Gund Chief Conservator, Museum of Modern Art; and Roy S. Berns, Richard S. Hunter Professor in Color Science, Appearance, and Technology and Director of the Munsell Color Science Laboratory, Center for Imaging Science, Rochester Institute of Technology

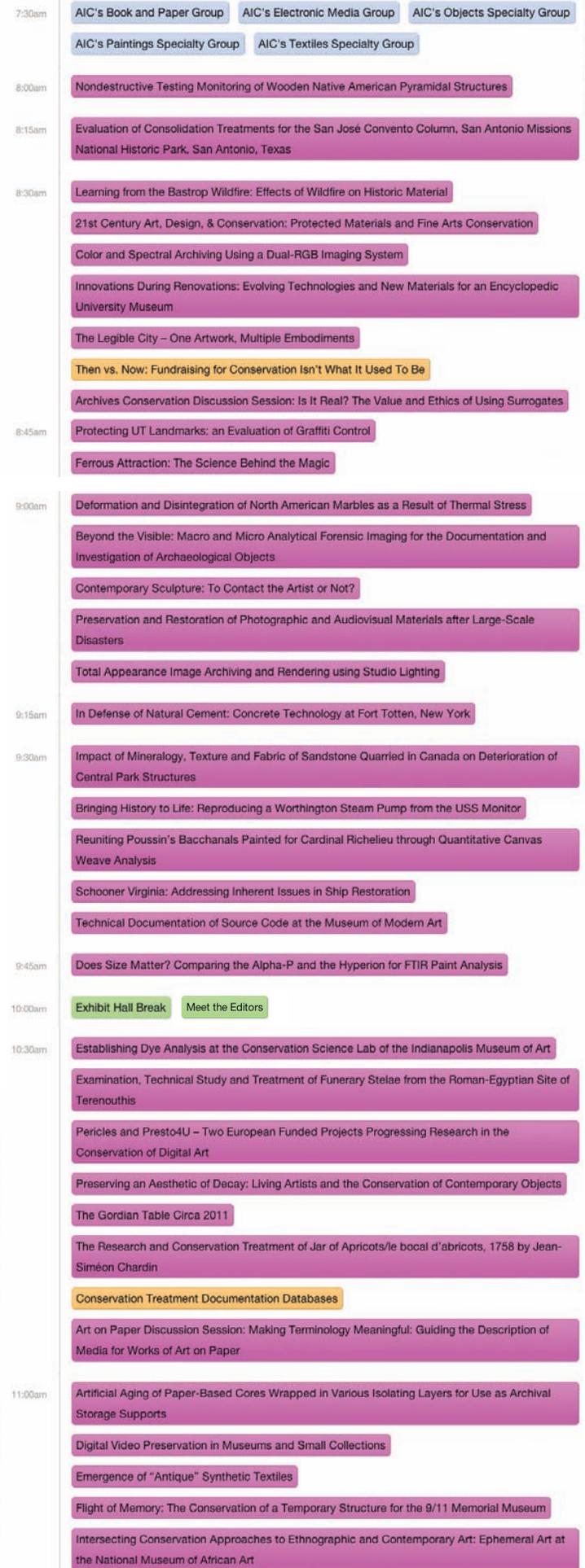


Join the conversation about #AICIndy with @conservators!

Thursday, May 30



Friday, May 31



- Key**
- Break
 - Business Meeting
 - General Session
 - Luncheon
 - Seminar
 - Social Event
 - Specialty Session

Schedule at a Glance

Create your own customized schedule at www.conservators-converse.org/meeting

	The Treatment of Efflorescence and Pollution-Darkened Water Sensitive Paint in the Vanka Murals of St. Nicholas First Croatian Catholic Church	10:15am
11:30am	A "Green" Solvent for Textile Conservation?: Examining the Potential of Cyclosiloxane D5 as an Alternative Cleaning Solvent	
	Assembly-Line Conservation for the Recovery of Haitian Paintings	
	Maintaining Clarity: Developing a Methodology for Long-Term Studies of Conservation Adhesives and Processes for PMMA	
	Restoring the Immaterial: Using New Media to Communicate Context	
	We Can Fix It But Should We? Take 2: Contemporary Art Comes Knocking	
	Wrangling Electricity: Lessons Learned from the Mass Migration of Analog and Digital Media for Preservation and Exhibition	
12:00pm	Archaeological Discussion Session	Wiki Edit-a-thon & Training Luncheon
1:00pm	Special Dessert & Discussion	
2:00pm	Conservation Treatment of Claes Oldenburg and Coosje van Bruggen's sculpture Monument to the Last Horse, 1991 at The Chinati Foundation, Marfa, Texas	
	Making Marks: An Ethical Dilemma in the Creation of Art	
2:20pm	Modern Ruins Restored: the Conservation of Monday, Wednesday, Saturday	
	Nam June Paik: Global Visionary. From the Archive to the exhibition.	
2:40pm	Conservation of Wrapped TV, 1967 by Christo and Nam June Paik	
	Working Together Through Hard Truths: The Conservation and Exhibition of Thornton Dial's Complex Artworks	
3:00pm	Installing Mauricio Cattelan's ALL: a retrospective at the Guggenheim Museum	
	Robert Rauschenberg at the San Francisco Museum of Modern Art: an Online Scholarly Catalogue	
3:30pm	Exhibit Hall Break	
4:00pm	Automating Classification of Historic Photographic Paper from Surface Texture Images	
	Cow guts. The conservation of two contemporary artworks by Doris Salcedo and by Ursula van Rydingsvard	
4:20pm	Vibration Control During Museum Construction Projects	
	When Conservation Means Stapling: Touring an Unsupported, Unglazed, 9ft x 21ft, oil paint stick on Paper to Three Venues	
4:40pm	Artist materials collection at the San Francisco Museum of Modern Art	
	Video: Conserving Calder's Circus	
5:00pm	Question and Answer Period	Question and Answer Period
5:30pm	Emerging Conservation Professionals Network	
6:00pm	Panel Discussion: Current Challenges and Opportunities in Paintings Conservation	
6:30pm	AIC's Textiles Specialty Group + Wooden Artifacts Group Joint Dinner	
7:00pm	Architecture Dinner/Reception	Book and Paper Group Reception

Saturday, June 1

9:45am	Challenges and Compromise: Preserving the Miller House Textiles	
	Ethics and Standards: Comparing the Practices of Architectural Conservation and Historic Architecture	
	The Never-Ending Story of Conservation: New Technologies- New Challenges	
	Tips Session: Contemporary Treatment Tips and Techniques	AIC Member Business Meeting
	Engaging with Allied Fields: Teaching Conservation in Allied Academic Departments and Degree Programs	
10:00am	FUTURE, or how to live Forever	Richard Caton Woodville: In Palette and Process
10:10am	The Emperor's New Clothes? Establishing National Standards for Masonry Cleaning	

10:15am	Slipcovers: Old and New	
	Unilateral NMR and Multivariate Analysis: A Novel Non-Invasive Characterization Method for Artifacts of Modern Synthetic Resin Materials	
10:30am	A Hands-Off Approach to Controlling Media-Based Artworks	
	Experimental and Innovative: Matisse Paintings from the Wertheim Collection	
	Shared Approaches for Conserving Modern Heritage	
10:35am	A Review of the Test Methods/Stain Reduction Techniques Used on the Smithsonian Natural History Museum, Washington DC	
10:45am	Contemporary Conservation for Contemporary Materials	
	Treatment of a Suite of Baroque Revival Style Seating Furniture	
11:00am	Putting the Conservator in the Mix: Using the MCP to Formulate Cleaning Systems for Architecture	
	Expanding into Shared Spaces: SFMOMA's Black Box Studio	
	Two New Techniques for Loss Compensation In Art on Paper: Integration of Surface Losses Using Textile Fibers and The Use of Sprayed Cellulose Powder To Minimize Foxing and Other Discoloration	
	What Lies Beneath: The Textural Influence of Grounds on Diego Rivera's Cubism	
11:15am	Rapid, Minimally Invasive, Identification of Degraded Audio and Video Magnetic Tapes	
	Two's Company: Supportive Relationships	
11:25am	Best Practice in Masonry Cleaning – Panel Discussion	
11:30am	Hans Hofmann's Last Lesson: A Study of the Artist's Materials in the Last Decade of His Career	
	Testing the Waters: Applying New Techniques to the Cleaning of Acrylic Paint Film	
	The Role of the Technical Narrative for Preserving New Media Art	
12:00pm	Artful Science: Quirky Trends and Fascinating Discoveries in Cultural Heritage Research, from a Journalist's Perspective	
	Electronic Media Group Luncheon: Lightning Round Session	
	Paintings Specialty Group Luncheon/Tips Session	
1:00pm	AIC's Architectural Specialty Group	
1:30pm	AIC's Wooden Artifacts Group	
2:00pm	Evaluation of Bridged Siloxanes as Organic-Inorganic Hybrid Consolidants for Qin Shihuang' Terracotta Army	
	Façade Cleaning: Managing Expectations	
	Going Beyond Appearance: Use of Imaging Technology for the Examination of Hidden Paint Layers in a Gulistan of Sa'di from the Freer Collection	
	Let's Talk Digital: An Approach to Managing, Storing, and Preserving Time-Based Media Art Works	
	Modernizing Stretchers for Paintings on Canvas	What is Value? - A Socratic Dialogue
2:30pm	Conservation and Encasement: 1297 Magna Carta	
	I Know a Guy: Collecting Technical Documentation, Locally	
	Practical Applications of a Constant Tension Elastic Stretching System	
	The Role of Polyester Film Encapsulation—With and Without Prior Deacidification—On Paper Degradation, Studied Using Long-Term, Low-Temperature Aging	
	Where the Water Flows: Louis Kahn's Bath House	
3:00pm	Conserving Custom Electronic Video Equipment	
	The Restoration and Conservation of the Baroque Mechanism and Painting (Machina) on the Altar of S. Ignazio in the Church of Gesù in Rome	
	Update on Digital Print Preservation Research: What We Have Learned So Far About the Permanence and Preservation of Digitally Printed Books	
3:30pm	Fat Content in Collagen Based Adhesives – Assumptions and Investigation Results	
	Watermark Capture and Processing with Contemporary Desktop Applications	
4:00pm	The Great Debate at AIC	

Day by Day

Friday, May 31

9:00 AM – 9:30 AM

Total Appearance Image Archiving and Rendering using Studio Lighting

Roy S. Berns, Richard S. Hunter Professor in Color Science, Appearance, and Technology and Director of the Munsell Color Science Laboratory, Center for Imaging Science, Rochester Institute of Technology; Tongbo Chen, Laboratory Engineer, Interactive Media Group and Apple Inc., and Jim Coddington, Agnes Gund Chief Conservator, Museum of Modern Art

9:30 AM – 10:00 AM

Reuniting Poussin's Bacchanals Painted for Cardinal Richelieu through Quantitative Canvas Weave Analysis

Robert Erdmann, Assistant Professor, Materials Science and Engineering and Program in Applied Mathematics, University of Arizona; C. Richard Johnson, Geoffrey S. M. Hedrick Senior Professor of Engineering, School of Electrical and Computer Engineering, Cornell University; Mary Schafer, Associate Conservator of Paintings, Nelson-Atkins Museum of Art; and John Twilley, Andrew W. Mellon Science Advisor, Nelson-Atkins Museum of Art

Research & Technical Studies

Held in White River Ballroom F

8:30 AM – 10:00 AM

Joint Paintings + Research and Technical Studies Sessions

Held in White River Ballroom A & B

10:30 AM – 11:00 AM

Examination, Technical Study and Treatment of Funerary Stelae from the Roman-Egyptian Site of Terenouthis

Caroline Roberts, Graduate Intern, Antiquities Conservation, J. Paul Getty Museum; LeeAnn Barnes Gordon, Sherman Fairchild Fellow, Museum of Fine Arts Boston; and Cathy Selvius DeRoo, Research Scientist, Conservation Department, Detroit Institute of Arts

11:00 AM – 11:30 AM

Artificial Aging of Paper-Based Cores Wrapped in Various Isolating Layers for Use as Archival Storage Supports

Amy Williams, Conservator, University of Pittsburgh; and Catherine H. Stephens, Center for Conservation and Preservation, Yale University

11:30 AM – 12:00 PM

Maintaining Clarity: Developing a Methodology for Long-Term Studies of Conservation Adhesives and Processes for PMMA

Donald Sale, Conservation Guest Scholar, Getty Conservation Institute

Textiles

Held in White River Ballroom C & D

7:30 AM – 8:45 AM

Textiles Specialty Group Business Meeting

Sponsored by Tru Vue, Inc.

8:45 AM – 10:00 AM

Ferrous Attraction: The Science Behind the Magic

Gwen Spicer, Textile Conservator, Spicer Art Conservation, LLC. Limited spaces available, ticket required; free to all TSG members. Sponsored by SmallCorp.

Advanced sign-up required to hold a space. Any additional space will be on a first-come, first-served basis.

10:30 AM – 11:00 AM

Establishing Dye Analysis at the Conservation Science Lab of the Indianapolis Museum of Art

Victor J. Chen, Biochemist and Full Time Volunteer, Conservation Science Lab, Kathleen Kiefer, Senior Conservator of Textiles, Niloo Imami-Paydar, Curator of Textiles and Fashion Arts, and Gregory Dale Smith, the Otto N. Frenzel III Senior Conservation Scientist, Indianapolis Museum of Art

11:00 AM – 11:30 AM

Emergence of "Antique" Synthetic Textiles

Ebenezer Kotei, Objects Conservator, Hagley Museum and Library

11:30 AM – 12:00 PM

A "Green" Solvent for Textile Conservation?: Examining the Potential of Cyclosiloxane D5 as an Alternative Cleaning Solvent

Julie Benner, Recent Graduate, Master's in Textile Conservation, University of Glasgow, and Assistant Costume Conservator, Chicago History Museum; Frances Lennard, Senior Lecturer, and Dr. Anita Quye, Lecturer in Conservation Science, University of Glasgow Centre for Textile Conservation and Technical Art History

Adobo Grill, 110 E. Washington St.

6:30 PM – 8:30 PM

Textiles Specialty Group + Wooden Artifacts Group Joint Dinner

Sponsored by Tru Vue, Inc. Ticket Required

Textiles + Wooden Artifacts

Adobo Grill, 110 E. Washington St.

6:30 PM – 8:30 PM

Textiles Specialty Group + Wooden Artifacts Group Joint Dinner

Sponsored by Tru Vue, Inc. Ticket Required

Wooden Artifacts

Held in Rooms 204-205

8:30 AM – 9:00 AM

21st Century Art, Design, & Conservation: Protected Materials and Fine Arts Conservation

Yuri Yanchyshyn, Principal and Senior Conservator, Period Furniture Conservation, LLC; and Alexandra Darraby, Principal, The Art Law Firm

9:00 AM – 9:30 AM

Contemporary Sculpture: To Contact the Artist or Not?

Rose Cull, Conservator, Art Conservation Services, LLC

Breaks are 10-10:30 am and 3:30-4 pm daily; refreshments are available in the Exhibit Hall Thursday & Friday.
On Friday, desserts will be available at 1pm in the Exhibit Hall.

Day by Day

Friday, May 31

9:30 AM – 10:00 AM

Schooner *Virginia*: Addressing Inherent Issues in Ship Restoration

Nicole Wittig, Masters Candidate, Program for Maritime Studies, East Carolina University

10:30 AM – 11:00 AM

The Gordian Table Circa 2011

Rick Parker, Parker Conservation Inc.

11:00 AM – 11:30 AM

Flight of Memory: The Conservation of a Temporary Structure for the 9/11 Memorial Museum

John Childs, Senior Conservator/Historic Preservation Specialist, Art Preservation Services, Inc.

11:30 AM – 12:00 PM

We Can Fix It But Should We? Take 2: Contemporary Art Comes Knocking

Tad D. Fallon, Principal, Fallon & Wilkinson, LLC

Adobo Grill, 110 E. Washington St.

6:30 PM – 8:30 PM

Textiles Specialty Group + Wooden Artifacts Group Joint Dinner

Sponsored by Tru Vue, Inc. Ticket Required

Saturday, June 1

AIC Member Business Meeting

Held in White River Ballroom F

7:30 AM – 9:45 AM

All AIC members should attend, breakfast provided

Discussion Sessions

See page 6 for more details.

Held in Rooms 101-102

9:45 AM – Noon

Engaging with Allied Fields: Teaching Conservation in Allied Academic Departments and Degree Programs

Suzanne Davis, Curator of Conservation, Kelsey Museum of Archaeology; and Emily Williams, CWF

Held in White River Ballroom C-D

2:00 PM – 4:00 PM

What is Value? A Socratic Dialogue

Moderator: Dr. W. (Bill) Wei, Rijksdienst voor het Cultureel Erfgoed, Amsterdam, The Netherlands

Closing Session

See page 6 for more details.

Held in White River Ballroom F

4:00 PM – 5:00 PM

The Great Debate at AIC (Cash bar available)

Moderated by: Richard McCoy, Conservator of Objects & Variable Art, Indianapolis Museum of Art

Architecture

Held in Rooms 103-104

9:45 AM – 10:10 AM

Ethics and Standards: Comparing the Practices of Architectural Conservation and Historic Architecture

Peyton Hall, Managing Principal, Historic Resources Group, LLC

10:10 AM – 10:35 AM

The Emperor's New Clothes? Establishing National Standards for Masonry Cleaning

John Fidler, President & Chief Technical Officer, John Fidler Preservation Technology Inc

10:35 AM – 11:00 AM

A Review of the Test Methods/Stain Reduction Techniques Used on the Smithsonian Natural History Museum, Washington, DC

Ellen Hagsten, Traditional & Sustainable Building; Richard Wölbers, Associate Professor, Coordinator of Science and Adjunct Paintings Conservator, Winterthur/University of Delaware

11:00 AM – 11:25 AM

Putting the Conservator in the Mix: Using the MCP to Formulate Cleaning Systems for Architecture

Chris Stavroudis, Conservator in Private Practice

11:25 AM - 12:00 PM

Best Practice in Masonry Cleaning – Panel Discussion

John Fidler, President and Chief Technical Officer, John Fidler Preservation Technology, Inc.; Norman Weiss, Columbia University; Fran Gale, School of Architecture, University of Texas at Austin; and Deborah Slaton, Principal, Wiss, Janney, Elstner Associates, Inc.

1:00 PM – 2:00 PM

Architecture Specialty Group Business Meeting

2:00 PM – 2:30 PM

Façade Cleaning: Managing Expectations

Deborah Slaton, Principal, Wiss, Janney, Elstner Associates, Inc.

2:30 PM – 4:00 PM

Where the Water Flows: Louis Kahn's Bath House

Anne Weber, Mills + Schnoering Architects; John Canning, The John Canning Studios; and Mary Jablonski, Jablonski Building Conservation



Day by Day

Saturday, June 1

Book & Paper

Held in White River Ballroom E

9:45 AM – 11:00 AM

Tips Session: Contemporary Treatment Tips and Techniques

Moderator: Sarah Reidell, Conservator for Rare Books and Paper, The New York Public Library

11:00 AM – 11:30 AM

Two New Techniques for Loss Compensation In Art on Paper: Integration of Surface Losses Using Textile Fibers and The Use of Sprayed Cellulose Powder To Minimize Foxing and Other Discoloration

Elissa O'Loughlin, Senior Conservator, Walters Art Museum; and Stephanie Jewell, Assistant Paper Conservator, Balboa Art Conservation Center

11:30 AM – 12:00 PM

Testing the Waters: Applying New Techniques to the Cleaning of Acrylic Paint Film

Daria Keynan, Conservator, Daria K. Conservation, LLC; and Amy Hughes, Graduate Student, The Conservation Center of the Institute of Fine Arts, NYU, Dedalus Foundation Fellow in the Conservation of Modern and Contemporary Art

2:00 PM – 2:30 PM

Going Beyond Appearance: Use of Imaging Technology for the Examination of Hidden Paint Layers in a Gulistan of Sa'di from the Freer Collection

Elisabetta Polidori, Morse Paper Conservation Fellow, Boston Museum of Fine Arts; Blythe McCarthy, Andrew W. Mellon Senior Conservation Scientist, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution; Emily Jacobson, Paper Conservator, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution

2:30 PM – 3:00 PM

Conservation and Encasement: 1297 Magna Carta

Terry Boone, Senior Conservator for Exhibits, National Archives; Morgan Zinsmeister, Senior Conservator, National Archives

3:00 PM – 3:30 PM

Update on Digital Print Preservation Research: What We Have Learned So Far About the Permanence and Preservation of Digitally Printed Books

Daniel Burge, Senior Research Scientist, Image Permanence Institute

3:30 PM – 4:00 PM

Watermark Capture and Processing with Contemporary Desktop Applications

Fenella G. France, Chief of the Preservation Research and Testing Division, Library of Congress; Margaret Castle, Preservation Research and Testing Division, Library of Congress; Daniel de Simone, Rosenwald Curator, Rare Book and Special Collections Division, Library of Congress; Meghan Hill, Preservation Research and Testing Division, Library of Congress; Christopher Bolser, Student, University of West Virginia; Sylvia Albro, Senior Paper Conservator, Library of Congress; John Bertonaschi, Senior Rare Book Conservator, Library of Congress

Electronic Media

Held in Rooms 201-203

10:00 AM – 10:30 AM

FUTURE, or How to Live Forever

Annet Dekker, Curator and Researcher, Centre for Cultural Studies, Goldsmiths University

10:30 AM – 11:00 AM

A Hands-Off Approach to Controlling Media-Based Artworks

Brad Dilger, Multimedia Specialist, Indianapolis Museum of Art; Richard McCoy, Conservator of Objects & Variable Art, Indianapolis Museum of Art

11:00 AM – 11:30 AM

Expanding into Shared Spaces: SFMOMA's Black Box Studio

Martina Haidvogel, Advanced Fellow in the Conservation of Contemporary Art, San Francisco Museum of Modern Art

11:30 AM – 12:00 PM

The Role of the Technical Narrative for Preserving New Media Art

Mark Hellar, Owner, Hellar Studios, LLC.

Held in White River Ballroom H

12:00 PM – 2:00 PM

Electronic Media Group Luncheon: Lighting Round Session
Ticket Required

Held in Rooms 201-203

2:00 PM – 2:30 PM

Let's Talk Digital: An Approach to Managing, Storing, and Preserving Time-Based Media Art Works

Alex Cooper, Lighting Designer, National Portrait Gallery, Smithsonian Institution; Isabel Meyer, DAMS Branch Manager, Office of the Chief Information Officer, Smithsonian Institution

2:30 PM – 3:00 PM

I Know a Guy: Collecting Technical Documentation, Locally

Steven Villereal, Audiovisual Conservator, University of Virginia Library

3:00 PM – 3:30 PM

Conserving Custom Electronic Video Equipment

Mona Jimenez, Associate Director, Moving Image Archiving and Preservation Program, NYU

Paintings

Held in Grand Ballroom 3 & 4

10:00 AM – 10:30 AM

Richard Caton Woodville: In Palette and Process

Eric Gordon, Head of Paintings Conservation, and Gwen Manthey, the Walters Art Museum

10:30 AM – 11:00 AM

Experimental and Innovative: Matisse Paintings from the Wertheim Collection

Gabriel Dunn, Paintings Conservator

11:00 AM – 11:30 AM

What Lies Beneath: The Textural Influence of Grounds on Diego Rivera's Cubism

Joanne Klaar Walker, Paintings Conservator in Private Practice

11:30 AM – 12:00 PM

Hans Hofmann's Last Lesson: A Study of the Artist's Materials in the Last Decade of His Career

Dawn Rogala, Coremans Fellow and Doctoral Candidate, Preservation Studies Program, University of Delaware, and Postgraduate Research Fellow, Smithsonian Institution

Held in White River Ballroom F

12:00 PM – 2:00 PM

Paintings Specialty Group Luncheon/Tips Session

Sponsored by Kremer Pigments, Inc. Ticket Required

Held in Grand Ballroom 3 & 4

2:00 PM – 2:30 PM

Modernizing Stretchers for Paintings on Canvas

Jia-sun Tsang, Senior Paintings Conservator, Don Williams, Senior Furniture Conservator, and Inês Madruga Carvalho Caldeira, Paintings Conservation Fellow, Smithsonian Institution's Museum Conservation Institute (MCI); Rick Pelasara, Exhibit Production Manager, Smithsonian National Museum of the American Indian

2:30 PM – 3:00 PM

Practical Applications of a Constant Tension Elastic Stretching System

Laurent Sozzani, Paintings Conservator/Restorer in Private Practice; Antonio Iaccarino Idelson, Conservation of Canvas Paintings Professor, University of Urbino; Carlo Serino, Founder, Equilibrarte; and Lisette Vòs, Junior Paintings Conservator/Restorer, Rijksmuseum

3:00 PM – 3:30 PM

The Restoration and Conservation of the Baroque Mechanism and Painting (Machina) on the Altar of S. Ignazio in the Church of Gesù in Rome

Carlo Serino, Founder, Equilibrarte; and Antonio Iaccarino Idelson, Conservation of Canvas Paintings Professor, University of Urbino

Research & Technical Studies

Held in White River Ballroom A & B

9:45 AM – 10:15 AM

The Never-Ending Story of Conservation: New Technologies—New Challenges

Thea van Oosten and Anna Laganá, RCE (Cultural Heritage Agency of the Netherlands)

10:15 AM – 10:45 AM

Unilateral NMR and Multivariate Analysis: A Novel Non-Invasive Characterization Method for Artifacts of Modern Synthetic Resin Materials

Cindie Kehlet, Eleonora Del Federico, Hiba Schahbaz, and Amelia Catalano, Department of Mathematics and Science, Pratt Institute; Niels Chr. Nielsen, Interdisciplinary Nanoscience Center (iNANO), University of Aarhus, Denmark; and Jens Dittmer, Institut des Molecules et des Matériaux du Mans (IMMM), Université du Maine, Le Mans, France

Day by Day

Saturday, June 1

10:45 AM – 11:15 AM

Contemporary Conservation for Contemporary Materials

Yvonne Shashoua, Senior Researcher, Department of Conservation, National Museum of Denmark

11:15 AM – 11:45 AM

Rapid, Minimally Invasive, Identification of Degraded Audio and Video Magnetic Tapes

Eric M. Breitung, Juan Rodriguez, and Samantha Skelton, Preservation Research and Testing Division, and Peter Alyea, Preservation Reformatting Division, Library of Congress; Briana M. Cassidy and Stephen L. Morgan, Department of Chemistry & Biochemistry, University of South Carolina

Held in White River Ballroom G

12:00 PM – 2:00 PM

Research and Technical Studies Business Meeting/Luncheon

Artful Science: Quirky Trends and Fascinating Discoveries in Cultural Heritage Research, from a Journalist's Perspective

*Sarah Everts, Science Journalist, Chemical & Engineering News
Ticket Required*

Held in White River Ballroom A & B

2:00 PM – 2:30 PM

Evaluation of Bridged Siloxanes as Organic-Inorganic Hybrid Consolidants for Qin Shihuang's Terracotta Army

Hongjie Luo, Professor, Shanghai University; Xiangna Han and Xiao Huang, Shanghai Institute of Ceramics, Chinese Academy of Sciences

2:30 PM – 3:00 PM

The Role of Polyester Film Encapsulation—With and Without Prior Deacidification—On Paper Degradation, Studied Using Long-Term, Low-Temperature Aging

William (Bill) Minter, Senior Project Conservator (former), Heritage Science for Conservation, and Owner, William Minter Bookbinding & Conservation, Inc.; and John W. Baty, Assistant Research Professor and HSC Scientist, Department of Conservation and Preservation, the Sheridan Libraries and Museums, and Department of Materials Science and Engineering, Whiting School of Engineering, Johns Hopkins University

3:30 PM – 4:00 PM

Fat Content in Collagen Based Adhesives – Assumptions and Investigation Results

Sofia Rydell, Assistant Furniture Conservator, Period Furniture Conservation

Textiles

Held in White River Ballroom C & D

9:45 AM – 11:45 AM

Joint Textiles + Wooden Artifacts Sessions



Day by Day

Saturday, June 1

Textiles + Wooden Artifacts

Held in White River Ballroom C & D

9:45 AM – 10:15 AM

Challenges and Compromise: Preserving the Miller House Textiles

Kathleen Kiefer, Senior Conservator of Textiles, Wendy Richards, IMA Scholar in Textile Conservation, Bradley Brooks, Director of Historic Resources, Indianapolis Museum of Art

10:15 AM – 10:45 AM

Slipcovers: Old and New

Anne Battram, Upholstery Conservator, The Biltmore Company

10:45 AM – 11:15 AM

Treatment of a Suite of Baroque Revival Style Seating Furniture

Genevieve Bieniosek, Furniture and Upholstery Conservation Intern, Biltmore

11:15 AM – 11:45 AM

Two's Company: Supportive Relationships

Nancy Britton, Conservator, Metropolitan Museum of Art

Wooden Artifacts

Held in White River Ballroom C & D

9:45 AM – 11:45 AM

Joint Textiles + Wooden Artifacts Sessions

Held in Rooms 204-205

1:30 PM – 2:00 PM

Wooden Artifacts Group Business Meeting

Tour

Meet at the AIC registration desk to start the walk

5:30 PM – 7:00 PM

Indianapolis Modern Design Walk

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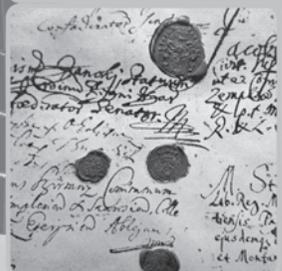
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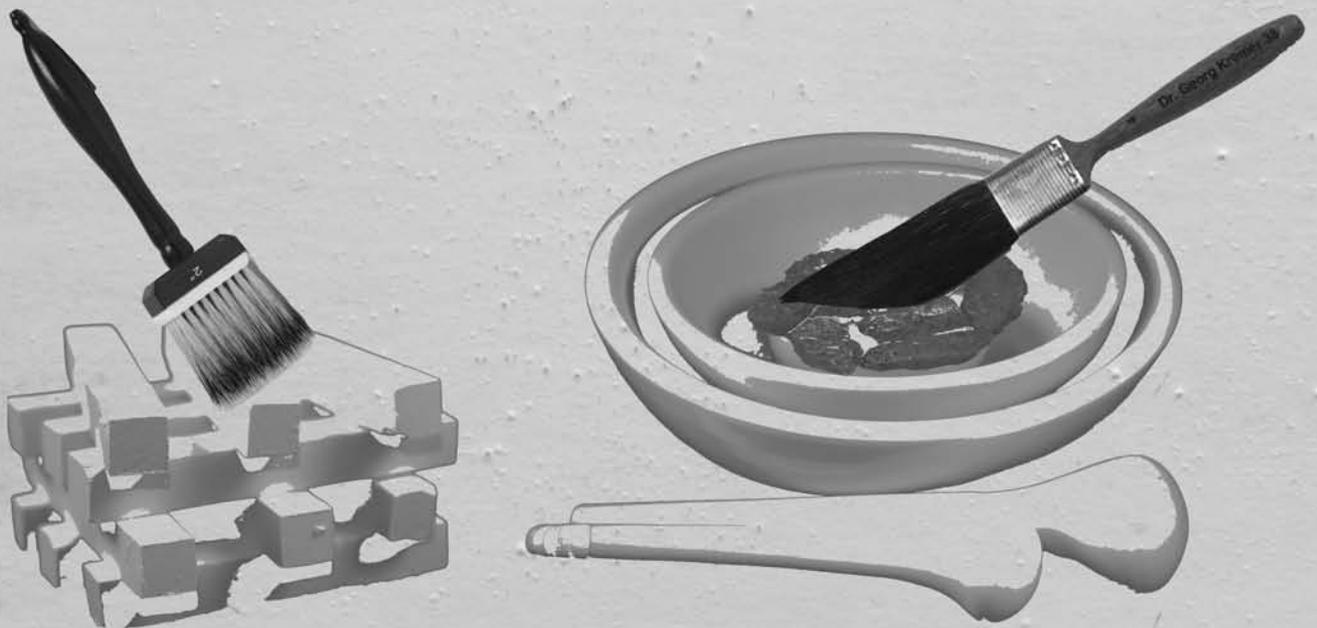
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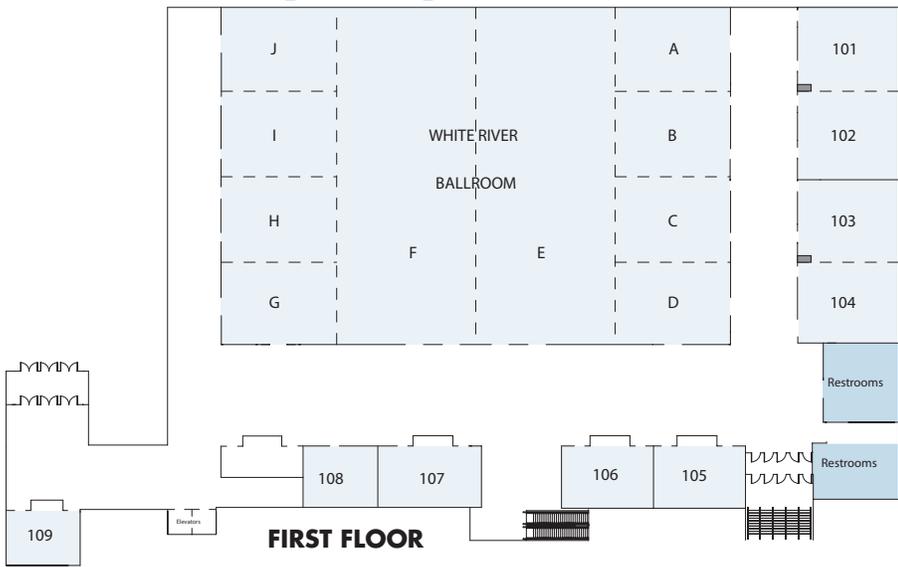
Hotel Map

Wednesday, May 29

Room List

First, Second and Third Floors

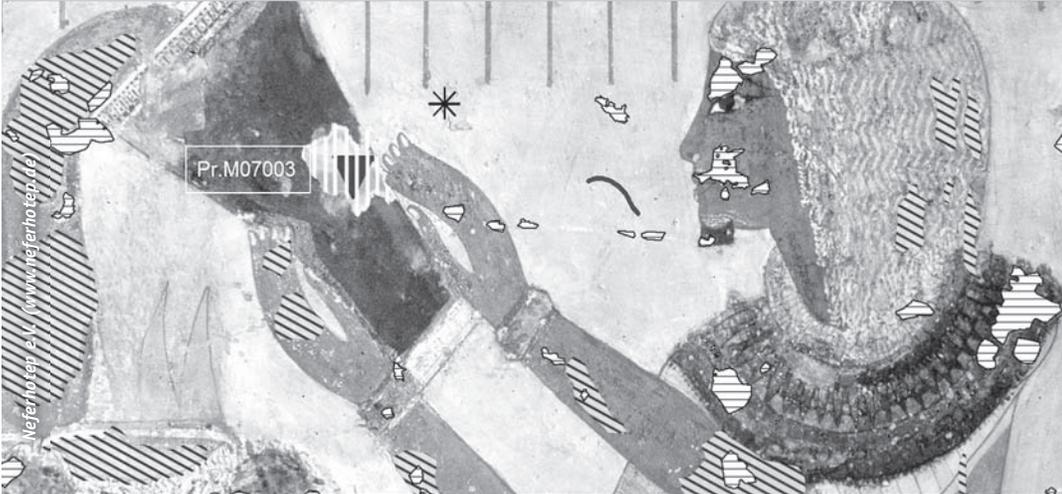
- White River Ballroom** First Floor
- Rooms 101-109** First Floor
- Griffin Hall (Exhibit)** Second Floor
- JW Grand Ballroom** Third Floor
- Rooms 301-314** Third Floor



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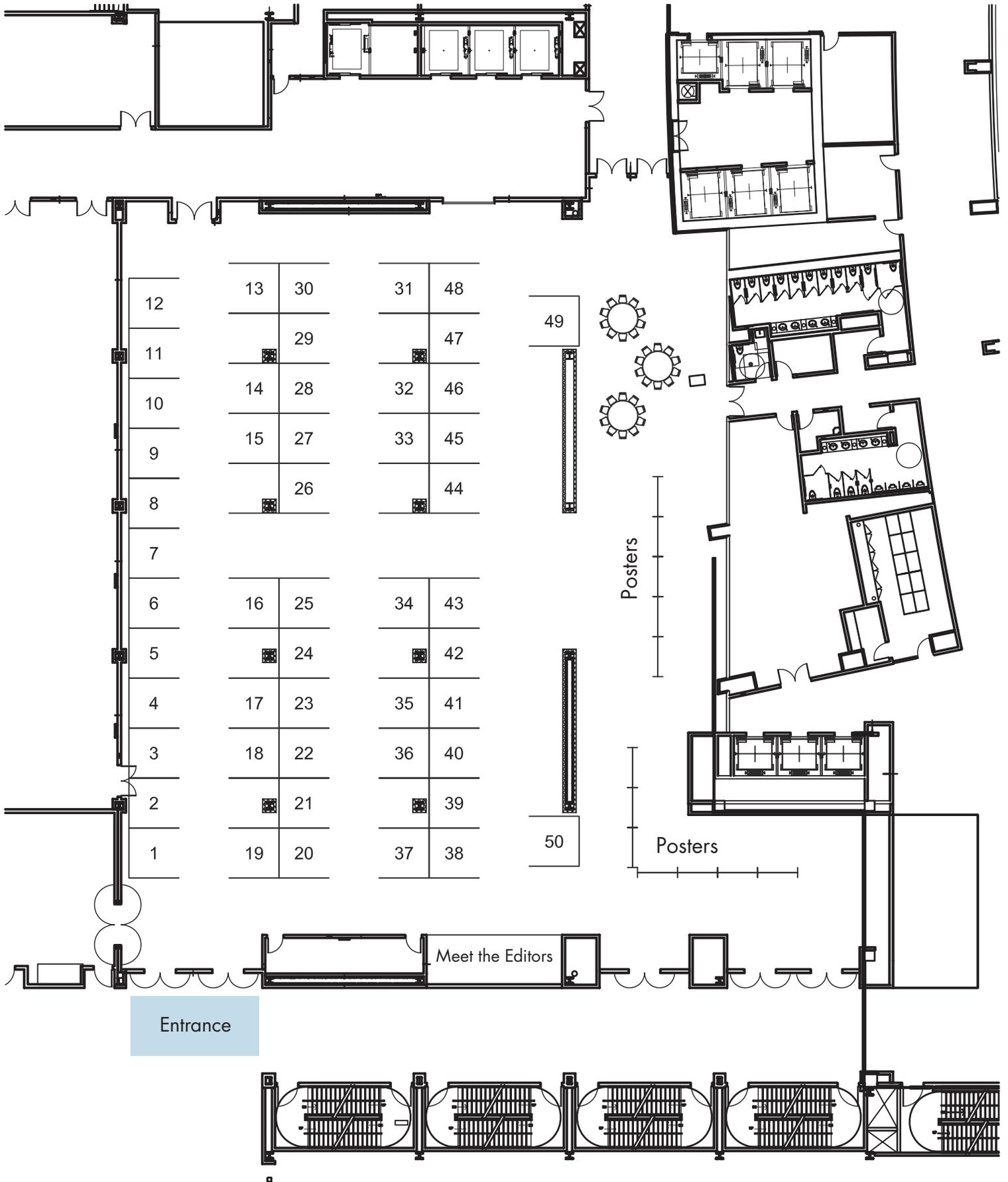
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Exhibit Hall Map



Exhibition Hall, Griffin Exhibit Hall, 2nd Floor, JW Marriott
Thursday, May 30 & Friday, May 31, 10:00 a.m.–5:30 p.m.

Exhibitors

Exhibitor	Booth	Exhibitor	Booth
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AIC Committees: Emergency, Health & Safety, and Sustainable Conservation Practice

BOOTH #: 9-11

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

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

The Health & Safety Committee's board-approved charge is to provide educational and technical information through lectures, workshops, displays, as well as electronic and print media, and to address health and safety issues of concern to the AIC membership. The Committee on Sustainable Conservation Practice's charge is to provide resources for AIC members and other caretakers of cultural heritage regarding environmentally sustainable approaches to preventive care and other aspects of conservation practice. They define research topics and suggest working groups as needed to explore sustainable conservation practices and new technologies.

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BOOTH# 4

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Bloomington IN, Zip 47404
Contact: Margaret Contompasis
Ph: (812) 855-1926 Fx: (812) 855-1023
E-mail: mcontomp@indiana.edu
Website: www.themrcg.wordpress.com/

The Midwest Regional Conservation Guild was formed in 1980 by art conservators and restoration professionals with the purpose of bringing together individuals in the Midwest region (and beyond) interested in the preservation of historical and artistic works and the promotion of fellowship and ideas on a professional level.

MRCG is happy to have a presence at the AIC conference this year. We hope to connect with other Midwestern conservation professionals who may benefit from membership in our guild.

Museum Services Corporation

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Join the poster authors at their poster during the 3:30 – 4 p.m. break on Friday, May 31.

- 1. Cooperation Creates a Custom Crate: Conservation, Laser Scanning, 3D Milling, and Crate Building Work Together**
Lynda Zycherman, Conservator of Sculpture, Museum of Modern Art; and Steven K. O'Banion, Smithsonian Conservation Fellow, Hirshhorn Museum and Sculpture Garden
- 2. The Use of Menthol as a Temporary Consolidant in Art Conservation**
Xiangna Han, Ph. D. Candidate, Shanghai Institute of Ceramics, Chinese Academy of Sciences; Xiao Huang, Professor, Shanghai Institute of Ceramics, Chinese Academy of Sciences; and Hongjie Luo, Professor, Shanghai Institute of Ceramics, Chinese Academy of Sciences, and Shanghai University
- 3. Negotiating Obsolescence in a Functional Media Sculpture: Nam June Paik's *Untitled (Piano)***
Emily Hamilton, Assistant Objects Conservator, Saint Louis Art Museum; and Glenn Wharton, Time-Based Media Conservator, Museum of Modern Art
- 4. Acetic Acid Off-Gassing in Clamshell Enclosures**
Allison Brewer, Undergraduate Candidate for a BFA in Art History, University of Kansas
- 5. Removing Modern Accretions: Hot-Melt Adhesive, Chewing Gum, and Pressure Sensitive Tape**
Rebecca Summerour, Andrew W. Mellon Fellow in Textile Conservation at the National Museum of the American Indian; Sarah Owens, Andrew W. Mellon Fellow in Textile Conservation, National Museum of the American Indian; Shannon A. Brogdon-Grantham, member of the Class of 2015, Winterthur/University of Delaware Program in Art Conservation; Marian Kaminitz, Head of Conservation, National Museum of the American Indian; and Susan Heald, Textile Conservator, National Museum of the American Indian
- 6. Other Policies for the Archive: Poetic Discourses in Videobrasil Collection**
Ana Pato, Ph.D. Student, Department of History at the Faculty of Architecture and Urbanism, University of São Paulo; and Eduardo de Jesus, Professor, College of Communication and Arts, Pontifical Catholic University of Minas Gerais, Brazil
- 7. Responsible Stewardship: Exploring Sustainability within Conservation**
Christian Hernandez, recent graduate, Fashion Institute of Technology
- 8. When Modern Materials Fail: Rehabilitation of a Taxidermy Orangutan from the Buffalo Museum of Science**
Fran Ritchie, Conservation Student, Objects Major, Buffalo State College, Art Conservation Department; Jonathan Thornton, Objects Professor, Buffalo State College, Art Conservation Department; Aaron Shugar, Conservation Scientist, Buffalo State College, Art Conservation Department
- 9. XRF study of Mexican Iron Gall Inks: An Historical and Geographical Overview of Their Chemistry**
Jocelyn Alcantara-Garcia, Andrew W. Mellon Fellow, Heritage Science for Conservation Program, Johns Hopkins University
- 10. Beverly Pepper's Denver Monoliths and Concrete Artificial Rock Construction**
Kate Moomaw, Assistant Conservator for Modern and Contemporary Art, Denver Art Museum
- 11. Contemporary Issues in Conservation: Making Conservation an Accessible Discipline**
Jessica Caudill, MA Public History Candidate, East Carolina University; Susanne Grieve, Director of Conservation, East Carolina University
- 12. Community Engagement in the Conservation of a War Museum Collection**
Jennifer O'Connell and Sophie Lewincamp, Centre for Cultural Material Conservation, The University of Melbourne
- 13. Treatment Considerations of the Double-sided, Oversized Painted Textile: A Case Study of the National Treasure, "Flag of the Formosa Republic"**
Jen-Jung Ku, Research Assistant and Conservator, National Museum of Literature, Taiwan; Chou-Chun Lu, Technical Specialist, National Palace Museum, Taiwan
- 14. Molecular Modeling and Conservation**
Erica Stafford, Sarah Balinskas Fine Art Framing
- 15. pXRF Analyses of Louise Herreshoff's Paintings in Relation to CdS Degradation Issues**
Erich S. Uffelman, Cincinnati Professor of Chemistry at Washington and Lee University; Patricia A. Hobbs, Associate Director/Curator of the University Collections of Art and History, Washington and Lee University; Derek A. G. Barisas, senior Biochemistry major at Washington and Lee University; Jennifer L. Mass, Senior Scientist and Director of the Scientific Research and Analysis Laboratory, Conservation Department, Winterthur Museum
- 16. The Albright-Knox Art Gallery: Managing Media in the Archive and the Collection**
Crystal Sanchez, Moving Image Archivist
- 17. Does That Root Have an MSDS? Obstacles and Opportunities Observed in Developing a Reference Collection of Historic Organic Colorants**
Cindy Connelly Ryan, Preservation and Testing Division, Library of Congress
- 18. Publishing in Conservation Journals in Latin-America: Achievements, Challenges, and Perspectives in the Contemporary World**
Dr. Isabel Medina-González, Senior Conservator, INAH



**Thursday, May 30, & Friday, May 31
10 AM–5:30 PM, Exhibit Hall (Griffin Hall, 2nd Floor)**

Join the poster authors at their poster during the 3:30 – 4 p.m. break on Friday, May 31.

- 19. Fat Content in Collagen Based Adhesives: Assumptions and Investigation Results**
Sofia Rydell, Assistant Furniture Conservator, Period Furniture Conservation
- 20. My Friend Flickr: How a Reservoir of 6 Billion Images Can Shape the Work of Restoration**
Barbara Mangum, Conservator, Sculpture and Decorative Arts Conservation, LLC
- 21. Monitoring Museum Collections Environments Using Wireless Technology: A Case Study**
Gretchen Anderson, Head of the Conservation Division, Carnegie Museum of Natural History; Paul Kreidler, Project Engineer, Landmark Facilities Group, Inc; and John Lyon, Operations Manager, Carnegie Museums of Pittsburgh
- 22. Batch Treatment of Special Collection Books**
Lauren Calcote, 2012 Graduate of the Art Conservation Department, Buffalo State College
- 23. Restoring an American Treasure: The Exhibition and Public Conservation of The Panorama of the Monumental Grandeur of the Mississippi Valley**
Nicole Pizzini, Conservation Technician, Parma Conservation; Heather White, Conservation Technician, Saint Louis Art Museum; Jacqueline Keck, Conservation Intern, Abraham Lincoln Presidential Library and Museum; Mark Bockrath, Paintings Conservator, Barbara A. Buckley & Associates Painting Conservation; and Claire Walker, Assistant Painting Conservator, Saint Louis Art Museum
- 24. Contextualising the Japanese Textile Collection at RSL ANZAC Village War Museum, Narrabeen to Inform its Display and Long-Term Preservation**
Lisa Yeats, Graduate of the Masters of Materials Conservation course, Centre for Cultural Materials Conservation, The University of Melbourne, Australia
- 25. A Paper-Based Alternative to the Oddy Test**
Marcie Wiggins, Undergraduate Student, University of Maryland, College Park; and Eric Breitung, Library of Congress, Preservation Research and Testing Division
- 26. Exploring the Impact of Slag on the Corrosion of Archaeological Iron**
Eric Nordgren, PhD candidate, and David Watkinson, Head of Conservation, Cardiff University, UK
- 27. Reversibility Study of Atomic Layer Deposition Films as Diffusion Barriers for Silver Artifacts**
Amy Marquardt, Graduate Research Assistant and PhD candidate, Department of Materials Science and Engineering, University of Maryland; Eric M. Breitung, Library of Congress; Richard Ash; Terry Drayman-Weisser and Glenn Gates, Walters Art Museum; Gary W. Rubloff, and Ray J. Phaneuf, University of Maryland.
- 28. A Mixed-Media Approach to Digital Fills**
Ashley Jehle, Graduate Student in Art Conservation, Buffalo State College; Jonathan Thornton, Professor of Objects Conservation, Buffalo State College; Dan Kushel, Professor Emeritus of Technical Examination and Documentation, Buffalo State College
- 29. Investigating the Internal Structures of Gessoes with XpCT**
Ashley Freeman, Art Conservation Program, Queen's University; Michael Doutre, Art Conservation Program, Queen's University; Alison Murray, Art Conservation Program, Queen's University; George Bevan, Department of Classics, Queen's University; and Laura Fuster-López, Instituto Universitario de Restauracion del Patrimonio, Universidad Politecnica de Valencia
- 30. Testing Velvet for a William Merritt Chase Shadowbox Frame**
Lauren Ross, Senior Conservation Technician for Paintings and Frames, Baltimore Museum of Art; Miranda Dunn, Pre-Program Conservation Intern at The Baltimore Museum of Art
- 31. A New Method of Paper Pulp Fills for Drawings Affected by Mold Damage**
Marina Ruiz Molina, IMLS Grant Recipient, Metropolitan Museum of Art
- 32. The Art_Con<server>: How Conservation Professionals Make Use of Online Resources**
By the Emerging Conservation Professionals Network
- 33. Near Infrared Reflectance Spectroscopy of Paint Binding Media**
Kathryn A. Dooley, Department of Electrical and Computer Engineering, George Washington University, and National Gallery of Art; Carolyn Carta, National Gallery of Art; Julian Rocha, Department of Chemistry, George Washington University; Maya-Jean Pause, Department of Chemistry, George Washington University; John K. Delaney, Department of Electrical and Computer Engineering, George Washington University, and National Gallery of Art; Costanza Miliiani, CNR-ISTM & SMAArt c/o Università di Perugia, Dipartimento di Chimica; Marcello Picollo, Institute of Applied Physics "Nello Carrara", National Research Council (IFAC-CNR); Suzanne Lomax, National Gallery of Art; and Murray H. Loew, Department of Electrical and Computer Engineering, The George Washington University
- 34. Loosening Tightly Bound Records for Digitization**
Steven Loew, Book and Paper Conservator, National Archives and Records Administration; and Gail Harriman
- 35. When Due Diligence isn't Enough: Revisiting the Question of Case Materials**
Julie Lauffenburger, Assistant Director, Division of Conservation and Technical Research, and the William B. Ziff, Jr. Conservator of Objects, Walters Art Museum
- 36. Conservation of Shelburne Museum's 1926 Artizan Carousel Organ**
Richard L. Kerschner, Director of Preservation and Conservation; and Nancie Ravenel, Objects Conservation

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Photos (clockwise) by Glen Scarborough, Paul Sullivan, and Alain Picard

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Getty Conservation Institute scientists Alan Phenix and Tom Learner examine *Mural* (1943), by Jackson Pollock. The painting is undergoing technical study and conservation treatment by research scientists at the GCI and conservators at the J. Paul Getty Museum. University of Iowa Museum of Art, Gift of Peggy Guggenheim, 1959-6. Reproduced with permission from The University of Iowa.

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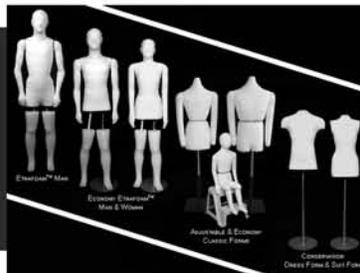
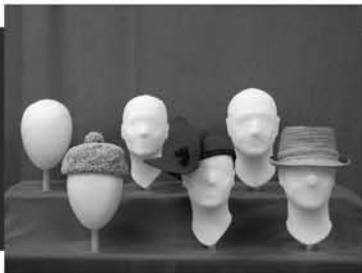
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