Timothy Vitale: conservator and consultant with over 40 years of treatment, imaging and collection preservation experience. Institutional affiliations have included Stanford Museum, Winterthur Museum, Chester County Historical Society, Museum of Fine Arts - Boston, Pierpont Morgan Library, National Archives (NARS), Smithsonian Institution (MCI, formerly CAL), Glasgow School of Art and the Oakland Museum. Now in private practice within the Bay Area, he works out of his Emeryville imaging and treatment studio treating works on paper, oriental screens and scrolls, archival materials, photographs and electronic media, which include still film preservation, migration to digital and collection surveys. Imaging includes visually indistinguishable facsimiles; restoration of digital surrogates and their printed replicas; and digital captures of originals film negatives beyond the bandwidth of film.

While Chief of the Preservation Branch of the National Archives he ended many archaic archival practices and began the development of their first professional conservation laboratory. At the Smithsonian Institution, he helped facilitate the move of the Conservation Analytical Laboratory to the Museum Support Center in 1983. At CAL, he developed and presented several Advanced Training Seminar programs (Suction Table Use and Technology and Paper and Photo Flattening) while managing the Paper Conservation Lab, Photographic Documentation Studio and several lines of scientific research.

His conservation science research includes the science and treatment of albumen photographs, the physics of paper (wetting, drying, crystallinity and cellulose macrostructure), fundamentals of suction treatments defining the essential links between paper drying and paper surface texture; and establishing the link between water-based treatment and improved paper stability. In private practice, research continues into the effects of scanner light on paper-based artifacts, the history of photographic film resolution and defining the upper limits of digital image capture, color fidelity and printing from digital using inkjet technology.

One of the founding officers of both (1) Book and Paper Group (BPG 1980), first AIC specialty group where he initiated the Paper Conservation Catalog (1984), the profession's first body of knowledge publication; and (2) Electronic Media Group (1998) where he led its early Digital Documentation efforts and remains an active speaker and contributor on video and digital reformatting topics. He is a co-author of AIC's 2008 publication "The AIC Guide to Digital Photography and Conservation Documentation."

Vitale has invented several conservation treatment tools including (a) the small-area suction table, (b) the combined lateral-downflow large-area suction table, (c) real-time monitoring system for suction tables and (d) in-wall electrical resistance moisture monitoring device (with UK firm for the Glasgow School of Art). His work with analytical tools and techniques (non-destructive and micro-sampling) of works includes the analysis of discoloration of white lead pigment on Frederic Edwin Church drawings from the Cooper-Hewitt Museum; image analysis in the SI-NIST Neutron Auto-Radiograph and infrared investigation of NMAA Thomas Wilmer Dewing paintings; and principal investigator in numerous scientific investigations of prints, drawings, watercolor, photographs and paintings.

An early adopter of digital imaging technology, Vitale has been refining his photographic techniques for over 40 years. Between 1984 and 1990, he developed one of Smithsonian's best-equipped imaging studios at the Conservation Analytical Laboratory (now known as MCI). In 1990, he began integrating emerging digital technologies into their film workflow. By 1994, he began using the fixed-geometry of flatbed scanners to document several size-domains of surface detail and texture from paper artifacts. In 1997, he was the project leader for the treatment and creation of the digital image facsimile of the California State Constitution on parchment. He served as Special Projects Conservator at the Intermuseum Conservation Association (Cleveland, OH, 1998-01), where he managing the digital capture of images and online photographic image database for the Black River Historical Society. In 2003-04, he was sub-contractor for the capture, digital restoration and printing of the Peabody Essex Museum's Yin Yu Tang House recreated wallpaper, and, book, scroll and poster facsimiles held in an uncontrolled environments of an historic Chinese home (Salem, MA). In 2007, he created a digital recreation of the historic wallpaper for the upstairs room of the Louise May Alcott home, Orchard House, in Concord MA.

Vitale was principal investigator in the creative team that produced the award-winning Knowledge-Base website http://albumen.conservation-us.org, which combined the science, art, technology and treatment information on albumen photographs. He was one of the authors in JAIC (professional journal) special issue on the "TechArcheology: Symposium on the Preservation of Installation Art;" the earliest written documentation of electronic media art works. In 2007, he completed the VideoPreservation website, http://videopreservation .conservation-us.org, also funded by the US Park Service through NCPTT, which shows the means for video preservation in the conservation laboratory.

Vitale has a dual Bachelors of Arts degree in Art History and Chemistry from California State University at San Jose (1974) and a Master of Science degree in Art Conservation from the University of Delaware (1977). Conservation mentors have been Stella Patri (Books, SF), Anne Clapp, Konstanza Bachmann, Roy Perkinson and Alexander (Jenz) Yow. Vitale 2-pg Resume Vitale full Resume