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Opening Reception at Art Institute of Chicago

Tuesday, May 30 | 6:30-9:30pm | Early viewing at 5:30pm

The meeting’s Opening Reception will be held Tuesday evening at the Art Institute of Chicago. The sponsorship of Huntington T. Block Insurance Agency, Inc. and the generous in-kind support provided by the Art Institute of Chicago helped make this evening spectacular.

Get a head start on the evening by enjoying private viewings of the galleries. Buses will begin circulating at 5:30pm to bring you to the preview, then the main event begins at 6:30pm. Both the preview viewings and reception are included with your meeting registration. You may also purchase a guest ticket at the registration desk. Enjoy drinks, delightful hors d’oeuvres, and world-class art with your colleagues.

DON’T MISS THESE EVENTS!

Monday, May 29

10:00AM – 12:00PM Crystal Ballroom A (Lobby Level, West Tower)
Pre-session: CAP, MAP, and STEPS: Collections Care Opportunities for Small Institutions

1:00PM – 3:00PM Columbian (Concourse Level, West Tower)
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2:00PM – 3:30PM Michigan 1 (Concourse Level, East Tower)
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3:30PM – 5:30PM Crystal Ballroom A (Lobby Level, West Tower)
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Pre-session: STASH FLASH IV

Tuesday, May 30

8:45AM – 5:00PM Toronto (Ballroom Level, West Tower)
Health & Safety: Respirator Fit Testing

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Luncheon $: Protecting the World’s Cultural Heritage Identifying and Protecting Looted Artifacts

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Info Session: ECPN Informational Meeting

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Info Session: NCPTT Grants Presentation, with Mary F. Striegel

Wednesday, May 31

12:00PM – 2:00PM Water Tower (Concourse Level, West Tower)

12:15PM – 1:45PM Tour $: Sacred Spaces Walk
12:15PM – 1:45PM Tour Departure Area – Crystal Foyer

3:30PM – 4:00PM Riverside West Exhibit Hall
Poster Session: Q&A with Poster Authors

Thursday, June 1

7:30AM – 9:45AM Regency A-B
Business Meeting: AIC Member Business Meeting

10:00AM – 12:00PM Water Tower (Concourse Level, West Tower)
Discussion Session: Socratic Dialogue

Latin American & Caribbean Scholars Program

The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) is delighted to support the attendance of 22 conservation professionals from Latin America and the Caribbean, thanks to a generous grant from the Getty Foundation. This program has brought 279 conservators from the region to AIC annual meetings since 1997. Please welcome them as they present their posters and papers.

Exhibit Hall in Riverside West

Tuesday & Wednesday, May 30 & 31 | 10:00AM – 5:30PM

AIC’s 45th 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, see page 41. Posters on a range of conservation topics (see pp. 49-53) will be on view in the Exhibit Hall, with an author question-and-answer session on Wednesday afternoon at 3:30pm.

AIC Member Business Meeting

Thursday, June 1 | 7:30 – 9:45AM | Breakfast Available

Join your colleagues for breakfast while attending the AIC Member Business Meeting. Learn more about the current state of our organization, leadership plans, and participate in discussions about AIC’s future. Stop by early to bid farewell to board members Pam Hatchfield, Deborah Trupin, and Stephanie Lussier as their terms on the board end.

Attendee Perks:

- Enjoy free Wifi at the Annual Meeting in Chicago! Details are posted at the AIC registration desk.
- Enjoy free admission to the Art Institute of Chicago during your stay in the city. Just show your badge at the entrance.
- NEW! Purchase tickets 24/7 at conservation-us.org/tickets
Welcome to Chicago! After focusing a number of previous annual meetings on a variety of other aspects of our work, we are very much looking forward to exploring how our approaches to treatment are evolving within the profession.

This year’s Opening Reception will be held at the Art Institute of Chicago. Join us for a night of delicious food and drink as you reconnect with friends across the museum and explore this superb collection.

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

Remember to attend AIC’s member business meeting on the last day of the conference, held Thursday morning before sessions begin.

I hope to see you while in Chicago. Enjoy the meeting!

—Pam Hatchfield, AIC President

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Special thanks to:

National Endowment for the Humanities
Getty Foundation
Samuel H. Kress Foundation
Tru Vue, Inc.
for their support of our annual meeting programs.

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Page 3: Chicago Skyline from the North ©City of Chicago
Program and meeting materials designed by Bonnie Naugle

The AIC Annual Meeting is hosted by the American Institute for Conservation of Historic & Artistic Works
1156 15th St NW, Suite 320, Washington, DC 20005
www.conservation-us.org | info@conservation-us.org
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Whether item or collection-level, preventive or interventive, treatment remains at the heart of what conservators do in order to preserve cultural heritage collections. The design and implementation of an ethical and sound conservation treatment, even the ultimate decision of no treatment at all, begin before its commencement and the consequences continue well beyond its completion.

In this meeting, papers were solicited that explore various facets of conservation treatments and collection care programs intended to prolong the lifetime of cultural property. Topics include, but are not limited to, a reconsideration of historic procedures no longer in practice, cutting edge technologies employed in treatments, effective preventive conservation or collection care steps that reduce the necessity or extent of interventive treatments, the incorporation of sustainability into conservation treatments, or innovations in treatment design, execution, and documentation.

Please enjoy the many tours, sessions, and learning experiences available at this exciting Chicago meeting!

Get the App!
Visit www.conservation-us.org/app to download the AIC Meeting App (or search the Apple or Android store for AIC MTG 2017). You’ll have instant access to the schedule of events, maps, the speaker list/biographies, and you can now purchase tickets online!

Note that last year’s app will update with this year’s information.

Congratulations to AIC’s 2017 Award Recipients!

Presented at the Opening Session, Tuesday, May 30

**Sheldon & Caroline Keck Award**
Gary Albright, Judith Levinson, James Hamm

**Conservation Advocacy Award**
Ann Frellsen

**Honorary Membership**
Stephen Koob, Terry Drayman-Weisser

**Robert L. Feller Lifetime Achievement Award**
Margaret Loew Craft

**President’s Award**
Patti Dumbaugh

**Special Recognition for Allied Professionals**
Teri Rofkar (posthumous award)

**Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections**
Vizcaya Museum and Gardens

**Distinguished Award for Advancement of the Field of Conservation**
The Library of Congress

**Forbes Medal**
U.S. Representative Eliot Engel, U.S. Representative Ed Royce

**CAA/AIC Award for Distinction in Scholarship and Conservation**
Tom J. S. Learner
Learn more about research at the GCI to develop a cleaning treatment for Asian Lacquer. Wednesday, May 31, 4:55pm, Unique Objects/Unique Treatment Session. This work is undertaken as part of GCI’s project on the Characterization of Asian and European Lacquers.

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HIGHLIGHTS

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**DAY-BY-DAY SCHEDULE**

### SATURDAY, MAY 27

**TOUR**

*Tours will depart from Crystal Foyer (Lobby Level). Buses board and walking tours gather 15 minutes prior to noted departure time.

**5:00PM – 7:00PM**

Tour: Taste of the World Fair: Food and Architecture Walk with Tastings

### SUNDAY, MAY 28

**WORKSHOPS**

8:00AM – 5:00PM  
**Picasso (Concourse Level, West Tower)**

Workshop: Reading Between the Lines: Understanding Construction and Exhibit Design Drawing  
Sponsored by: AIC Collection Care Network

8:30AM – 5:00PM  
*Bus boards at 8:30am*

Workshop: Approaches to the Conservation of Contemporary Murals  
Sponsored by: Voices in Contemporary Art, Golden Artist Colors, National Endowment for the Humanities, ICOM-CC Murals, Nova Color Artists’ Acrylic Paint, CPAG

10:00AM – 5:00PM  
**Comiskey (Concourse Level, West Tower)**

Workshop: Tools and Techniques for UV/Visible Fluorescence Documentation

10:30AM – 5:00PM  
**Art Institute of Chicago (111 S Michigan Ave, Chicago, IL 60603)**

Workshop: Out Damn Spot: An Exploration of Chelating Agents and Alternative Methodologies for Removing or Reducing Staining in Paper

### MONDAY, MAY 29

**TOUR**

*All tours depart from Crystal Foyer (Lobby Level). Buses board and walking tour gather 15 minutes prior to noted departure time.

8:30AM – 5:30PM  
Tour: Essential Frank Lloyd Wright: Home and Studio, Oak Brook and Bach House

9:00AM – 11:30AM  
Tour: Art of Breakfast at the Union League Club

10:00AM – 12:00PM  
Tour: Historic Skyscrapers Walk

12:30PM – 5:30PM  
Tour: Glessner House Museum and Historic Prairie Avenue Walk

1:00PM – 3:00PM  
Tour: Walking with Giants: The Sculptures of Lincoln Park

2:30PM – 5:00PM  
Tour: Art Deco and Decadence Walk

4:00PM – 6:00PM  
Tour: Eastland Disaster: An Augmented Reality Tour

6:30PM – 9:00PM  
Tour: Architecture River Cruise

**WORKSHOPS**

8:30AM – 12:30PM  
**Acapulco (Ballroom Level, West Tower)**

Workshop: Building Emergency Response Skills, Sponsored by: AIC Emergency Committee, FAIC National Heritage Responders

9:00AM – 3:00PM  
**Comiskey (Concourse Level, West Tower)**

Workshop: Preservation on a Budget, Sponsored by: APOYOnline, Getty Foundation

9:00AM – 4:30PM  
**Toronto (Ballroom Level, West Tower)**


9:00AM – 5:00PM  
**Water Tower (Concourse Level, West Tower)**


9:30AM – 12:00PM  
**Michigan 1 (Concourse Level, East Tower)**

Workshop: Effectively Using Portable IR and Raman Instruments for Art Object Analysis

1:00PM – 5:00PM  
**Art Institute of Chicago (111 S Michigan Ave, Chicago, IL 60603)**

Workshop: Advancing Leadership in Conservation – A Workshop and Focus Group, Sponsored by Bruker
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Day-by-Day Schedule

Monday & Tuesday

1:00PM – 5:00PM  
**Michigan 1C (Concourse Level, East Tower)**

**CIPP Seminar:** Using Innovative Tools to Enhance Your Business

Note: CIPP Business Meeting is 12pm to 1pm in the same room.

---

**PRE-MEETING SESSION**

**10:00AM – 12:00PM**  
**Crystal Ballroom A (Lobby Level, West Tower)**

**Pre-session:** CAP, MAP, and STEPS: Collections Care Opportunities for Small Institutions

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**Pre-session:** Managing Risk: Conservators who care for collections - are you insured inside and out?

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**Pre-session:** ECPN Poster Lightning Round

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**4:00PM – 6:00PM**  
**Michigan 1A-B (Concourse Level, East Tower)**

**Pre-session:** STASH FLASH IV

---

**5:30PM – 9:30PM**  
**Field Museum, Lecture Room 2 – Bus boards at 5PM**

**Pre-session:** A Facilitated Conversation about Inclusion and Equity in Conservation and Preservation, Sponsored by: Association of North American Graduate Programs in the Conservation (ANAGPIC), Suzanne Deal Booth, Concerned Conservators, AIC Inclusion Working Group, Tru Vue Inc., University of Illinois, and FAIC

**BUSES BOARD AT 5PM IN THE CRYSTAL FOYER**

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**BUSINESS MEETINGS**

**12:00PM – 1:00PM**  
**Michigan 1C (Concourse Level, East Tower)**

**Business Meeting:** CIPP Business Meeting and Lunch

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**1:30PM – 3:30PM**  
**Acapulco (Ballroom Level, West Tower)**

**Business Meeting:** National Heritage Responders Business Meeting

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**5:30PM – 6:30PM**  
**Atlanta**

**Business Meeting:** Publications Committee Meeting

---

**RECEPTIONS**

**5:30PM – 7:00PM**  
**The Conservation Center (400 N. Wolcott, Chicago, IL 60622)**

**Reception:** ECPN Happy Hour, Sponsored by The Conservation Center

Buses board at 5:30pm and shuttle until 7pm

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**TUESDAY, MAY 30**

**WORKSHOP**

**8:45AM – 5:00PM**  
**Toronto (Ballroom Level, West Tower)**

**Workshop:** Respirator Fit Testing. Appointment required, details on Sched.

**Speaker Ready Room**  
**San Francisco (Ballroom Level, West Tower)**

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**General Sessions**

**OPENING SESSION**

**Regency Ballroom (Ballroom Level, West Tower)**

**8:15AM – 9:00AM**

Opening General Session - Welcome and Award Presentations (Part 1)

---

**9:00AM – 9:30AM**

**Revision & Reflection: The Conservation/Restoration Project of the Ghent Altarpiece**

**Bart Devolder**

---

**9:30AM – 10:00AM**

**When an Airplane Acts Like a Painting: Applying Established Conservation Methodologies to Ephemeral Aircraft Materials**

**Lauren Horelick; Malcolm Collum**

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**10:00AM – 10:30AM**  
**Riverside West Exhibit Hall**

**Break in the Exhibit Hall**

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**10:30AM – 10:45AM**

**General Session Award Presentations (Part 2)**

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**10:50AM – 11:15AM**

**Preventive Conservation in the Renovation of the Harvard Art Museums: Before, During, and Ever After**

**Angela Chang; Penley Knipe, Kate Smith**

---

**11:15AM – 11:40AM**

**What Would Anselm Do? Revisiting the treatment of Osiris and Isis**

**Paula De Cristofaro**

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**11:40AM – 12:05PM**

**Henri Matisse: The Cut-Outs**

**Karl Buchberg**

---

**12:05PM – 12:15PM**

**General Session Award Presentations (Part 3)**

---

**12:15PM – 12:30PM**

**General Session - Open Discussion**

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**MIDDAY EVENTS**

**12:30PM – 2:00PM**  
**Acapulco (Ballroom Level, West Tower)**

**Luncheon (Ticketed, $39):** Protecting the World’s Cultural Heritage: Identifying and Protecting Looted Artifacts

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**1:00PM – 1:45PM**  
**Columbian (Concourse Level, West Tower)**

**Business Meeting:** ECPN Informational Meeting

---

**1:00PM – 2:00PM**  
**Water Tower (Concourse Level, West Tower)**

**Workshop:** National Center for Preservation Technology and Training (NCPTT) Grants Presentation, Sponsored by NCPTT

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**Specialty Sessions**

**ARCHITECTURE + WOODEN ARTIFACTS**

**CRYSTAL BALLROOM A (LOBBY LEVEL, WEST TOWER)**

**2:00PM – 2:30PM**

**The Framing of a Masterpiece: The History and Conservation of a Monumental Tabernacle Frame**

**William Adair; Stephan C. Wilcox**

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**2:30PM – 3:00PM**

**Aimee Spencer Gorham’s Wood Marquetry of the Pacific Northwest**

**Suzana Radijevic, Nina Olsson**

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**3:00PM – 3:30PM**

**Treatment of Appleton Organ at the Metropolitan Museum of Art**

**Manu Frederickx; Jennifer Schnitker**
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### Tuesday

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<td>Structural Treatment of Wooden Beams</td>
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<td></td>
<td>Mostafa Sherif</td>
</tr>
<tr>
<td>4:30PM – 5:00PM</td>
<td>Exposing Graffiti in George Washington’s Cupola</td>
</tr>
<tr>
<td></td>
<td>Steven Stuckey</td>
</tr>
<tr>
<td>5:00PM – 5:30PM</td>
<td>Open Discussion</td>
</tr>
<tr>
<td></td>
<td>Moderator Andrew Fearon</td>
</tr>
</tbody>
</table>

### BOOK & PAPER

**Regency A-B (Ballroom Level, West Tower)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00PM – 2:30PM</td>
<td>Less is More</td>
</tr>
<tr>
<td></td>
<td>Adam Novak; Daria Keynan</td>
</tr>
<tr>
<td>2:30PM – 3:00PM</td>
<td>Reducing Agent Tertbutylamine Borane Complex and Its Use in Stain Reduction on Paper-Based Artifacts</td>
</tr>
<tr>
<td></td>
<td>Crystal Maitland</td>
</tr>
<tr>
<td>3:00PM – 3:30PM</td>
<td>Removing Oil from Paper: A Collaborative Conservation Challenge</td>
</tr>
<tr>
<td></td>
<td>Holly Herro; Wendy Cowan, Scott Webster Nolley, Kristi Wright</td>
</tr>
<tr>
<td>3:30PM – 4:00PM</td>
<td><strong>Riverside West Exhibit Hall</strong> Break in the Exhibit Hall</td>
</tr>
<tr>
<td>4:00PM – 4:30PM</td>
<td>Treatment 305: A Love Story</td>
</tr>
<tr>
<td></td>
<td>Kathy Lechuga</td>
</tr>
<tr>
<td>4:30PM – 5:00PM</td>
<td>Medium Rare: An Innovative Treatment Approach to the Space between Special and General Collections</td>
</tr>
<tr>
<td></td>
<td>Quinn Ferris</td>
</tr>
<tr>
<td>5:00PM – 5:30PM</td>
<td>Line up, Back to Back: Restoration of Korean Buddhist Sutra in accordion book format</td>
</tr>
<tr>
<td></td>
<td>Hsin-Chen Tsai; Tanya Uyeda</td>
</tr>
</tbody>
</table>

### ELECTRONIC MEDIA

**Comiskey (Concourse Level, West Tower)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>2:00PM – 2:30PM</td>
<td>The Ballad of Little Bill: Collaboration in Time-Based Media Conservation</td>
</tr>
<tr>
<td></td>
<td>Ariel O’Connor; Daniel Finn</td>
</tr>
<tr>
<td>2:30PM – 3:00PM</td>
<td>Digital Preservation Actions as Interventive Conservation Treatments at the Smithsonian</td>
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<tr>
<td></td>
<td>Crystal Sanchez; Briana Fesnot-Brunet</td>
</tr>
<tr>
<td>3:00PM – 3:30PM</td>
<td>The Role of Conservation Treatment in a Mass-Digitisation Program</td>
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<tr>
<td></td>
<td>Felicity Corkill</td>
</tr>
<tr>
<td>3:30PM – 4:00PM</td>
<td><strong>Riverside West Exhibit Hall</strong> Break in the Exhibit Hall</td>
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<tr>
<td>4:00PM – 4:30PM</td>
<td>Me and My Kinetta</td>
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<td>Amy Belotti</td>
</tr>
<tr>
<td>4:30PM – 5:00PM</td>
<td>20th Anniversary of EMG Panel</td>
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<td></td>
<td>Peter Oleksik (panel chair), Christine Frohnert, Paul Messier, Crystal Sanchez, Jill Sterrett, Glenn Wharton</td>
</tr>
</tbody>
</table>

### OBJECTS

**Crystal Ballroom B (Lobby Level, West Tower)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00PM – 2:30PM</td>
<td>The Conservation of Della Robbia Sculpture: An Exhibition as Initiator of Work</td>
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<tr>
<td></td>
<td>Abigail Hykin</td>
</tr>
<tr>
<td>2:30PM – 3:00PM</td>
<td>The Comprehensive Re-Treatment of a Renaissance Terracotta Altarpiece by Benedetto Buglioni</td>
</tr>
<tr>
<td></td>
<td>Rachel C. Sabino</td>
</tr>
<tr>
<td>3:00PM – 3:15PM</td>
<td>Truth Versus Beauty: Maintaining visual unity in the treatment of Florentine polychrome terracotta sculpture</td>
</tr>
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<td></td>
<td>Tony Sigel</td>
</tr>
<tr>
<td>3:15PM – 3:30PM</td>
<td>Conservation of 15th and 16th Century Italian Glazed Terracotta</td>
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<tr>
<td></td>
<td>Leslie Ransick Gat; Erin Toomey</td>
</tr>
<tr>
<td>3:30PM – 4:00PM</td>
<td><strong>Riverside West Exhibit Hall</strong> Break in the Exhibit Hall</td>
</tr>
</tbody>
</table>

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**Collection Care**

**Plaza Ballroom (Lobby Level, East Tower)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00PM – 2:30PM</td>
<td>Unhappy Couples: Degradation of microscope slides due to their mounting media</td>
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<td></td>
<td>Mariana Di Giacomo</td>
</tr>
<tr>
<td>2:30PM – 3:00PM</td>
<td>Environmental Performance Assessments of Packing Cases Employed by the J. Paul Getty Museum</td>
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<tr>
<td></td>
<td>Vincent L. Beltran; Rita Gomez, Kevin Marshall</td>
</tr>
</tbody>
</table>

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Join the conversation by using #AICmtg17 to tag your social media posts!
Day-by-Day Schedule

Tuesday

PHOTOGRAPHIC MATERIALS

MICHIGAN 1 (CONCOURSE LEVEL, EAST TOWER)

4:00PM – 4:30PM
Tempting Fate: Lessons Learned from the Treatment of Giovanni della Robbia’s Adam and Eve
Gregory Bailey

4:30PM – 5:00PM
The Gap Between Ethics and Aesthetics in Italian Restoration: Experience in the laboratories of the Opificio delle Pietre Dure in Florence especially on della Robbia works
Laura Speranza; Shirin Afra

5:00PM – 5:30PM
The Treatment of Two Terracotta Architectural Reliefs by Andrea della Robbia at the Metropolitan Museum of Art
Carolyn Riccardelli; Wendy Walker

5:30PM – 6:00PM
Open Round Table Discussion
Moderators: Ariel O’Connor, Tony Sigel

PAINTINGS + RESEARCH & TECHNICAL STUDIES

REGENCY C-D (BALLROOM LEVEL, WEST TOWER)

2:00PM – 2:30PM
Practice-led and Practice-based Collaborative Research at Tate: Supporting the advancement of modern and contemporary painting conservation treatment practice
Bronwyn Ormsby

2:30PM – 3:00PM
Re-examining Old Findings and Inferences: The Study of a Magus at a Table by Jan Lievens
Shan Kuang

3:00PM – 3:30PM
A Confusion of Colors: Yellow and red pigments in the decorative scheme of the tablinum in the House of the Bicentenary at the archaeological site of Herculaneum
Leslie Rainer and Kiernan Graves; Gilberto Artioli, Arlen Heginbotham, Francesca Piqué, Michele Secco

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

4:00PM – 4:30PM
A Preliminary Investigation into Aquazol® as an Alternative Lining Adhesive for Paintings
Blair Bailey; Raymond Aso, Richard Campbell, Ben Dawson, Nicola Grimaldi, Kallum Moses, Dr. Roger Penlington, Dr. Charis Theodorakopoulos

4:30PM – 5:00PM
Gecko-inspired μ-Dusters for Cleaning: Ongoing Research and Potential for Art Conservation
Cynthia Schwarz; Hadi Izadi, Kyle Vanderlick

5:00PM – 5:30PM
Pioneering Solutions for Treating Water Stains on Acrylic Paintings | Case Study Composition, 1963 by Justin Knowles
Maureen Cross; Maggie Barkovic, Olympia Diamond

TEXTILES

CRYSTAL BALLROOM C (LOBBY LEVEL, WEST TOWER)

2:00PM – 2:30PM
You Say You Want a Revolution? An Innovative, Low-Tack Adhesive Treatment for 18th-Century Silk Flags
Camille Myers Breeze

2:30PM – 3:00PM
Identification of Skins in a Chewa Dance Garment from Malawi using DNA Sequencing
Anne Peranteau

3:00PM – 3:30PM
The Characterization of ‘Foxing’ on Textiles
Sophia Zweifel

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

4:00PM – 4:30PM
Oh, Bother: The Conservation of Winnie the Pooh and Friends
Alison Castaneda

4:30PM – 5:00PM
Making the Mold: A Use for Fosshape in Upholstery Conservation
Kirsten Schoonmaker; Abby Zoldowski

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Taiwan | sjconservation.afu@gmail.com
USA | qianmuculture@gmail.com

SJAC × Qianzimu Culture
**Day-by-Day Schedule**

**Tuesday & Wednesday**

**5:00PM – 5:30PM**
From the Top Down: Dressing the Historic Bed—Developing Mounting Systems from a 21st-century Conservation Perspective
Deirdre Windsor

**WOODEN ARTIFACTS (SEE ARCHITECTURE)**

**CRYSTAL BALLROOM A (LOBBY LEVEL, WEST TOWER)**

**Opening Reception**

**OPENING RECEPTION**
Buses will depart from the Crystal Foyer starting at 5:30pm and will shuttle continuously between the Hyatt and the Art Institute.

**5:30PM – 6:30PM**
Art Institute of Chicago (111 S Michigan Ave, Chicago, IL 60603)
Pre-Opening Reception: Gallery Viewing at the Art Institute of Chicago. Extend your time at one of the world's best museums. Some galleries at the Art Institute of Chicago will be open for our private viewing from 5:30 to 6:30pm. Sessions end at 5:30pm, so beat the crowds and head to the Art Institute of Chicago early.

**6:30PM – 9:30PM**
Art Institute of Chicago (111 S Michigan Ave, Chicago, IL 60603)
Opening Reception: Art Institute of Chicago. Sponsored by Huntington T. Block Insurance Agency with in-kind support from the Art Institute of Chicago.

**WEDNESDAY, MAY 31**

**BUSINESS MEETINGS (IN SESSION ROOMS)**

**7:30AM – 8:30AM**
Business Meeting: Book & Paper Group (Light Breakfast at 7:15am)
Business Meeting: Objects Specialty Group (Light Breakfast)

**8:00AM – 9:00AM**
Business Meeting: Electronic Media Group (Light Breakfast)
Business Meeting: Textiles Specialty Group (Light Breakfast)

**11:00AM – 12:00PM**
Business Meeting: Wooden Artifacts Group

**11:30AM – 12:30PM**
Business Meeting: Paintings Specialty Group
Business Meeting: Photographic Materials Group (until 12pm)

**Specialty Sessions**

**ARCHITECTURE**

**CRYSTAL BALLROOM A (LOBBY LEVEL, WEST TOWER)**

**8:30AM – 9:00AM**
Learning Together from Preventive Conservation: Restoration of the Choir Room of the Convent of Mercedarian Sisters (S XVIII), Lima, Perú
Erika Anticona

**9:00AM – 9:30AM**
The Perfect Room: The Restoration of the Old Senate Chamber at the Maryland State House, Annapolis Maryland
David C. Overholt

**9:30AM – 10:00AM**
Research, Encapsulation and Replication of the Original 1844 Trompe Loeil Apse Mural in the Old Whaler’s Church, Sag Harbor, NY
Geoffrey Steward; Mary Aldrich

**10:00AM - 10:30AM**
Riverside West Exhibit Hall
Break in the Exhibit Hall

**10:30AM – 11:00AM**
500 Capp Street: Conservation of Interior Contemporary Finishes and Artwork by David Ireland
Dena Kefallinos; Johana Moreno

**11:00AM – 11:30AM**
Conservation in Context: Considerations in Treatment Planning in Relation to the Safety of Conservators and the General Public
Beata Sasinska

**11:30AM – 12:00PM**
Beyond Treatment: Monitoring before during and after conservation of the mural América Tropical by David Alfaro Siqueiros, 1932
Leslie Rainer; Kiernan Graves

**BOOK AND PAPER + RESEARCH & TECHNICAL STUDIES**

**REGENCY A-B (BALLROOM LEVEL, WEST TOWER)**

**7:30AM – 8:30AM**
BPG Business Meeting, breakfast starts at 7:15am

**8:30AM – 9:00AM**
Lessons from a Large-Scale Survey of Parchment Animal Origin and Production Quality
Matthew Collins

**9:00AM – 9:30AM**
The Codex Eyckensis (8th century): Re-evaluation of the 20th century restoration & conservation treatments
Lieve Watteeuw; Marina Van Bos, Bruno Vandermeulen

**9:30AM – 10:00AM**
Contacts that Leave Traces: Investigations into the contamination of paper surfaces from handling
Karim van der Pal; Wilhelm van Bronswijk, Simon Lewis, Rachel S. Popelka-Filcoff, Gregory D. Smith

**10:00AM - 10:30AM**
Riverside West Exhibit Hall
Break in the Exhibit Hall

**10:30AM – 11:00AM**
Revisiting Paper pH Determination: 40 years of evolving practice in the Library of Congress Preservation Research and Testing Laboratory
Cindy Connelly Ryan; Eric Breitung, Lynn Brostoff, Michelle Youket

**11:00AM – 11:30AM**
Centuries of Cellulose: Lessons Learned from the Molecular Size of Cellulose in Naturally-Aged Paper Collections
Dr. Andrew R. Davis; Fenella France

**11:30AM – 12:00PM**
Characterization of Aniline Dyes in Colored Papers of Jose Posada’s Prints Using (ToF-SIMS)
Stacey Kelly; Ashley Ellsworth, Jenny K. Hedlund, Jodie Utter, Amy Walker

Buses will depart from the Crystal Foyer starting at 5:30pm and will shuttle continuously between the Hyatt and the Art Institute.

**5:00PM – 5:30PM**

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**Day-by-Day Schedule**

**Wednesday**

### ELECTRONIC MEDIA

**Comiskey (Concourse Level, West Tower)**

**8:00AM – 9:00AM**
EMG Business Meeting

**9:00AM – 9:30AM**
Obsolescent Technology: The viability of the cathode ray tube used in art (Not) Freaking Out over the Videofreex: Preserving a Video Collective Archive
Sara Moy; Algis Kizys

**9:30AM – 10:00AM**
Framing the Jones Buffer: Documenting the History and Preservation of an Iconic Image-Processing Tool
Athena Christa Holbrook

**10:00AM - 10:30AM**
Riverside West Exhibit Hall
Break in the Exhibit Hall

**10:30AM – 11:00AM**
(Not) Freaking Out over the Videofreex: Preserving a Video Collective Archive
Kristin MacDonough; Tom Colley

**11:00AM – 11:30AM**
Overcoming your Control Issues: Arduinos as an emulation strategy
Martina Haidvogl; Sasha Dobbs

**11:30AM – 12:00PM**
Tips Session

**11:30AM – 12:30PM**
PSG Business Meeting

### PAINTINGS

**Regency C (Ballroom Level, West Tower)**

**8:30AM – 9:00AM**
Altered States: Conservation of the Ayala Altarpiece
Julie Simek

**9:00AM – 9:30AM**
The Monopoli Altarpiece: Rediscovery and recovery of a Cretan-Venetian masterpiece
Caitlin Breare

**11:00AM – 11:30AM**
An Evaluation of Cold Paste Waxes Used in Conservation for Outdoor Bronze Sculpture
Julie Wolfe; Alessa Gambardella, Rosie Grayburn, Arlen Heginbotham, Alan Phenix, Katrina Posner, Christina L. Simms, Magdalena Solano, Maria Olivia Davalos Stanton, Hope Welder

**11:30AM – 12:00PM**
Local Treatment for Outdoor Painted Metal Sculptures: Designing Suitable Paints for Retouching
Nikki van Basten; Ulysses Jackson, Rachel Rivenc

### PHOTOGRAPHIC MATERIALS

**Michigan 1 (Concourse Level, East Tower)**

**8:30AM – 9:00AM**
Current Trends and Collaborations among Heritage Institutions in Latin America: Results of the APOYOnline 1st Heritage Preservation Regional Conference and Workshop on Photographic Conservation, Fundraising & Advocacy
Beatriz Haspo; Debbie Hess Norris, Amparo Rueda

**9:00AM – 9:30AM**
Preservation of Photography in Cuba as a Historic Memory of its Evolution
Gloria Alvarez Frigola

**11:00AM – 11:30AM**
Overcoming your Control Issues: Arduinos as an emulation strategy
Martina Haidvogl; Sasha Dobbs

**11:30AM – 12:30PM**
Demonstration & Discussion: Open Source Hardware and Media Conservation
Sasha Dobbs, Mark Hollar

### OBJECTS

**Crystal Ballroom B (Lobby Level, West Tower)**

**7:30AM – 8:30AM**
OSG Business Meeting

**8:30AM – 8:45AM**
To B-72 or Not To B-72? Alternative Adhesives for Archaeological Ceramics
Rachael Perkins Arenstein; Elisheva Kamaisky

**8:45AM – 9:00AM**
Structural Repair of Plaster Using Polyvinyl Butyral Adhesive Systems
L.H. (Hugh) Shockey

**9:00AM – 9:30AM**
Carbon Fiber Fabric and its Potential for Use in Objects Conservation
Carolyn Riccardelli

**9:30AM – 10:00AM**
So Delicate, yet So Strong: The Use of Paper in Objects Conservation
Paula Artal-Isbrand

**10:00AM - 10:30AM**
Riverside West Exhibit Hall
Break in the Exhibit Hall

**10:30AM – 11:00AM**
Archaeological Glass Conservation: Comparative approaches & practicalities of using acrylic resin films as gap fills
Jan Cutajar; Hana Bristow

**10:30AM – 11:00AM**
Uncovering Irving Penn’s Chemical Treatment Techniques
Laura Panadero

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The Scientific Photographer

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The Scientific Photographer, W. Scott Miles

Scott’s interdisciplinary approach to documenting art combines scientific methodologies with a mature sensitivity to representing the object’s cultural heritage value for today’s demanding digital world.

- **Image Production**: capture and deliver best-in-class technical quality
- **Workflow Consultation**: creation and documentation for maximum digitization efficiency
- **Design**: custom imaging and archiving systems and facilities
- **Manage**: digital assets processes and training

### Wednesday

**Day-by-Day Schedule**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>11:00AM – 11:30AM</td>
<td>Providing Access to ‘Overprotected’ Color Slides</td>
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<td>Diana L. Diaz-Cañas</td>
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<tr>
<td>11:30AM – 12:30PM</td>
<td>PMG Business Meeting</td>
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<tr>
<td>11:30AM – 12:00PM</td>
<td>A Treatment Returns Undone</td>
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<td></td>
<td>Nancy Love</td>
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<tr>
<td><strong>WOODEN ARTIFACTS</strong></td>
<td></td>
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<tr>
<td><strong>ACAPULCO (BALLROOM LEVEL, WEST TOWER)</strong></td>
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<tr>
<td>8:30AM – 9:00AM</td>
<td>Count Lamberg’s Roman Table in The Rijksmuseum</td>
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<td></td>
<td>Jan Dorscheid; Arie Pappot</td>
</tr>
<tr>
<td>9:00AM – 9:30AM</td>
<td>Interpreting Thonet: Treatment of a Gebrüder Thonet Bentwood Rocking Chair</td>
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<td></td>
<td>Paige L. Schmidt; Dr. Aaron Shugar, Jonathan Thornton, Juian Juian Chen</td>
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<tr>
<td>9:30AM – 10:00AM</td>
<td>A New Tool for the Traditional Toolbox</td>
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<td></td>
<td>Alton J. Bowman</td>
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<tr>
<td>10:00AM - 10:30AM</td>
<td>Riverside West Exhibit Hall</td>
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<tr>
<td></td>
<td>Break in the Exhibit Hall</td>
</tr>
<tr>
<td>10:30AM – 11:00AM</td>
<td>Learning from Treatments that Did Not Go as Planned</td>
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<tr>
<td></td>
<td>Suzan Meijer; Marjolein Koek</td>
</tr>
<tr>
<td>11:00AM – 11:30AM</td>
<td>A Worthwhile Endeavor: The Conservation of a Worth and Bobergh Ensemble</td>
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<td></td>
<td>Johanna Tower</td>
</tr>
<tr>
<td><strong>MIDDAY EVENTS</strong></td>
<td></td>
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<tr>
<td>12:00PM – 2:00PM</td>
<td>Water Tower (Concourse Level, West Tower)</td>
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<tr>
<td>12:00PM – 2:00PM</td>
<td>Wrigley (Concourse Level, West Tower)</td>
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<td></td>
<td>Business Meeting: JAIC Editorial Board Meeting</td>
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<tr>
<td>12:15PM – 1:45PM</td>
<td>Tour Departure Area - Crystal Foyer</td>
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<td></td>
<td>Tour (Ticketed, $25): Sacred Spaces Walk (Tour departs at 12:15pm, gather at noon)</td>
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<tr>
<td>1:00PM – 2:00PM</td>
<td>Gold Coast (Concourse Level, West Tower)</td>
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<td>Business Meeting: Archaeological Conservation Discussion Group</td>
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<tr>
<td><strong>GENERAL SESSIONS</strong></td>
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<tr>
<td><strong>TEXTILES</strong></td>
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<tr>
<td><strong>CRYSTAL BALLROOM C (LOBBY LEVEL, WEST TOWER)</strong></td>
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<tr>
<td>8:00AM – 9:00AM</td>
<td>TSG Business Meeting</td>
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<tr>
<td>9:00AM – 9:30AM</td>
<td>Tips and Tricks</td>
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<tr>
<td>9:30AM – 10:00AM</td>
<td>Costume Loans: Challenges and Strategies</td>
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<td></td>
<td>Cassandra Gero</td>
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<td>10:00AM - 10:30AM</td>
<td>Riverside West Exhibit Hall</td>
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<td></td>
<td>Break in the Exhibit Hall</td>
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<td>Johanna Tower</td>
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<tr>
<td><strong>WOODEN ARTIFACTS</strong></td>
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<tr>
<td><strong>PLAZA BALLROOM (LOBBY LEVEL, EAST TOWER)</strong></td>
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<td>8:30AM – 8:50AM</td>
<td>With Room to Grow: Design and Construction of a new Conservation Facility at the University of Washington Libraries</td>
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<td>Justin P. Johnson</td>
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<tr>
<td>8:50AM – 9:20AM</td>
<td>“What Do You Mean Telecom Servers and Preservation Don't Mix?” Sustainable Preservation Environments and the Building of an Environmental Team</td>
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<td></td>
<td>Jeremy Linden; Liz Dube</td>
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<tr>
<td>9:20AM – 9:40AM</td>
<td>Neurons to the Task: How to balance resources with ingenuity in innovation</td>
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<tr>
<td></td>
<td>Christine Perrier</td>
</tr>
<tr>
<td>9:40AM – 10:00AM</td>
<td>Students for Sustainability in Conservation</td>
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<tr>
<td></td>
<td>Caitlin Southwick</td>
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<tr>
<td>10:00AM - 10:30AM</td>
<td>Riverside West Exhibit Hall</td>
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<td></td>
<td>Break in the Exhibit Hall</td>
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<tr>
<td>10:30AM – 11:00AM</td>
<td>Fast, Cheap, and Sustainable: 3-D printing exhibition book cradles</td>
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<td>Fletcher Durant</td>
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<tr>
<td>11:00AM – 12:00PM</td>
<td>Tips Session</td>
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<tr>
<td><strong>RESEARCH &amp; TECHNICAL STUDIES (SEE BOOK AND PAPER)</strong></td>
<td></td>
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<tr>
<td><strong>REGENCY A-B (BALLROOM LEVEL, WEST TOWER)</strong></td>
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<tr>
<td><strong>SUSTAINABILITY</strong></td>
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<tr>
<td><strong>CRYSTAL BALLROOM A-B (BALLROOM LEVEL, WEST TOWER)</strong></td>
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<td><strong>CRYSTAL BALLROOM C (LOBBY LEVEL, WEST TOWER)</strong></td>
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<tr>
<th>Time</th>
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<tr>
<td>2:30 PM – 2:55 PM</td>
<td>Active conservation treatments and virtual retouching: what do people actually see? Dr. W. (Bill) Wei</td>
</tr>
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<td>2:55 PM – 3:20 PM</td>
<td>In Support of the Bigger Picture: Preventive Conservation as a Recognized Specialty When What Went Up Must Come Down: Triage treatment and disassembly of two 15th century Chinese mud plaster murals Madeleine Neiman; Emily Eifert Brown, Lynn Grant</td>
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<td>Discussion</td>
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<td>Break in the Exhibit Hall</td>
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<tr>
<td>4:05 PM – 4:30 PM</td>
<td>Cross Platform Use of iPads in Stained Glass Conservation Treatment &amp; Documentation Ariana Makau; Greer Ashman, Chloe Castro</td>
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<tr>
<td>4:30 PM – 4:55 PM</td>
<td>That Poor Cousin of Treatment: Documentation and Possibilities for Simple Innovation Cybele Tom</td>
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<tr>
<td>4:55 PM – 5:20 PM</td>
<td>Visualizing the Hartog Plate: An Innovative Approach Tamar Davidowitz, Dr. Robert Erdmann</td>
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<tr>
<td>5:20 PM – 5:30 PM</td>
<td>Discussion</td>
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<td>6:05 PM – 6:30 PM</td>
<td>Textiles as Architecture: Raising a Royal Persian Tent Robin Hanson</td>
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<td>6:30 PM – 7:00 PM</td>
<td>Resurrecting della Robbia’s ‘Resurrection’: Challenges in the conservation of a monumental Renaissance relief Sara Levin; Lisa Bruno, Nicholas Pedemonti</td>
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<td>7:00 PM – 7:30 PM</td>
<td>Reflection and Closing</td>
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Wednesday

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<tr>
<td>2:00 PM – 2:05 PM</td>
<td>Introduction of Session by Moderator Margaret Holben Ellis</td>
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<tr>
<td>2:05 PM – 2:30 PM</td>
<td>Unraveling the Past to Inform the Present: Conservation of Egyptian mummies at the Penn Museum Molly C. Gleeson; Alexis North</td>
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<tr>
<td>2:30 PM – 2:55 PM</td>
<td>A Pole with a Story: Innovative conservation and documentation of an American Indian Story Pole Lesley A. Day; J. Claire Dean, Ellen J. Pearlstein</td>
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<tr>
<td>2:55 PM – 3:20 PM</td>
<td>Treatment of a White Louise Nevelson Installation Sarah Nunberg; Soraya Alcala, Jens Dittmer, Mathew Eckelman, Michael Henry, Cindie Kehlet, Chris McGlinchy, Carolyn Tomkiewicz</td>
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<td>Not a Known Carcinogen: Health and Safety Considerations of New and Innovative Treatments Kerith Koss Schrager; Anne Kingery-Schwartz, Julie Sobelman</td>
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<td>4:30 PM – 4:55 PM</td>
<td>Re-exhibiting Akeley Mounts at the Field Museum, Chicago Lisa Goldberg; Thomas Gnuske, Ronald Harvey, Shelley Reisman Paine</td>
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<td>Go Big or Go Home: Broader Considerations in the Treatment of Oversize Objects at the Art Institute of Chicago Rachel C. Sabino</td>
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<td>Gilding the Lily? The Conservation Treatment of Alexander Calder’s Red Lily Pads Nathan Otterson; Tracey Bashkoff, Federica Pozzi, Carol Stringari, John Vitagliano</td>
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<tr>
<td>5:20 PM – 5:30 PM</td>
<td>Discussion</td>
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THURSDAY, JUNE 1

BUSINESS MEETING

Regency A-B (Ballroom Level, West Tower)

7:30AM - 9:45AM  
Regency A-B

Business Meeting: AIC Member Business Meeting

Continental breakfast will be available.

DISCUSSION SESSION

10:00AM – 12:00PM  
Water Tower (Concourse Level, West Tower)

Socratic Dialogue: High-tech Innovation in Conservation and Collection Care - Do we need a better high-tech mousetrap?

Dr. W. (Bill) Wei

MIDDAY EVENTS

12:00PM – 12:30PM  
Regency D (Ballroom Level, West Tower)

Business Meeting: Research & Technical Studies

12:00PM – 12:45PM  
Regency A-B (Ballroom Level, West Tower)

Book & Paper Wiki Session

12:00PM – 2:00PM  
Crystal Ballroom B (Lobby Level, West Tower)

Luncheon (Ticketed $49): Objects Tips Lunch

Sponsored by Testo, Inc. and R. Alden Marshall & Associates

1:00PM – 2:00PM  
Toronto (Ballroom Level, West Tower)

Collection Care Idea Fair, with coffee and cookies

Sponsored by the Collection Care Network and Tru Vue, Inc.

2:00PM – 2:30PM  
Crystal Ballroom A

Business Meeting: Architecture Specialty Group

Specialty Sessions

ARCHITECTURE

Crystal Ballroom A (Lobby Level, West Tower)

10:00AM – 10:30AM

The Majestic Grand Goddess Cibeles in Madrid and its Restoration in Gauzes

Julia Betancor; Daniel Munoz, Macarena Sanz

10:30AM – 11:00AM

Evaluation of an Injudicious Patch Repair Campaign on Exposed Reinforced Concrete and How To Move On

Ana Paula Arato Gonçalves; Dr. Claudia T. de Andrade Oliveira

11:00AM – 11:30AM

Preservation in “Cathedral-Time”: Conservation in the North Transept at the Cathedral Church of St. John the Divine

Laura Buchner

11:30AM – 12:00PM

A Comparative Study of Sacrificial Anti-graffiti Coatings for Outdoor Marble

Jason Church; Dorothy Cheng

2:00PM – 2:30PM  
ASG Business Meeting

2:30PM – 3:00PM

Conservation on a Grand Scale: The Development and Treatment of the Masonry of the West Block of Parliament in Canada

Mark Rabinowitz; Kelly Caldwell

RECEPTIONS

Buses will depart from the Crystal Foyer and will shuttle continuously from the Hyatt.

6:00PM – 9:00PM  
Video Data Bank, School of the Art Institute of Chicago (112 S. Michigan Ave, Chicago, IL 60603)

Reception and Tour: Electronic Media at Video Data Bank

Video Data Bank provided generous in-kind support

6:30PM – 9:00PM  
Newberry Library (60 West Walton St)

Reception: BPG + RATS at Newberry Library

Sponsored by Hollinger Metal Edge, TandD US, LLC, San-Jian Art & Conservation Co., Ltd.

6:30PM – 9:30PM

Chicago History Museum (1601 North Clark St, Chicago, IL 60614)

Reception: Objects + Textiles at the Chicago History Museum

Sponsored by Bruker Corporation, Dorfman Museum Figures

6:30PM – 9:30PM

Union League Club (65 West Jackson Blvd, Chicago, IL)

Reception: PSG at the Union League Club

Sponsored by Lighting Services Inc, Artex Fine Art Services

7:00PM – 10:00PM  
Glessner House Museum (1800 South Prairie Ave, Chicago, IL, 60616)

Reception: Architecture + WAG at the Glessner House Museum

Sponsored by G.C. Laser Systems Inc., DPR Art Rescue

9:00PM – 11:00PM  
Crystal C and Crystal Terrace

Reception: ANAGPIC Graduate Programs Reunions, reception with dessert.

New this year – stickers for each program! Wear one so fellow alumni can find you! Sponsored by Association of North American Graduate Programs in Conservation (ANAGPIC)
Goppion
The Art of Case Design
Intelligent Display Case
Booth N° 709

Need a better way to manage CONSERVATION documentation

Visit booth #314 to learn how to spend less time managing paperwork and more time doing what you love.

GallerySystems
<table>
<thead>
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<td>9:00AM</td>
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<td>Sculpture</td>
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<td>Raina Chao</td>
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<td>Challenging the Myths Surrounding Paul Gauguin’s “Little Marvels” Mary</td>
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<td>Re-engineering Broken Book Spines</td>
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<td>Jana Dambrogio, Ayako Letizia, Mary Uthuppuru, Brien Beidler, Katherine</td>
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<td>Beattie, Emily Hishta Cohen</td>
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<td>2:00PM–4:30PM</td>
<td>Library Collections Conservation Discussion Group - Unexpectedly Expert</td>
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<td>Diversifying your skills to cover all the bases</td>
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<td>Moderators: Angela Andres, Sonya Barron, Anahit Campbell, Sonya Barron</td>
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<td>Deborah Howe, Elizabeth Stone, Janet Lee, Ashleigh Schieszer, Suzy</td>
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<td>Morgan, Justin P. Johnson, Susan Russick</td>
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<td>2:00PM–3:00PM</td>
<td>The Story not Told: The Examination and Treatment of Edward Steichen’s</td>
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<td>Linda M. Owen, Kathryn Morales</td>
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<td>Finding Logic Within Integrated Circuits: The Restoration of Stephan</td>
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<td>von Huene’s Tap Dancer</td>
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<td>Julie Wolfe, Coleman Wood</td>
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<td>4:00PM–4:30PM</td>
<td>Electronic Media</td>
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<td>Book and Paper Concurrent Sessions</td>
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<td>10:00AM–10:30</td>
<td>The Conservation of Light: Managing a Collection of Light-Based Art</td>
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<td>Abigail Duckor, Charlotte Eng, Terry Schaffer</td>
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<td>10:30AM–11:00</td>
<td>From Virtual to Reality: Dissecting Jennifer Steinkamp’s Software-Based</td>
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<td>Installation</td>
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<td>Shu-Wen Lin</td>
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<td>New Research and Developments in the Conservation of Computer-based</td>
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<tr>
<td>12:00PM–12:45</td>
<td>Wiki Session, led by Katherine Kelly; Denise Stockman</td>
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### Thursday

#### Day-by-Day Schedule

<table>
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<tr>
<th>Time</th>
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</table>
| 10:30 AM – 11:00 AM | The Use of Medical Chelating Agents for the Removal of Iron Stains from Marble  
 Anna Funke, Jason Church, Leah Poole, Martha Singer, Mary F. Striegel |
| 11:00 AM – 11:30 AM | Well That Didn’t Work, Now What? Stain Reduction on a 10th-century Iranian Ceramic  
 Claire Cuyaubère, Ellen Chase |
| 11:30 AM – 12:00 PM | The Case for Cold: Using dry ice blasting to remove lacquer coating from the King Jagiello monument in Central Park  
 Matt Reiley |
| 2:00 PM – 2:30 PM | Treatment of Two Badly Damaged Egyptian Mummies and Associated Wooden Coffins  
 JP Brown, Mimi Leveque, Morgan Nau |
| 2:30 PM – 3:00 PM | Sitting Pretty: Collaborative Treatment of an early Yayoi Kusama Soft-Sculpture Chair  
 Fran Baas, Laura Eva Hartman |
| 3:00 PM – 3:30 PM | New Technologies Applied to Restore a 19th-century Wax Medardo Rosso Sculpture  
 Lluïsa Sàrries-Zgonc |
| 3:30 PM – 4:00 PM | The Case of the Hydrating Hydra: Examination and treatment of a Blaschka glass invertebrate model  
 N. Astrid R. van Giffen |
| 4:00 PM – 4:30 PM | “Do What’s Right”: The conservation of a David Hammons mud sculpture  
 Sasha Alexandra Drosdick, Roger Griffith, Lynda Zycherman |

### PAINTINGS

#### Regency C (Ballroom Level, West Tower)

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| 10:00 AM – 10:30 AM | Our Lady of Mercy: The discovery of a hanging scroll painting by José Gil de Castro  
 Monica Perez |
| 10:30 AM – 11:00 AM | Color Field Paintings and Sun-Bleaching: An approach for removing stains in unprimed canvas  
 Jay Krueger, Julia Langenbacher, Thomas Learner, Holly Krueger, Alan Phenix |
| 11:00 AM – 11:30 AM | Using Butvar® B-98 as a Consolidant for Friable Matte Paint  
 Claire Winfield |
| 11:30 AM – 12:00 PM | When the Dog Bites: Tear Mending a Large Steven Parrino Painting Following a Dog Attack  
 Laura Eva Hartman |
| 2:00 PM – 2:30 PM | Conservation of Alexander Calder’s Last Work Mexico #3: The cross-disciplinary treatment supported by SEM and TEM paint cross-section analysis using focus ion beam (FIB) sample preparation  
 Sara J. Wohler, Ralph Wiegandt |

#### Regency D (Ballroom Level, West Tower)

<table>
<thead>
<tr>
<th>Time</th>
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</table>
| 10:00 AM – 10:30 AM | Conservation Science 2.0: The Northwestern University / Art Institute of Chicago Center for Scientific Studies in the Arts  
 Francesca Casadio, Marc Walton, Monica Olvera de la Cruz, Emeline Pouyet, Johanna Salvant, Kenneth Sutherland |
| 10:30 AM – 11:00 AM | What Can Nanotechnology Do for Us? Evaluating novel cleaning tools through the NanoRestArt project at Tate  
 Dr. Lora Angelova, Rachel Barker, Bronwyn Ormsby, Gates Sofer |
| 11:00 AM – 11:30 AM | Sculpting in Color: The innovative glazes of the della Robbias and followers in Renaissance Florence  
 Richard Newman, Abigail Hykin |
| 11:30 AM – 12:00 PM | Early Intervention for At-Risk 21st Century Fugitive Media  
 Fenella France, Chris Bolser, Meghan A. Wilson |
| 12:00 PM – 12:30 PM | RATS Business Meeting |
| 2:00 PM – 2:30 PM |Minimally Invasive Sampling for the Analysis of Proteins from Solids and Surfaces  
 Daniel Kirby |
| 2:30 PM – 3:00 PM | Conservation Science in Early 20th Century India: Dr. S. Paramasivan and the Chemical Conservation Laboratory at the Madras Government Museum  
 Sanchita Balachandran |
| 3:00 PM – 3:30 PM | Stability of Polyvinyl Butyral Polymers with Light Exposure  
 David Thomas, Matthew Clarke, Blythe McCarthy |
| 3:30 PM – 4:00 PM | Understanding the Reactivity and the Dynamics of Lead Soaps in Oil Paintings  
 Jaclyn Catalano, Anna Murphy, Yao Yao, Nicholas Zumbulyadis, Silvia A. Centeno, Cecil Dybowskii |
| 4:00 PM – 4:15 PM | Revealing the Text and Folds in 17th-century Locked Letters  
 Jana Dambrogio, Dr. Graham Davis, Dr. David Mills |
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MUSEUM SERVICES CORPORATION
**TEXTILES**

**CRYSTAL BALLROOM C (LOBBY LEVEL, WEST TOWER)**

10:00AM – 10:30AM
Deconstructed: Restoring the intent and integrity of a rare Kainai squirrel-lined baby quilt
Shirley Ellis

10:30AM – 11:00AM
Agarose, Two Ways: Successes and challenges in large-scale gel applications
Dana Goodin

11:00AM – 11:30AM
Sublime Applications: Creating an efficient cyclododecane barrier on textiles
Jennifer Majors

11:30AM – 12:00PM
Panel Discussion on Wet Cleaning

2:00PM – 2:30PM
Technical Analysis and Conservation Treatment of a Mid-18th Century Chinese Carved Wood Lacquer Bodhisattva Sculpture
Lisa A. Ackerman; Dr. Rebecca Ploeger, Dr. Aaron Shugar, Jonathan Thornton, Jüan Jüan Chen

2:30PM – 3:00PM
Old Meets New: Consolidation Techniques
Elizabeth Peirce

3:00PM – 3:30PM
Conservation and Analysis of a Pair of Qing Dynasty Lacquer Clothes Wardrobes in the Collection of the Philadelphia Museum of Art
Wei Kao; Kelly Conlin, Kate Duffy, Barbara Fisher, Hiromi Kinoshita, Peggy Olley, Beth Price, Behrooz Salimnejad
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## Tuesday, May 30

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<th>Comiskey</th>
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<tr>
<td>3:00pm</td>
<td><strong>(Electronic Media) The Role of Conservation Treatment in a Mass-Digitisation Program</strong></td>
<td><strong>(Architecture + Wooden Artifacts) Treatment of Appleton Organ at the Metropolitan Museum of Art</strong></td>
<td><strong>(Textiles) Identification of Skins in a Chewa Dance Garment from Malawi using DNA Sequencing</strong></td>
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<td><strong>Break in the Exhibit Hall</strong></td>
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<td>4:00pm</td>
<td><strong>(Electronic Media) Me and My Kinetta</strong></td>
<td><strong>(Architecture + Wooden Artifacts) Structural Treatment of Wooden Beams</strong></td>
<td><strong>(Textiles) Oh, Bother: The Conservation of Winnie the Pooh and Friends</strong></td>
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<tr>
<td>5:00pm</td>
<td><strong>(Architecture + Wooden Artifacts) Open Discussion</strong></td>
<td><strong>(Objects) The Treatment of Two Terracotta Architectural Reliefs by Andrea della Robbia at The Metropolitan Museum of Art</strong></td>
<td><strong>(Textiles) From the Top Down: Dressing the Historic Bed–Developing Mounting Systems from a 21st-century Conservation Perspective</strong></td>
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<td>5:30pm</td>
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<td><strong>(Objects) Open Round Table Discussion</strong></td>
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This grid lists primarily paper presentations. See daily listings for non-session events.

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<th>Michigan 1 (East Tower)</th>
<th>Plaza Ballroom</th>
<th>Regency Ballroom (A-B-C-D)</th>
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<tr>
<td>8:15-9AM (Opening General Session) Welcome and Award Presentations Pt 1</td>
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<tr>
<td>(Opening General Session) Revision &amp; Reflection: The Conservation/Restoration Project of the Ghent Altarpiece</td>
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<td>(Opening General Session) When An Airplane Acts Like a Painting; Applying Established Conservation Methodologies to Ephemeral Aircraft Materials</td>
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<td><strong>Break in the Exhibit Hall</strong></td>
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<tr>
<td>10:30-10:45AM (Opening General Session) Award Presentations Pt 2</td>
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<tr>
<td>10:50AM (Opening General Session) Preventive Conservation in the Renovation of the Harvard Art Museums: Before, During, and Ever After</td>
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<tr>
<td>11:40 (Opening General Session) Henri Matisse: The Cut-Outs</td>
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<tr>
<td><strong>12PM – 12:15PM (Opening General Session) Award Presentations Pt 3</strong></td>
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<tr>
<td><strong>12:15PM – 12:30PM (Opening General Session) Open Discussion</strong></td>
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<tbody>
<tr>
<td>(Photographic Materials) Respect for Photographs: An exploratory study of the public attitudes towards different kinds of photo restoration</td>
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<td>(Collection Care) Unhappy Couples: Degradation of microscope slides due to their mounting media</td>
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<td>(Book &amp; Paper) Less is More</td>
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<td>(Paintings + Research &amp; Technical Studies) Practice-led and Practice-Based Collaborative Research at Tate: Supporting the advancement of modern and contemporary painting conservation treatment practice</td>
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<td>(Photographic Materials) The Fiocruz Collections: Discussing the Preservation of its Photographic Archives</td>
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<td>(Collection Care) Environmental performance assessments of packing cases employed by the J. Paul Getty Museum</td>
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<td>(Book &amp; Paper) Reducing agent tertbutylamine borane complex and its use in stain reduction on paper-based artifacts</td>
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<td>(Paintings + Research &amp; Technical Studies) Re-examining Old Findings and Inferences: The Study of a Magus at a Table by Jan Lievens</td>
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<td>(Photographic Materials) Moonlight and Midnight: The evolution of Edward Steichen’s ‘Moonrise’ prints</td>
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<td>(Collection Care) Evaluation of climate control in Yale Peabody Museum of Natural History – energy consumption and risk assessment</td>
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<td>(Book &amp; Paper) Removing Oil from Paper: A Collaborative Conservation Challenge</td>
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<tr>
<td>(Paintings + Research &amp; Technical Studies) A Confusion of Colors: Yellow and red pigments in the decorative scheme of the tablinum in the House of the Bicentenary at the archaeological site of Herculaneum</td>
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<tr>
<td>(Book &amp; Paper) Treatment 305: A Love Story</td>
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<td>(Paintings + Research &amp; Technical Studies) A Preliminary Investigation into Aquazol® as an Alternative Lining Adhesive for Paintings</td>
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<td>(Book &amp; Paper) Medium Rare: An Innovative Treatment Approach to the Space between Special and General Collections</td>
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<td>(Paintings + Research &amp; Technical Studies) Gecko-inspired µ-Dusters for Cleaning: Ongoing Research and Potential for Art Conservation</td>
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<td>(Photographic Materials) New Original – Reprint in Fine Art Photography</td>
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<td>(Collection Care) Panel Discussion: A Review and Comparison of Anoxic Treatment Methods for Pest Management</td>
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<td>(Book &amp; Paper) Line up, Back to Back: Restoration of Korean Buddhist Sutra in accordion book format</td>
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<tr>
<td>(Paintings + Research &amp; Technical Studies) Pioneering Solutions for Treating Water Stains on Acrylic Paintings: Case Study Composition, 1963 by Justin Knowles</td>
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### Wednesday, May 31

#### Session Listings

<table>
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<tr>
<th>Time</th>
<th>Acapulco</th>
<th>Comiskey</th>
<th>Crystal Ballroom A</th>
<th>Crystal Ballroom B</th>
<th>Crystal Ballroom C</th>
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<tbody>
<tr>
<td>8:00am</td>
<td>(Electronic Media) Business Meeting with a Light Breakfast</td>
<td>(Architecture) Learning Together from Preventive Conservation: Restoration of the Choir Room of the Convent of Mercedarian Sisters (S XVIII), Lima, Perú</td>
<td>(Objects) To B-72 or Not To B-72? Alternative Adhesives for Archaeological Ceramics</td>
<td>(Textiles) Business Meeting with a Light Breakfast</td>
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<tr>
<td>8:30am</td>
<td>(Wooden Artifacts) Count Lamberg's Roman Table in The Rijksmuseum</td>
<td>(Architecture) The Perfect Room: The Restoration of the Old Senate Chamber at the Maryland State House, Annapolis Maryland</td>
<td>(Objects) Carbon fiber fabric and its potential for use in objects conservation</td>
<td>(Textiles) Tips and Tricks</td>
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<tr>
<td>9:00am</td>
<td>(Wooden Artifacts) Interpreting Thonet: Treatment of a Gebrüder Thonet Bentwood Rocking Chair</td>
<td>(Electronic Media) Obsolescent Technology: The viability of the cathode ray tube used in art</td>
<td>(Architecture) Research, Encapsulation and Replication of the Original 1844 Trompe l’oeil Apsé Mural in the Old Whaler’s Church, Sag Harbor, NY.</td>
<td>(Textiles) So Delicate, yet So Strong: The Use of Paper in Objects Conservation</td>
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<td>10:30am</td>
<td>(Wooden Artifacts) Understanding Currently Accepted Practice: Wood fills and conservation material decision-making</td>
<td>(Electronic Media) (Not) Freaking Out Over the Videofreex: Preserving a Video Collective Archive</td>
<td>(Objects) An evaluation of cold paste waxes used in conservation for outdoor bronze sculpture.</td>
<td>(Textiles) Learning from treatments that did not go as planned</td>
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<tr>
<td>11:30am</td>
<td>(Electronic Media) Demonstration &amp; Discussion: Open Source Hardware and Media Conservation (to 12:30pm)</td>
<td>(Architecture) Beyond Treatment: Monitoring before during and after conservation of the mural, América Tropical, by David Alfaro Siqueiros, 1932</td>
<td>(Objects) Local Treatment for Outdoor Painted Metal Sculptures: designing Suitable Paints for Retouching</td>
<td>(Textiles) A Treatment Returns Undone</td>
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<tr>
<td>2:00pm</td>
<td>(Treatment: Going Big) Go Big or Go Home: Broader Considerations in the Treatment of Oversize Objects at the Art Institute of Chicago</td>
<td>(Unique Objects/Unique Treatment) The 40-year Conservation Story of Bruce Conner’s CHILD</td>
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<td>2:30pm</td>
<td>(Treatment: Going Big) When What Went Up Must Come Down: Triage treatment and disassembly of two 15th c Chinese mud plaster murals</td>
<td>(Unique Objects/Unique Treatment) How Important is Knowing the Ropes? Thoughts on the ethics and practice of conserving ship model rigging</td>
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<tr>
<td>3:00pm</td>
<td>(Treatment: Going Big) Puvis de Chavannes’ Philosophy: Condition Issues and Strategies for the Removal of a Severely Detached Mural, its Conservation Treatment and Remounting</td>
<td>(Unique Objects/Unique Treatment) Reattaching without adhesive? Yes we can! The reactivation of paint on animation cels</td>
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<td>Break in the Exhibit Hall</td>
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<td>4:00pm</td>
<td>(Treatment: Going Big) Textiles as Architecture: Raising a Royal Persian Tent</td>
<td>(Unique Objects/Unique Treatment) It’s About Time</td>
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<td>4:30pm</td>
<td>(Treatment: Going Big) Resurrecting della Robbia’s ‘Resurrection’: Challenges in the conservation of a monumental Renaissance relief</td>
<td>(Unique Objects/Unique Treatment) Nanocellulose Films: Properties, development and new applications for translucent and transparent artworks and documents</td>
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<td>5:00pm</td>
<td>(Treatment: Going Big) Gilding the Lily? The Conservation Treatment of Alexander Calder’s Red Lily Pads</td>
<td>(Unique Objects/Unique Treatment) Development of Cleaning Treatments for Asian Lacquer</td>
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### Michigan 1 (East Tower)  Plaza Ballroom  Regency A-B  Regency C  Regency C-D

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<th>Time</th>
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<th>Regency C-D Description</th>
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<tr>
<td>7:30AM</td>
<td>(Photographic Materials) Current Trends and Collaborations among Heritage Institutions in Latin America: Results of the APOYonline Preservation Regional Conference</td>
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<td>7:30AM (Book &amp; Paper) Business Meeting, with a Light Breakfast at 7:15am</td>
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<td>8:00AM</td>
<td>(Photographic Materials) Preservation of Photography in Cuba as a Historic Memory of its Evolution</td>
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<td>9:30AM</td>
<td>(Photographic Materials) A Pilot Project to treat photographs on Gampi paper from Edward Curtis’ ‘The North American Indian’</td>
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<td>10:30AM</td>
<td>(Sustainability) With Room to Grow: Design and Construction of a new Conservation Facility at the University of Washington Libraries</td>
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<td>11:00AM</td>
<td>“What Do You Mean Telecom Servers and Preservation Don’t Mix?” – Sustainable Preservation Environments and the Building</td>
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<td>(Photographic Materials) Uncovering Irving Penn's Chemical Treatment Techniques</td>
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<td>(Photographic Materials) Providing Access to ‘Overprotected’ Color Slides</td>
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<td>(Sustainability) Fast, Cheap, and Sustainable: 3-D printing exhibition book cradles</td>
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### Thursday, June 1

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<td>10:30am</td>
<td>(Wooden Artifacts) Manufacture and Treatment Study of Coffin and mummy Cartonnage, at Egyptian Museum in Cairo</td>
<td>(Electronic Media) From Virtual to Reality: Dissecting Jennifer Steinkamp’s Software-Based Installation</td>
<td>(Architecture) Evaluation of an Injurious Patch Repair Campaign on Exposed Reinforced Concrete and How To Move On</td>
<td>(Objects) The Use of Medical Chelating Agents for the Removal of Iron Stains From Marble</td>
<td>(Textiles) Agarose, Two Ways: Successes and Challenges in Large Scale Gel Applications</td>
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<tr>
<td>11:30am</td>
<td>(Wooden Artifacts) Wood Working Tools as Art</td>
<td>(Electronic Media) Establishing a workflow for the preservation of software-based artworks</td>
<td>(Architecture) A Comparative Study of Sacrificial anti-graffiti Coatings for Outdoor Marble</td>
<td>(Objects) The Case for Cold: Using dry ice blasting to remove lacquer coating from the King Jagiello monument in Central Park</td>
<td>(Textiles) Panel Discussion on Wet Cleaning</td>
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<td>2:00pm</td>
<td>(Wooden Artifacts) Technical Analysis and Conservation Treatment of a Mid 18th Century Chinese Carved Wood Lacquer Bodhisattva Sculpture</td>
<td>(Electronic Media) Do You Hear What I Hear? Documentation and Assessment of Aural Elements in Media Installation Art</td>
<td>(Architecture) Business Meeting</td>
<td>(Objects) Treatment of Two Badly Damaged Egyptian Mummies and Associated Wooden Coffins</td>
<td>(Textiles) Safely Mounting Figures with Extreme Actions Poses</td>
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<td>4:00pm</td>
<td>(Electronic Media) Finding Logic Within Integrated Circuits: The restoration of Stephan von Huene’s Tap Dancer</td>
<td>(Architecture) Discussion Session</td>
<td>(Objects) “Do What’s Right”: The conservation of a David Hammons mud sculpture</td>
<td>(Textiles) Panel Discussion on Mannequins</td>
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<td>Michigan 1 (East Tower)</td>
<td>Regency A-B</td>
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<td><strong>AIC Member Business Meeting, 7:30-9:45am</strong></td>
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<td>(Book &amp; Paper) Challenging the Myths Surrounding Paul Gauguin’s “Little Marvels”</td>
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<td>(Paintings) Our Lady of Mercy: the discovery of a hanging scroll painting by José Gil de Castro</td>
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<td>(Research &amp; Technical Studies) Conservation Science 2.0: The Northwestern University / Art Institute of Chicago Center for Scientific Studies in the Arts</td>
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<td>(Socratic Dialogue) High-tech Innovation in Conservation and Collection Care - do we need a better high-tech mousetrap?</td>
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<td>(Book &amp; Paper) Sidewalks, Circles and Stars: Reviving the Legacy of San Dienes</td>
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<td>(Paintings) Color Field Paintings and Sun-bleaching: An approach for removing stains in unprimed canvas</td>
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<td>(Research &amp; Technical Studies) What Can Nanotechnology Do For Us? Evaluating novel cleaning tools through the NanoRestArt project at Fate</td>
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<td>(Book &amp; Paper) Ionic fixatives on water-sensitive media for aqueous treatment</td>
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<td>(Paintings) Using Butvar® B-98 as a Consolidant for Friable Matte Paint</td>
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<td>(Research &amp; Technical Studies) Sculpting in color: the innovative glazes of the della Robbias and followers in Renaissance Florence</td>
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<td>(Book &amp; Paper) The Challenge of Scale Revisited: Lessons learned from treatment and mounting an exhibition of 160 illuminated manuscripts</td>
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<td>(Paintings) When the Dog Bites: Tear Mending a Large Steven Parrino Painting Following a Dog Attack</td>
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<td>(Research &amp; Technical Studies) Early intervention for At-Risk 21st Century Fugitive Media</td>
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<td>(Book &amp; Paper) Wiki Session</td>
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<td>(Research &amp; Technical Studies) RATS Business Meeting</td>
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<td><strong>(Book &amp; Paper) The Story not Told: The Examination and Treatment of Edward Steichen’s Oochens</strong></td>
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<td>(Paintings) Conservation of Alexander Calder’s Last Work Mexico #3: The cross-disciplinary treatment supported by SEM and TEM paint cross section analysis using focus ion beam (FIB) sample preparation</td>
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<td>(Research &amp; Technical Studies) Minimally Invasive Sampling for the Analysis of Proteins from Solids and Surfaces</td>
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<td>(Book &amp; Paper) Library Collections Conservation Discussion Group: Unexpectedly Expert: Diversifying your skills to cover all the bases</td>
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<td>(Paintings) Conservators as Collaborators: Working with artist Dan Colen</td>
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<td>(Research &amp; Technical Studies) Conservation Science in Early 20th Century India: Dr. S. Paramasivan and the Chemical Conservation Laboratory at the Madras Government Museum</td>
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<td>(Paintings) Conserving the Paintings of Romaine Brooks</td>
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<td>(Research &amp; Technical Studies) Stability of Polyvinyl Butyral Polymers with Light Exposure</td>
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<td><strong>(Paintings) What the Folk Happened to Kitty James and other Folk Tales</strong></td>
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<td>(Research &amp; Technical Studies) Understanding the Reactivity and the Dynamics of Lead Soaps in Oil Paintings</td>
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<td>(Paintings) A Colonial Portrait and a Mystery</td>
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<td>(Research &amp; Technical Studies) Revealing the Text and Folds in 17th-century Locked Letters</td>
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AIC’s Exhibit Hall will be open Tuesday, May 30 & Wednesday, May 31, from 10:00am–5:30pm. The Exhibit Hall is located in Riverside West.

Enjoy refreshments during session breaks on Tuesday and Wednesday at 10:00am and 3:30pm.

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

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Poster Author Q&A is
Wednesday, May 31, at 3:30-4pm.

Poster Session is sponsored by
West Dean College.
Stop by their table in the poster area!

Please be prepared to ask authors questions about their work! Poster abstracts are also listed in the abstract book.
The charge of the Health and Safety Committee is to promote awareness and increase knowledge of the AIC membership in the areas of emergency preparedness, response and recovery for cultural heritage by: contributing to the production of articles (published or web-based), brochures and handouts which provide pertinent educational and technical information; organizing and developing lectures and workshops that provide for a foundation of understanding and the skills sets/tools needed for this type of work; supporting the function and role of the National Heritage Responders; working with other AIC Committees and Specialty Groups to most completely and accurately disseminate information; partnering with other collection-based institutions or organizations to develop broad-reaching educational training tools.

The Health & Safety Committee provides educational and technical information to the AIC membership to increase knowledge of safety hazards and general health issues related to the conservation profession. It offers information through lectures, workshops, displays, AIC's publications, AIC's website, and other electronic and print media. It also addresses health and safety issues of concern to the AIC membership by maintaining current information through research, by collaboration with health and safety professionals and with other health and safety organizations, and, periodically, by statistically valid surveys, the results of which facilitate establishing priorities.

### AIC Committee: Sustainability

**Booth # 109**

Website: www.conservation-us.org/sustainability

The charge of the committee 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 are also charged to define research topics and suggest working groups as needed to explore sustainable conservation practices and new technologies.

### Allied Scientific Pro/Lighting Passport

**Booth # 213**

815 Boulevard Carriere, Gatineau, QC J8Y 6T4 Canada

Contact: Luc Pilloud
Ph: 819-743-7851
Email: lpillarou@alliedscientificpro.com
Website: www.lightingpassport.com & www.alliedscientificpro.com

Allied Scientific Pro brings to the museum and art market a series of helpful tools like spectrometers for light (and UV) measurements, observation lamp & laser cleaning system. We have the Lighting Passport spectrometer (380nm - 780nm) handheld that can measure all your photo metric light data, the SRI2000 (250nm - 850nm) that can measure into UV, a utility lamp for Art work analysis and a robust laser cleaning system for many applications. Come for a demo!
Art Preservation Services introduces the Conolux CL-1 Studio Luminaire. This innovative light fixture is designed for conservators. The user can customize light coverage to maintain high intensity when the fixture is placed outside the conservation work zone. Exceptional color rendering properties make it ideal for color matching. Please visit the APS exhibit booth, try it for yourself, and find out how the Conolux Luminaire solves problems commonly associated with light fixtures used by conservators.

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

Archetype Publications Ltd.
Booth # 316

c/o International Academic Projects, 1 Birdcage Walk, London SW1H 9JJ UK
Contact: James Black
Ph: 011 44 207 380 0800 Fx: 011 44 207 380 0500
Email: jb@archetype.co.uk
Website: www.archetype.co.uk

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

Archival Products
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PO Box 1413, Des Moines, IA 50306 USA
Contact: Bill Paxson, Division Manager
Ph: 866-518-1081 Fx: 888-220-2397
Email: info@archival.com
Website: www.archival.com

Archival Products offers the best conservation products and materials on the market. The nation’s most prestigious universities and museums rely on us for the best handcrafted enclosures, unrivaled personal service, and quick turnaround times. If you can’t find a solution you’re looking for, call Archival Products. Together, we can custom design a product to fit your needs.

Atlas Preservation Inc.
Booth # 315
122 Spring St., Ste. B1, Southington, CT 06489 USA
Contact: Jonathan Appell
Ph: 860-426-3111
Email: sales@atlaspreservation.com
Website: atlaspreservation.com

Atlas Preservation was conceived based on the need for a one stop source for all monument restoration supplies. Our mission quickly expanded to include many other fields relating to conservation & historic preservation. such as products for metal conservation, historic window repair, modern stone working, and more. Jonathan Appell is the founder of Atlas Preservation Inc., with over 30 years of experience he has personally conserved some of the oldest dated stones in America. He also performs the majority of historic gravestone preservation workshops throughout America.

Boxart, Inc.
Booth # 708
79 N 5th St., Brooklyn, NY 11249 USA
Contact: Margaret Colbert
Ph: 718-782-6100
Email: meg@boxart.com
Website: www.boxart.com

Boxart is a fine art crating and packing company that specializes in top of the line crates for the care of art in transit. Each crate is unique to the object it services, and is built to the client’s specifications. From museum exhibitions, to art fairs, to private collections and artist’s studios, Boxart provides a range of services to fit multiple needs and concerns, with the safety of the art always being the primary consideration.

Bruker Corporation
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Contact: Kodi Morton
Ph: 608-276-3017 Fx: 1-608-276-3006
Email: kodi.morton@bruker.com
Website: www.bruker.com/applications/environmental/art-conservation.html

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

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Contact: Paul Biver
Ph: 585-627-8051
Email: paul.biver@carestream.com
Website: www.carestream.com/nondestructivetesting.html

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

DPR Art Rescue, LLC
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424 N. Oakley Blvd., Chicago, IL 60612 USA
Contact: Stan Bernacki
Ph: 312-243-9747 Fx: 312-243-3573
Email: info@dprartrescue.com
Website: www.dprartrescue.com

A consortium dedicated to conservation, disaster planning and response services for artwork, including paintings, sculpture, works on paper, objects, murals, gilt frames, antique and fine furniture. Our network of conservators is on call 24/7 to respond to emergency situations nationwide. We ensure accurate inventory, safe evacuation, custom crating, transportation, and storage, while maintaining maximum security and a climate controlled environment. DPR provides an accomplished and experienced staff focused on the preservation and conservation of artwork and artifacts. In addition to response services and treatment, we also provide consultation services, collection surveys, and the creation of disaster response plans.

Foster + Freeman USA
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Contact: Tobin David
Ph: 888-445-5048
Email: david.tobin@fosterfreeman.com
Website: www.fosterfreeman.com

Foster + Freeman design and manufacture market-leading systems for the examination of questioned documents, latent fingerprints, trace evidence and shoe prints. Established in 1978, Foster + Freeman has become one of the foremost forensic science equipment suppliers in the world, exporting market leading, and in many cases unique products from the United Kingdom to more than 155 countries worldwide.

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Ph: 773-594-1451 Fx: 773-353-9699
Email: bdajnowski@csosinc.com
Website: www.glasers.com

G.C. Laser Systems Inc. designs and builds unique laser systems specifically for art and architecture conservation. Our compact and portable systems, such as the GC-1, offer unmatched precision and control over the level of cleaning. We also offer custom built laser cleaning solutions and laser cleaning training.

Gallery Systems
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Contact: Archer Sheena
Ph: 212-273-1131 Fx: 646-733-2259
Email: sheena.archer@gallerysystems.com
Website: www.gallerysystems.com

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

Booth # 412

1200 Getty Center Dr., Ste. 700, Los Angeles, CA 90049 USA
Contact: Anna Zagorski
Ph: 310-440-7325 Fx: 310-440-7712
Email: gcweb@getty.edu
Website: www.getty.edu/conservation

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

Gaylord Archival

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PO Box 4901, Syracuse, NY 13212 USA
Contact: Buck Ronda
Ph: 315-634-8519 Fx: 315-634-8923
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Hiromi Paper, Inc.

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Contact: Yiki & Hiromi Katayama
Ph: 310-998-0098 Fx: 310-998-0028
Email: yuki@hiromipaper.com
Website: www.hiromipaper.com

Specializing in papers from Japan and around the World since 1988, Hiromi Paper, Inc. has been devoted to the creation of a greater rapport between Japanese papermakers, conservators, printers, artists, and bookmakers, while developing new directions and a deeper understanding of Japanese papers or WASHI. We not only strive to support papermakers and the traditions, but to also grow with the present and future needs of the people that use the papers.

HIROX-USA Inc.

Booth # 607

100 Commerce Way, Ste. 4, Hackensack, NJ 07601 USA
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Email: edvina@hirox-usa.com
Website: www.hirox-usa.com

HIROX invented the first digital microscope over 25 years ago paving the road for new innovative microscopy. HIROX's high-quality optical, mechanical, and lighting designs have the capability of achieving an expansive magnification range from 0x-7000x. HIROX's systems incorporate a variety of features, including 2D/3D measurement, HDR, anti-halation, and 2D/3D tiling.

Gamblin Conservation Colors

Booth # 317

323 SE Division Pl., Portland, OR 97202 USA
Contact: Robert Gamblin or Catherine Gamblin
Email: rgamblin@conservationcolors.com
Website: www.conservationcolors.com

Gamblin Conservation Colors makes aldehyde resin based colors for use in the conservation of paintings, objects, furniture, and photographs. Formulated by members of AIC in the 90’s, Conservation Colors are stable, lightfast, and reversible. Available in a ½ pan size, 15 ml. Other products include: Pigmented Wax Resin for the filling of losses in paintings. 12 colors in this product range. Gamvar, Regalrez, Laropal A-81, Galdehyde Resin solution.

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Goppion

Booth # 709

205 Mount Auburn St., Watertown, MA 02472 USA
Contact: Ted Paschkis
Ph: 617-297-2546 Fx: 617-848-2641
Email: tpaschkis@goppion-us.com
Website: www.goppion.com

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

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Hollinger Metal Edge Inc.
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Contact: Bob Henderson
Ph: 323-721-7800 Fx: 800-947-8814
Email: bh@metaledgeinc.com
Website: www.hollingermetaledge.com

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

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Email: ever_song@aon.com
Website: www.huntingtontblock.com

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

Inherent Vice Squad
Booth # 207
3951 Colby Way, San Bruno, CA 94066 USA
Contact: Angela Yvarra McGrew
Ph: 650-355-5392
Email: angelamcgrew@att.net
Website: www.inherentvicesquad.com

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

The Japanese Paper Place
Booth # 305
103 The East Mall, Unit 1, Toronto, ON M8Z 5X9 Canada
Contact: Nancy Jacobi
Ph: 416-703-0089 Fx: 416-538-0563
Email: nancy@japanesepaperplace.com
Website: www.japanesepaperplace.com

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

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Website: www.kremerpigments.com

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The Legacy Press
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1513 Long Meadow Trl., Ann Arbor MI 48108 USA
Ph: 734-277-2276
Contact: Cathleen A. Baker
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Carolina Rainero

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MSc. Camilla Câmargos, Dr. João Figueiredo Junior, Dr. Fabiano Pereira

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Paul Chun-Wo Chan, Edward Chun-Yiu Law, Angela Wai-Sum Liu

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Jingyi Zhang

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Malina Belcheva

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Samantha Couture

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Marianne S. Hanley

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Jun Yin Hsiao

13. Innovational Drying Wall for Asian Paintings  
Yi-Hsia Hsiao

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Kathy Lechuga

15. An Unconventional Approach to Cover-Binding Reattachment  
Kimberly Kwan

16. Measuring the Stiffness of Brittle Paper  
Andrea Hall, Thomas O’Connor, Molly K. McGath, Patricia McGuiggan

17. Acid Transport through Mylar Encapsulation  
Andrea Hall, Molly K. McGath, Bill Minter, Patricia McGuiggan

18. Development of a User-Driven Adhesives Database  
Shaina Palmer, Andrea Hall, Molly K. McGath, Sara Zaccaron, Robert Leheny, Patricia McGuiggan

19. Polishing Methods and Their Impact on Results in the Oddy Test  
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20. Cellulose Acetate Lamination: Composition and Condition  
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   Ingrid Frederick

22. Captain America Encounters Klucel M®
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   Pilar Tapia López, María Fernanda Martínez Rocha

24. History, Treatment, and Preparation for Digitization of 14th-century Estate Rolls
   Annabel Pinkney

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   Jennifer Hain Teper

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102. Packaging Systems for Pre-Hispanic Mummy Bundles in Peru
     Rubén Héctor Buitron Picharde, Selene Isabel Figueroa Cueva

103. Mend or Historical Evidence?

104. The Use of CT Numbers to Quantitatively Classify Cultural Heritage Materials
     Brittany Dolph Dinneen, Dr. John A. Malko, Renee A. Stein

105. String Theory: An innovative insert and investigation of Yves Klein’s Untitled Pink Monochrome (MP 21), 1961
     Kristin Robinson

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Directory of Speakers

Mohamed Abdel-Rahman, Library Director and Scientific Publishing, Ministry of Antiquities, Egypt
Lisa A. Ackerman, Graduate Intern in Objects Conservation, SUNY Buffalo & Metropolitan Museum of Art, New York, NY
Michiko Adachi, Sherman Fairchild Fellow, Museum of Fine Arts, Boston, Boston, MA
William Adair, Gilding Conservator, International Institute for Frame Study, Washington, DC
Prof Dr. Harby E. Ahmed, Associate Professor of Conservation, Faculty of Archeology, Cairo University, Giza, Egypt
Angelica Andres, Special Collections Conservator, University of Kansas Libraries, Lawrence, KS
Gordon Anson, Deputy Chief of Design, Head of Exhibitions Production, and Chief Lighting Designer, National Gallery of Art, Washington, DC
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Rachael Perkins Arenstein, Conservator & Principal, A.M. Art Conservation, LLC, Scarsdale, NY
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Jonathan Ashley-Smith, Head of Conservation (Retired), Victoria and Albert Museum, Cambridge, UK
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Blair Bailey, Selby Painting Conservation Fellow, John & Mable Ringling Museum of Art, Sarasota, FL
Gregory Booth, Booth Family Rome Prize recipient, American Academy in Rome, Rome, Italy
Whitney Baker, [PA], Head of Conservation Services, University of Kansas Libraries, Lawrence, KS
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Sophie Barbisan, Fellow, Smithsonian American Art Museum, Washington, DC
João Henrique Ribeiro Barboza, Graduate Student, Universidade Federal de Minas Gerais, Belo Horizonte, MG, Brazil
Maria Sol Barcalde, Textile Conservator, Museo de Arte Hispanoamericano Isaac Fernandez Blanco, Buenos Aires, Argentina
Stephanie Barnes, Conservator of Paintings, Barnes, Ottawa, ON, Canada
Rahmaan Barnes, Street Artist and Muralsist, Chicago, IL
Joyce Hidalgo-Gato Barreiro, Chief of Design Department / Museographer, Office of the Historian of the City of Havana, Havana, Cuba
Sonya Barron, Conservator, Iowa State University, Parks Library, Ames, IA
Nikki van Basten, Private Practice, Utrecht, Netherlands
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Sarah Bertalan, [PA], Conservator and Consultant, Works on Paper, New York, NY
Julia Betancor, PR Fine Art and Customer Care Specialist, Paintings Restorer, Garanza Rehabilitation SL, Madrid Area, Spain
Elizabeth Curran Boody, Assistant Conservator, Dartmouth College Library, Hanover, NH
Alton J. Bowman, [PA], Senior Conservator, Alton Bowman Studio, Flower Mound, TX
Dr. Dan Boye, Professor of Physics, Davidson College, Davidson, NC
Daniela Brachitta, Head Conservator, Laboratory of Archeology, Centro Nacional de Conservacion y Restauracion, Santiago, Chile
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Caitlin Breare, Assistant Conservator, Museum of Fine Arts, Boston, Boston, MA
Camille Myers Breeze, [Fellow], Director, Museum Textile Services, Andover, MA
Eric Breitung, Senior Research Scientist, Metropolitan Museum of Art, Washington, DC
Leah Bright, Graduate Fellow, Winterthur/University of Delaware Program in Art Conservation, Tucson, AZ
Mary Broadway, Associate Conservator of Prints and Drawings, Art Institute of Chicago, Chicago, IL
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JP Brown, Regenstein Associate Conservator, The Field Museum, Chicago, IL
Karl Buchberg, Senior Conservator (Retired), Museum of Modern Art, New York, NY
Laura Buchner, Senior Conservator, Building Conservation Associates, Inc. (BCA), New York, NY
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Alison Castaneda, Conservator, Textile Conservation Workshop, Bronx, NY
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Angela Chang, [PA], Assistant Director and Conservator of Objects and Sculpture, Harvard Art Museums/Straus Center for Conservation and Technical Studies, Cambridge, MA
Raina Chao, Assistant Objects Conservator, Saint Louis Art Museum, Saint Louis, MO
Amanda Chau, Andrew W. Mellon Fellow in Objects Conservation, Worcester Art Museum, Worcester, MA
Soheyon Choi, Head Conservator, Works on Paper, Yale Center for British Art, New Haven, CT
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Elise Effmann Clifford, [Fellow], Head of Paintings Conservation, de Young Museum, San Francisco, CA
Matthew Collins, Professor, Statens Naturhistoriske Museum, Copenhagen, Denmark
Brenna Cook, Conservator, Textiles, Royal Alberta Museum, Edmonton, Canada Area
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Samantha Couture, Conservator, Flyleaf Bindery, Reading, MA
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Marina B. Gibbons, Assistant Conservator, National History Museum of Los Angeles County, Los Angeles, CA
N. Astrid R. van Goffen, [PA], Associate Conservator, The Corning Museum of Glass, Corning, NY
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Tara Kennedy, Preservation Services Librarian, Yale University Library, Greater New York City Area
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Sara Levin, Assistant Objects Conservator, Mack Art Conservation, Red Hook, NY
Alicia Tonello Lic., Archivist/Conservator, National Archive Montevideo, Uruguay, Montevideo, Uruguay
Shu-Wen Lin, Associate Time-based Media Conservator, M+ Museum, Hong Kong
Jeremy Linden, Senior Preservation Environment Specialist, Image Permanence Institute, Rochester, NY
Wendy Lindsey, Graduate Student, University of Arizona, Tucson, AZ
Laura Lipseyi, Senior Conservator of Ceramics, Stone and Glass, Royal Ontario Museum, Toronto, ON, Canada
Patricia Liss, Textiles Conservator, Museum Hispanic American Art Isaac Fernandez Blanco, Buenos Aires, Argentina
Ruhaidy Lombert, Executive Director, Institute for Conservation and Heritage Research, Santo Domingo
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Gennifer Majors, Los Angeles Country Museum of Art, Los Angeles, CA
Ariana Makau, [PA], Principal Conservator & President, Nzilani Glass Conservation, Inc., Oakland, CA
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Sameena Merchant, Assistant Vice President, Huntington T. Block Insurance Agency, Inc., Washington, DC
Michal Mikels, Post-Graduate Fellow in Paper Conservation, Hirshhorn Museum and Sculpture Garden, Denver, CO
Laura Minna, Associate Conservator, The Costume Institute, The Metropolitan Museum of Art, New York, NY
Hayley Monroe, Master’s Student, UCLA/ Getty Conservation Master’s Program, Los Angeles, CA
Suzy Morgan, Preservation Specialist, Arizona State University Libraries, Tempe, AZ
Kate Morrard, Director, Archaeology & Conservation Laboratory, Naval History & Heritage Command, Washington, DC
Sara Moy, Project Conservator, The Art Institute of Chicago, Chicago, IL
Sara Munoz-Abramowicz, President and CEO, Environmental Analysis, Inc., Chicago, IL
Hanako Murata, [PA], Conservator of Photographs, The Better Image, New York, NY
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Megan Narvey, Object Conservation Intern, UCL/Canadian Conservation Institute, Ottawa, Canada
Madeleine Neiman, Project Conservator, Penn Museum, Philadelphia, PA
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Elizabeth S. Peña, Project Consultant, Bay Area Conservation Science Initiative, Berkeley, CA
Sylvie Pénichon, Senior Conservator, Department of Photography, Art Institute of Chicago, Chicago, IL
Anne Peranteau, Textile Conservator, Museum of New Zealand Te Papa, Wellington, New Zealand
Monica Perez, Conservator, Centro Nacional de Conservacion y Restauracion, Santiago, Chile
Christine Perrier, Technical conservator, Laboratory of Archaeology, National Centre for Conservation and Restoration, Santiago, Chile
Rubén Héctor Buitron Picharde, Archaeologist-Conservator, Arturo Jiménez Borja-Puruchuco Site Museum, Lima-Peru
Lisa Marie Pickens, Independent Consultant to Nonprofits, including Philanthropy, Chicago, IL
Annabel Pinkney, Student, The Ohio State University, Columbus, OH
Elinor Dei Tos Pironti, Textile Conservator, Fashion Institute of Technology, Brooklyn, NY
Nancy Plax, Community Organizer, Chicago, IL
Gianfranco Pocobene, John L and Susan K. Gardner Chief Conservator, Isabella Stewart Gardner Museum, Boston, MA
Joni Pounds, Executive Director Emeritus, Chicago Public Art Group, Chicago, IL
Alan Puglia, [PA], Senior Rare Book Conservator, Harvard Library, Weissman Preservation Center, Arlington, MA
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Mark Rabinowitz, [Fellow], Senior Conservator, Conservation Solutions, Inc., Newport, RI
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Leslie Rainer, Wall Paintings Conservator, Senior Project Specialist, Getty Conservation Institute, Los Angeles, CA
Carolina Rainero, Professor, Universidad Nacional de Rosario, Facultad de Arquitectura, Planeamiento y Diseño, Rosario, Santa Fe, Argentina
Manju Rajendran, Facilitator, AORTA, Durham, NC
Megan Randall, Sculpture Conservation Fellow, Museum of Modern Art, New York, NY
Kari Rayner, Paintings Conservator, National Gallery of Art, Washington, DC
Chris Reich, Chief Administrator, Office of Museum Services, Institute of Museum and Library Services, Washington, DC
Matt Reiley, Associate Director of Conservation/Lead Conservator, Central Park Conservancy, New York, NY
Ricardo Reis, Professor of Biology, School Nacional de Saúde Pública Sergio Arousa - ENSP/Fiocruz, Rio de Janeiro, Brazil
Geoffrey Alan Rhodes, Full-Time Faculty, Department of Visual Communication Design, School of the Art Institute of Chicago, Chicago, IL
Sara Ribbans, Assistant Asian Paintings Conservator, Cleveland Museum of Art, Cleveland, OH

Speakers are listed here. Full bios and co-authors are listed online in Sched and in the Annual Meeting App (p.4).
Directory of Speakers

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Carolyn Riccardelli, [Fellow], Conservator, The Metropolitan Museum of Art, New York, NY
Danyelle Rickard, Museum Assessment Program Officer, American Alliance of Museums, Washington, DC
Susan Roberts-Manganelli, Director, Art+ Science Learning Lab, Cantor Arts Center, Stanford, CA
Dawn Rogala, [Fellow], Paintings Conservator, Smithsonian Museum Conservation Institute, Suitland, MD
Corina Rogge, [PA], Research Scientist, Museum of Fine Arts, Houston, Houston, TX
Nina Roth-Well, [Fellow], Nina A Roth-Well, Nina A Roth-Well LLC, Georgetown, ME
Matilde Rubio, Art Conservator, Tohono Restoration, Tucson, AZ
Susan Russick, Special Collections Conservator, Northwestern University Library, Wilmette, IL
John Russick, Vice President for Interpretation and Education, Chicago History Museum, Chicago, IL
Cindy Connelly Ryan, [PA], Conservation Scientist, Library of Congress, Silver Spring, MD
Rachel C. Sabino, Associate Conservator, Art Institute of Chicago, Chicago, IL
Janelle Elyse Sahutski, Architectural Conservator, Preservation Virginia, Richmond, VA
Martha Contreras Sainz, Teacher, ENCYM, Coyoacan, Mexico
Dr. Yussri Salem, Lecturer in Conservation Department, Faculty of Archaeology, South Valley University, Gena, Egypt
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Paige L. Schmidt, Graduate Fellow, Buffalo State Program in Art Conservation, Clyde, NC
Kirsten Schoonmaker, Assistant Conservator, Shellburne Museum, Shelburne, VT
Keith Koss Schrager, Objects Conservator, The Found Object Art Conservation, White Plains
Cynthia Schwarz, Assistant Conservator of Paintings, Yale University Art Gallery, New Haven, CT
Nathalia Vieira Serrano, Conservator, Fundação Oswaldo Cruz, Rio de Janeiro, Brazil
Jennifer McGlinchey Sexton, Conservator, McGlinchey Sexton Conservation, LLC, Colorado Springs, CO
Islam Abd el Maksoud Shaheen, Conservation Scientist, Grand Egyptian Museum, Nasar, Al Haram, Giza, Egypt
Will Shank, [Fellow], Independent Conservator and Curator, Rescue Public Murals, Barcelona, Spain
Samantha Sheeley, Paper Conservator, Virginia Museum of Fine Arts, Richmond, VA
Mostafa Sherif, Control Unit Manager, Ministry of Antiquites, Rosheed, ALX, Egypt
L.H. (Hugh) Shockey, [PA], Head of Conservation, Saint Louis Art Museum, St. Louis, MO
Suzanne Siano, [Fellow], Paintings Conservator/Director, Modern Art Conservation, New York, NY
Tony Sigel, Senior Conservator of Objects and Sculpture, Harvard Art Museums/ Straus Center for Conservation and Technical Studies, Cambridge, MA
Patricia Silence, Director of Preventive Conservation, Colonial Williamsburg Foundation, Williamsburg, VA
Julie Simek, Associate Paintings Conservator, Art Institute of Chicago, Chicago, IL
Margaret Skimina, Associate Director for Environmental Health, Safety, and Fire Protection, Art Institute of Chicago, Chicago, IL
Noah Smutz, Book Conservator, Smithsonian Institution Libraries, Washington, DC
Andy Song, Visiting Scholar, George Eastman House, Rochester, NY
Ever Song, Conservators’ Program, Fine Art Division, Huntington T. Block Insurance Agency, Inc., Washington, DC
Liz Sorokin, Associate Paper Conservator, Midwest Art Conservation Center, Minneapolis, MN
Caithin Southwick, Student, MA Conservation and Restoration of Cultural Heritage, University of Amsterdam, Gouda, Netherlands
Laura Speranza, Funzionario storico dell’arte, Opificio delle Pietre Dure, Florence, Italy
Laura Hortz Stanton, Executive Director, Conservation Center for Art & Historic Artifacts, Philadelphia, PA
Chris Stavroudis, [PA], Paintings Conservator, West Hollywood, W Hollywood, CA
Friederike Steckling, Conservator, Fondation Beyeler, Riehen, Switzerland
Geoffrey Steward, CEO/Managing Director, International Fine Arts Conservation Studios Inc., Atlanta, GA
Denise Stockman, Associate Conservator of Paper, Barbara Goldsmith Preservation Division, New York Public Library, Long Island City, NY
Elizabeth Stone, Assistant Conservator, University of Iowa Libraries, Iowa City, IA
Gerri Strickler, Associate Conservator, Objects, Museum of Fine Arts, Boston, Boston, MA
Mary F. Striegel, [Fellow], Chief of Materials Conservation, NCPIT, Nachitoches, LA
Steven Stuckey, Architectural Conservator, George Washington’s Mount Vernon Estate, Mount Vernon, VA
Kathleen M. Sullivan, Conservator, Mariners’ Museum, Newport News, VA
Michelle Sullivan, Assistant Paper Conservator, J. Paul Getty Museum, Los Angeles, CA
Tom Tague, Ph.D., Applications Manager, Bruker Corporation, Fitchburg, WI
Maria Pia Tamborini, Conservator, Museum of the National Chamber of Deputies of the Argentine Nation, Buenos Aires, Argentina
Ahmed Tarek, Conservator, Grand Egyptian Museum - Conservation Center, Cairo, Egypt
Jennifer Hain Teper, [Fellow], Velde Professor and Head, Preservation Services, University of Illinois Libraries, Urbana, IL
David Thomas, Researcher, Freer and Sackler Galleries of Art, Washington, DC
Jonathan Thornton, [Fellow], Professor, Objects Conservation, Buffalo State Program in Art Conservation, Buffalo, NY
Cybele Tom, Assistant Conservator, Art Institute of Chicago, Chicago, IL
Tong Tong, Andrew W. Mellon Foundation Objects Conservation Fellow, The Metropolitan Museum of Art, Department of Objects Conservation, New York, NY
Oya Topcuoğlu, Lecturer, Northwestern University, Evanston, IL
Elena Torok, Project Conservator, Yale University Art Gallery, New Haven, CT
Johanna Tower, Assistant Conservator, Windsor Conservation, Dover, MA
Karen Trentelman, Senior Scientist, Getty Conservation Institute, Los Angeles, CA
Nikhil Trivedi, (Chicago, IL
Hsin-Chen Tsai, Associate Conservator, Museum of Fine Arts, Boston, Boston, MA
Jessica Unger, Emergency Programs Coordinator, Foundation of the American Institute for Conservation of Historic and Artistic Works, Washington, DC
Marissa Vassari, Assistant Archivist and Educator, Rockefeller Archive Center, Sleepy Hollow, NY
Alian Molina Veloso, Graduate in Microbiology, National Archive of the Republic of Cuba, Havana, Cuba
Ana Carolina Delgado Vieira, Conservator, Museu de Arqueología e Etnologia - Universidade de Sao Paulo (MAE/USP), Sao Paulo, Brazil
Judith Walsh, [Fellow], Professor emerita, Paper Conservation, Buffalo State Program in Art Conservation, Buffalo, NY
Jessica Walthew, Fellow, Bard Graduate Center and American Museum of Natural History, American Museum of Natural History, New York, NY
Marc Walton, Senior Scientist, Northwestern University / Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS), Evanston, IL
Lieve Watteeuw, Coordinator, Illuminare & Book Heritage Lab, KU Leuven, Leuven, Belgium
Steve Weaver, Executive Director, Chicago Public Art Group, Chicago, IL
Marianne Webb, Conservator, Webb Conservation Services, Halfmoon Bay, BC, Canada
John Pitman Weber, Artist, Chicago, IL
Dr. W. (Bill) Wel, Senior Conservation Scientist, Rijksdienst voor het Cultureel Erfgoed, Amsterdam, Netherlands
Steven Weintraub, [PA], Principal, Art Preservation Services, Inc., Long Is City, NY
Julia Welby, Assistant Archivist, Collections Management, Rockefeller Archive Center, Greater New York City Area
Glenn Wharton, [Fellow], Clinical Associate Professor, New York University, Museum Studies, New York, NY
Casey Wigglesworth, Account Executive, Huntington T. Block Insurance Agency, Inc., Washington, DC
Meredith Wilcox-Levine, Textile Conservator, Textile Conservation Workshop, Yonkers, NY
Bernard Williams, Artist, restorer, Chicago, IL
Deidre Windsor, [PA], Principal, Windsor Conservation, Dover, MA
Claire Winfield, [PA] Associate Painting Conservator, Saint Louis Art Museum, St. Louis, MO
Sara J. Wohler, Assistant Paintings Conservator, Kuniej Berry Associates, Chicago, IL
Julie Wolfe, Conservator, J. Paul Getty Museum, Los Angeles, CA
Caryl Yasko, Muralist, Chicago, IL
Lisa Young, [Fellow], Objects Conservator, National Air and Space Museum, Annadale, VA
Mariusz Zuñiga, Collection Coordinator, Ludwig von Mises Library, Guatemala, Guatemala
Sophia Zweifel, Isabel Bader Fellow in Textile Conservation and Research, Agnes Etherington Art Centre, Queen’s University, Kingston, On, Canada
Tour and Bus Departures
All buses to tours and receptions, plus all walking tours, will depart from the Crystal Foyer, East Tower

Meet here for Tours, Receptions

Registration

Hotel Maps

Lobby Level (East Tower)

Plaza Ballroom: Collection Care, Sustainability Sessions

Lobby Level (West Tower)

Crystal Ballroom:
Architecture (and joint WAG) in A,
Objects in B, Textiles in C,
Two General Session tracks

Concourse Level (East Tower)

*Down one floor from lobby

Michigan 1: Photographic Materials, Art on Paper DG

Concourse Level (West Tower)

*Down one floor from lobby

Comisky: Electronic Media
(Most workshops, luncheons, and discussion sessions on this level)

Ballroom Level (West Tower)

*Down two floors from lobby

Acapulco: Wooden Artifacts
Regency Ballroom:
Book & Paper in A-B
Paintings in C
RATS in D

Exhibit Level (East Tower)

*Down three floors from lobby

Exhibit Hall

GENERAL SESSIONS

REGENCY BALLROOM

ACAPULCO

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