



Final Program

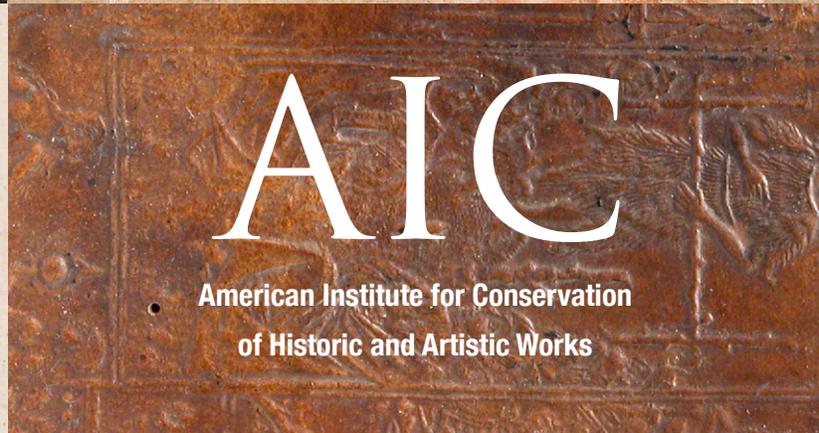
# Material Matters



# 2018



**46th Annual Meeting  
May 29-June 2, 2018  
Houston, Texas**



# AIC

American Institute for Conservation  
of Historic and Artistic Works

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**Meeting Location:** Events (unless otherwise noted) will take place at the Marriott Marquis Houston.

**Registration Desk:** Registration will be located in the **Texas Ballroom Foyer** on Level 4. We accept only credit/debit cards (Visa, MasterCard, AmEx, Discover) in U.S. dollars.

Monday, May 28	3:00pm – 6:00pm
Tuesday, May 29	7:45am – 6:00pm
Wednesday, May 30	7:45am – 6:00pm
Thursday, May 31	7:45am – 4:30pm
Friday, June 1	7:45am – 4:30pm
Saturday, June 2	7:45am – 4:30pm

**Tickets can be purchased 24/7 at [www.conservation-us.org/tickets](http://www.conservation-us.org/tickets).** Please pick up any tickets purchased online at the registration desk.

**Bulletin Boards:** Check the bulletin boards near the registration area for program changes, messages, job listings, and other community announcements. Look for the literature showcase and publications display!

**Speaker Ready Room:** The Speaker Ready Room is in **Sugarland A**.

**Tours:** All tours depart from the **Tour Departure Area outside Texas T, lobby level**. Staff will be checking badges and directing attendees.

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

**Morning Breaks:** Thursday & Friday, May 31 & June 1, 10-10:30am in the **AIC Exhibit Hall, Texas Ballrooms E-H**.

**Afternoon Breaks:** Thursday & Friday, May 31 & June 1, 3:30-4pm in the **AIC Exhibit Hall, Texas Ballrooms E-H**.

**Member Business Meeting:** Saturday, June 2, 7:45am- 9:45am, **Texas Ballrooms E-H**. Continental breakfast provided.

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### ECPN Happy Hour

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### Sched Mobile App

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### Poster Lightning Round

ANAGPIC

### CCN Idea Fair

Tru Vue, Inc.

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# PEOPLE

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**Textiles:** Laura Mina, Melanie D. Sanford\*, Kirsten Schoonmaker

**Wooden Artifacts:** Genevieve Bieniosek, Anna Kusters, Paige L. Schmidt\*

### Poster Editors

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# WELCOME

Welcome to Houston!

AIC is pleased to celebrate our deep and abiding engagement with Material Matters, a theme that will unite us throughout the week. I am certain that you will find the packed program of discussions, presentations, exhibits, and posters replete with useful information.

As in the past, we continue to tweak the meeting format and schedule. New this year are two pre-session symposia: *Whose Cultural Heritage? Whose Conservation Strategy?* and *The Current Use of Leather in Book Conservation*. I hope they add value to your meeting experience.

Please enjoy the All-Attendee Reception at the Museum of Fine Arts, Houston, on Friday evening. Their exhibition, *Peacock in the Desert: The Royal Arts of Jodhpur, India*, is an epic presentation that features masterpieces and relics—never before seen beyond palace walls—that illustrate the history and artistic legacy of the Rathore dynasty. Seeing the colorful and sumptuous treasures on view will enhance our happy event.

The specialty group receptions will be on opening night this year. This will allow you to meet up with old and new friends sooner and more often over the days that follow.

With the debut of the 46th Annual Meeting online community, you can easily connect with other attendees, make plans, and post notes about sessions. AIC staff will also be making real time announcements on this new social platform.

I hope to say hello to as many of you as possible while in Houston.

It is an honor to serve all AIC members,

*Peggy*

Margaret (Peggy) Holben Ellis, AIC President

## Special thanks to:

National Endowment for the Humanities

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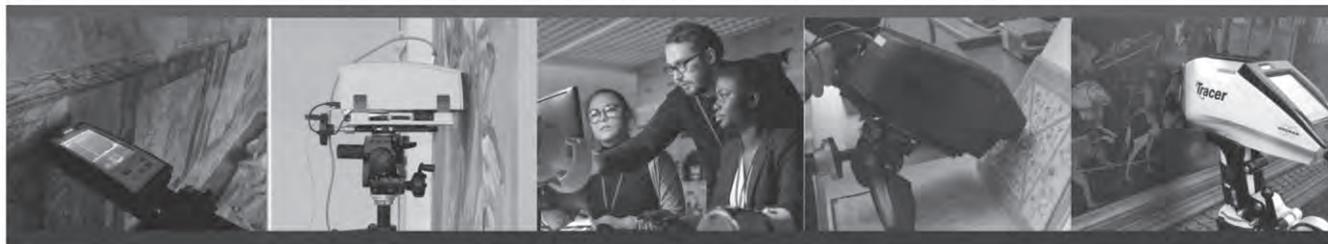
*for their support of our  
annual meeting programs.*



The AIC Annual Meeting is hosted by the American Institute for Conservation of Historic & Artistic Works  
727 15th St NW, Suite 500, Washington, DC 20005  
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# Material Matters 2018

AIC's 46th Annual Meeting focuses primarily on the impact of material studies – or studies of materials – on the conservation profession, including the emergence of innovative treatments, new ways of “looking” and “seeing,” shifts in decision-making and desired outcomes, and changes in collection care strategies.

Also considered at this meeting are explorations of the impact of trending “materiality” studies on related disciplines including archaeology, museum and curatorial fields, and art history among others. Topics include, but are not limited to: cutting-edge imaging and analysis techniques of materials, new materials having conservation applications, revelations about the meaning and significance of materials within an artist's work, and improved methods of authentication.

This Houston-based meeting also marks the first offering of pre-meeting symposia on important topics relevant to conservation and preservation professionals. There are many additional opportunities to meet with colleagues, network, and learn. Peruse this program booklet to discover everything being offered. Enjoy!



## Get the App!

Visit [www.conservation-us.org/app](http://www.conservation-us.org/app) to download the AIC Meeting App, or search the Apple or Android store for AIC MTG 2018. You'll have instant access to the schedule of events, maps, the speaker list/biographies, and you can **purchase tickets online!**

If you have the app from a previous annual meeting, it will update to 2018.

## Congratulations to AIC's 2018 Award Recipients!

*Presented at the Opening Session, Thursday, May 31*

### Sheldon & Caroline Keck Award

Frank Matero  
Consuela "Chela" Metzger  
Norman Weiss

### Honorary Membership

Dan Kushel

### Robert L. Feller Lifetime Achievement Award

Alan Phenix  
Bruno Pouliot

### President's Award

Steve Pine

### Conservation Advocacy Award

Gregory D. Smith

### Rutherford John Gettens Merit Award

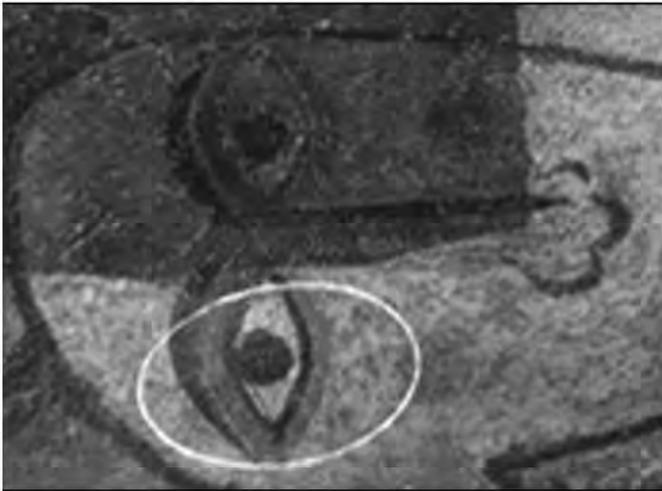
Rachael Perkins Arenstein

### CAA/AIC Award for Distinction in Scholarship and Conservation

Paul Messier

# GC LASER SYSTEMS

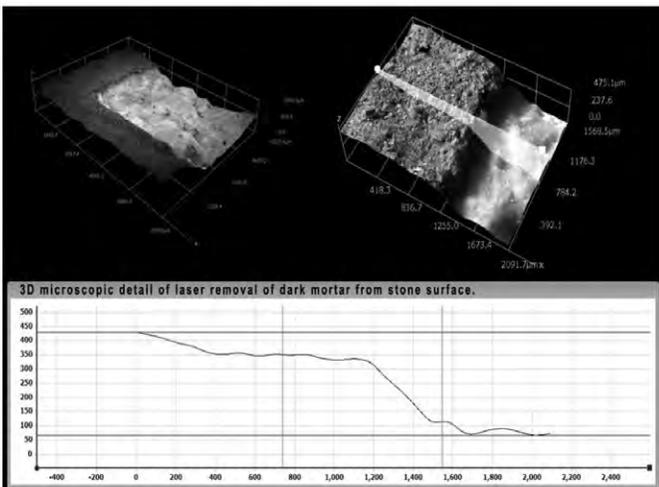
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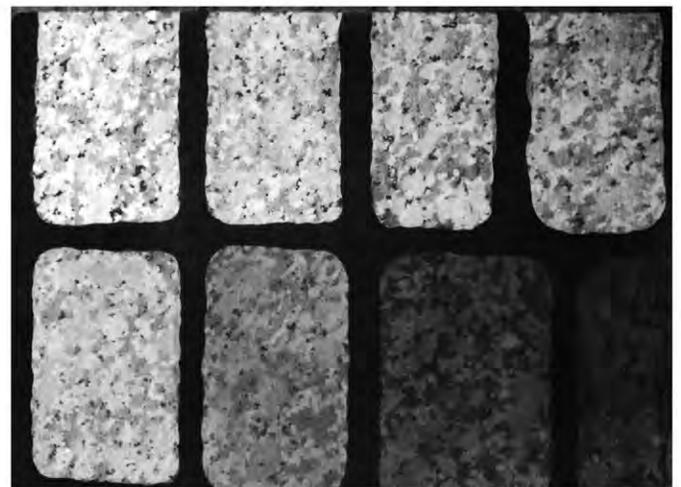
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# HIGHLIGHTS

## All Attendee Reception at Museum of Fine Art, Houston

Friday, June 1 • 7:15-9:30pm • Early viewing at 5:30pm

The meeting's All-Attendee Reception will be held Friday evening at the Museum of Fine Arts, Houston. The sponsorship of Huntington T. Block Insurance Agency, Inc. and the generous in-kind support provided by the MFA Houston 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 7:15pm.

Both the Special Exhibition 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.

## Exhibit Hall in Texas Ballrooms E-H

Thursday & Friday, May 31 & June 1 • 10:00am – 5:30pm

\*Special Reception, Wednesday, May 30, 6:00 – 7:30pm

AIC's 46th Annual Meeting features the largest U.S. gathering of suppliers in the conservation field. This year features our first preview of the Exhibit Hall on Wednesday, the night before the hall opens. Enjoy this unhurried time to talk with exhibitors while enjoying light refreshments.

On Thursday and Friday, continue to meet with exhibitors and discover new treatments and business solutions. For the list of exhibitors, see page 41.

## Posters on View in Texas Ballroom Foyer

Thursday through Saturday, Author Q&A Friday at 3:30pm

Posters on a range of conservation topics (see pp. 48-50) will be on view in the Foyer outside the Texas Ballroom throughout the main meeting days, with an author question-and-answer session on Friday afternoon at 3:30pm.

## AIC Member Business Meeting

Saturday, June 2 • 7:45 – 9:45am • Breakfast Available

Join your colleagues for breakfast while attending the AIC Member Business Meeting in Texas Ballrooms E-H. Learn more about the current state of our organization, leadership plans, and participate in discussions about AIC's future. Stop by early to chat with AIC board members and the AIC executive director.

### Attendee Perks:

- **Enjoy free Wifi at the Annual Meeting in Houston! Details are posted at the AIC registration desk.**
- **Purchase tickets 24/7 at [conservation-us.org/tickets](http://conservation-us.org/tickets).**
- **The Sched App allows you to plan your conference experience. Download today at [www.conservation-us.org/app](http://www.conservation-us.org/app).**



## DON'T MISS THESE EVENTS!

*Wednesday, May 30, Pre-sessions*

- Have you been thinking about publishing? Don't miss a pre-session on scholarly writing at 1:30pm. (Montrose Room)
- Looking for funding? Hear from IMLS grant reviewers in an interactive panel session at 3pm. (Meyerland Room)
- Untold Stories has organized a session on Storytelling as Preservation. Listen in at 4:30pm. (Texas Ballroom C)

*Early Reception in the Exhibit Hall*

Enjoy unhurried time to talk with exhibitors while enjoying light refreshments the night before the Exhibit Hall opens, from 6:00-7:30pm on Wednesday.

*Graduate Program Reunions*

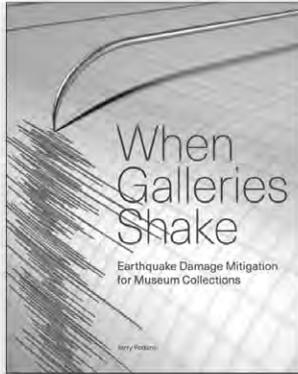
Join fellow ANAGPIC alums on the Marriott Marquis Pool Deck at 9pm on Thursday, May 31, for a reunion reception.

*Make the most of your meals with Lunch & Learns!*

- Two lunch and learns for Conservators in Private Practice are planned for Thursday, May 31 at 12:30pm, and Friday, June 1, at 12:00pm.
- Discolored - Now What? Socratic Dialog with Lunch, Friday, June 1, 12:00pm
- Conservation Tips Luncheons focused on Book and Paper or Objects tips. Purchase a ticket now to attend one of these Saturday lunch sessions!

Visit Us In  
Booth #215!

# NEW FROM THE Getty



## **When Galleries Shake** Earthquake Damage Mitigation for Museum Collections

*Jerry Podany*

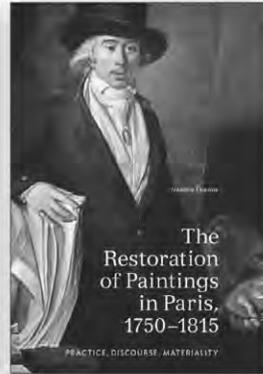
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## **Hans Hofmann** The Artist's Materials

*Dawn V. Rogala*

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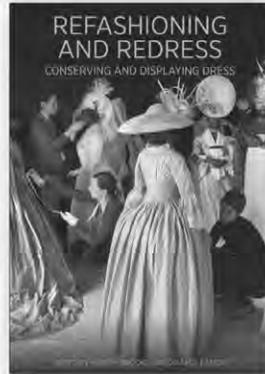


## **The Restoration of Paintings in Paris, 1750–1815**

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*Noémie Étienne*

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## **Refashioning and Redress**

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## **Keep It Moving?**

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access online publication:  
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keepitmoving](http://www.getty.edu/publications/keepitmoving)



## **The Conservation and Presentation of Mosaics: At What Cost?**

Proceedings of the 12th Conference  
of the International Committee for  
the Conservation of Mosaics, Sardinia,  
October 27–31, 2014

*Edited by Jeanne Marie Teutonico, Leslie Friedman,  
Aïcha Ben Abed, and Roberto Nardi*

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# Tuesday & Wednesday

# Day-by-Day Schedule

## TUESDAY, MAY 29

### TOURS - TICKETED

**NOTE: All tours depart from the Tour Departure Point outside of Texas T Café. PLEASE be at the departure point 10 minutes before the start time below.**

- 1:00pm – 5:00pm  
\$: Museum of Fine Arts Houston Collections Storage Tour
- 1:00pm – 6:00pm  
\$: University of Houston Public Art Walking Tour
- 2:30pm – 5:30pm  
\$: Bayou Bend Tour
- 3:30pm – 5:30pm  
\$: Downtown Deco and Downtown East Walking Tour
- 5:15pm – 7:00pm  
\$: Printing Museum Tour
- 5:45pm – 8:00pm  
\$: Houston History Boat Cruise

### PRE-SESSION SYMPOSIUM - TICKETED

- 8:30am – 5:00pm *Texas Ballroom A*  
\$ **Symposium:** The Current Use of Leather in Book Conservation

### WORKSHOPS - MUST BE PRE-REGISTERED

**NOTE: All off-site workshops depart from the Bus Departure Point outside of Texas T. PLEASE arrive at the departure point 10-15 minutes before the start time listed below. All workshop transportation will leave at the listed time.**

- 8:15am – 4:30pm\* *Burning Bones Press (1518 Yale Street)*  
\$: Hands-On Lithography for Conservators
- 8:15am – 5:30pm\* *Menil Collection*  
\$: Varnishing in the 21st Century
- 8:30am – 5:00pm *Montrose Meeting Room*  
\$: Oddy Testing: Protocols and Practicalities
- 9:00am – 5:00pm *Tanglewood Meeting Room*  
\$: Introduction to Reflectance Transformation Imaging (RTI)  
**Sponsor: AIC's Conservators in Private Practice Group**
- 9:00am – 5:00pm *Memorial Meeting Room*  
\$: Fiber Identification and Analysis  
**Sponsor: National Center for Preservation Technology & Training**
- 11:00am – 1:00pm *Meyerland Meeting Room*  
\$: Department Head Luncheon and Tips Session
- 1:00pm – 5:00pm *Meyerland Meeting Room*  
\$: Persistence and Change: Leadership Techniques for Both

\*Board same bus for both Burning Bones Press and Menil.

## WEDNESDAY, MAY 30

### TOURS - TICKETED

**\*All tours depart from the Tour Departure Point outside of Texas T Café. Be at the departure point 10 minutes before the start time below.**

- 8:30am – 5:00pm  
\$: Space Center Houston - VIP Tour
- 10:00am – 4:30pm  
\$: Bayou Bend and Rienzi  
**Sponsor: Museum of Fine Arts Houston**
- 10:15am – 6:30pm  
\$: Texas A&M Libraries New Conservation Lab  
**Sponsor: Texas A&M University Libraries**
- 11:45am – 5:30pm  
\$: Houston Natural Science Museum - Offsite Collection Storage & Museum
- 12:30pm – 5:30pm  
\$: The Ultimate Menil Campus Tour
- 7:15pm – 9:00pm  
\$: Bat Colony by Boat

### PRE-SESSIONS - FREE EXCEPT AS NOTED

- 8:30am – 4:15pm *TICKETED Texas Ballroom A*  
\$ **Symposium:** Whose Cultural Heritage? Whose Conservation Strategy?  
**Sponsor: Sirma Americas**
- 1:30pm – 3:00pm *Montrose Meeting Room*  
**Pre-session:** Scholarly Writing: From Abstract to Publication
- 3:00pm – 4:30pm *Meyerland Meeting Room*  
**Pre-session:** Talking Grants - Hear from IMLS Grant Reviewers
- 4:30pm – 6:00pm *Texas Ballroom C*  
**Pre-session:** Houston 2018: Storytelling as Preservation

### WORKSHOPS - MUST BE PRE-REGISTERED

**NOTE: All off-site workshops depart from the Bus Departure Point outside of Texas T. PLEASE arrive at the departure point 10-15 minutes before the start time below. All workshop buses will leave at the listed time.**

- 7:00am – 6:30pm *Texas A&M Univ. Libraries*  
\$: Function Meets Aesthetic: Rebacking techniques-leather books  
**Sponsor: Texas A&M University Libraries**
- 9:00am – 12:00pm *River Oaks Meeting Room*  
\$: Packing, Crating, and Shipping Workshop
- 9:00am – 5:00pm *Rosenberg Library (Galveston)*  
\$: From Response to Recovery; from Recovery to Response - Hurricane Lessons Learned in Galveston
- 9:00am – 5:00pm *Kingwood Meeting Room*  
\$: Preparation and Use of Paraloid B-72 Adhesive
- 9:00am – 5:00pm *Clear Lake B Meeting Room*  
\$: Respirator Fit Test
- 1:00pm – 5:00pm *Tanglewood Meeting Room*  
\$: Scratch Removal and Polishing Treatment for High-Gloss Plastic Surfaces
- 1:00pm – 5:30pm *Rice University*  
\$: Installation and Use of Automated Thread Count Software





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## BUSINESS MEETINGS

- 5:30pm – 6:30pm *Westchase*  
**Business Meeting:** National Heritage Responders (NHR)
- 5:30pm – 6:30pm *Clear Lake A*  
**Business Meeting:** Publications Committee

## NETWORKING / RECEPTION EVENTS

- 6:00pm – 7:30pm *Texas Ballrooms E-H (Exhibit Hall)*  
**Reception:** Early Exhibit Hall Access and Light Reception
- 7:30pm – 9:00pm **TICKETED** *Pappadeaux Seafood*  
**\$ Reception:** AIC Dinner at Pappadeaux Seafood
- 7:30pm – 9:00pm *Grotto Downtown*  
**Reception:** Emerging Conservation Professionals Network (ECPN) Happy Hour (one drink included, then cash bar)  
**Sponsor:** Getty Conservation Institute

## THURSDAY, MAY 31

Speaker Ready Room *Sugarland A*

## BUSINESS MEETING

- 5:30pm – 6:30pm *Westchase Meeting Room*  
**Business Meeting:** CIPP

## General Sessions

### OPENING SESSION

#### Texas Ballrooms A-D

- 8:20am\* – 9:00am  
**Opening General Session - Welcome and Awards**  
**\*Be in your seat at 8:25am for a chance to win a free registration!**
- 9:00am – 9:30am  
**Materiality and Immateriality in Conserving Contemporary Art**  
 Glenn Wharton
- 9:30am – 10:00am  
**Practicing what we preach: An argument for the recognition and preservation of a material culture of conservation**  
 Carrie McNeal
- 10:00am – 10:45am *Texas Ballrooms E-H (Exhibit Hall)*  
**Break in the Exhibit Hall**
- 10:55am – 11:25pm  
**Preserving Innovation: Considering the Treatment and Materiality of 3D Printed Objects in Museum Collections**  
 Vanessa Applebaum
- 11:25am – 11:55pm  
**The Physical Nature of Digital & What it Means for Conservation**  
 Crystal Sanchez, Lauren Sorensen
- 11:55pm – 12:30pm  
**Awards and General Session Wrap up**

## MIDDAY EVENTS

- 12:30pm – 2:00pm *Montrose Meeting Room*  
**\$ Lunch:** CIPP - Getting Results: Tips and Case Study Session for Technical Analysis Resources (Part I)  
**Sponsor:** Ship and Insure  
 Moderator: Kerith Koss Schragner

- 1:15pm – 2:00pm *Tanglewood Meeting Room*  
**Meeting:** Emerging Conservation Professionals Network (ECPN) Informational Meeting  
 Moderators: Rebecca Gridley, Kari Rayner

## Specialty Sessions

### ARCHITECTURE + ARCHAEOLOGICAL CONSERVATION

#### Texas Ballroom C

- 2:00pm – 2:30pm  
**Digging Deep: The Importance of Collaborations between Architectural Conservators and Archeologists**  
 Mary A. C. Jablonski
- 2:30pm – 3:00pm  
**Loves Me like a Rock: Care and Preservation of Ancient Graffiti in a Rock-Cut Kushite Temple**  
 Suzanne Davis; Janelle Batkin-Hall, Carrie Roberts
- 3:00pm – 3:30pm  
**A Collaborative Model for Rock Art Conservation in the Algerian Desert**  
 Hakim Bouakkache; Julia M. Brennan
- 3:30pm – 4:00pm *Texas Ballrooms E-H (Exhibit Hall)*  
**Break in the Exhibit Hall**
- 4:00pm – 4:30pm  
**Evaluation of Organosilicon Materials for Conservation of Ancient Grey Bricks**  
 Yue Yuan; Zhengrong Fu, Chenglei Meng, Jie Mi, Xiaozhen Wang, Hui Zhang
- 4:30pm – 5:00pm  
**Preventive Conservation Training in the Moche Valley, Peru**  
 Jessica Walthew; Alicia Boswell
- 5:00pm – 5:30pm  
**Keeping it Vertical: Use of GIS to create a streamlined survey and work order system for a historic landscape**  
 Joseph Charap, Neela K. Wickremesinghe

### BOOK & PAPER

#### Texas Ballroom D

- 2:00pm – 2:30pm  
**Washi: Understanding Japanese paper as a material of culture and conservation**  
 Brook Prestowitz; Yuki Katayama



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2:30pm – 3:00pm

**Optical Clearing of Repair Tissues for the Treatment of Translucent Papers**

Roger S. Williams

3:00pm – 3:30pm

**Cocktails and Mixers: Ethanol-modified treatments for iron-gall ink**

Julie Biggs; Lynn Brostoff, Andrew Davis, Claire Dekle, Cyntia Karnes, Yasmeen Khan, Susan Peckham, Cindy Connelly Ryan

4:00pm – 4:30pm

**Chancery Master Exhibits: Piecing it back together**

Sonja Schwoll-[ACR]; Dr. Lora Angelova, Rose Mitchell

4:30pm – 5:00pm

**Peregrinations of an 18th-Century Armenian Prayer Scroll**

Xiaoping Cai, Emily Williams; Sylvia Albro, Levon Avdoyan, Lynn Brostoff, Claire Dekle

5:00pm – 5:30pm

**Looking Back and Taking Stock – A Journey through Past Projects**

Elmer Eusman

## COLLECTION CARE

### Meyerland Meeting Room

2:00pm – 3:30pm

**STASH Flash V – Storage Tips Session**

Moderators: Rachael Perkins Arenstein, Lisa Goldberg; Alison Reppert Gerber, Sarah Gordon, Isaac Facio, Dorothy Cheng, Morgan Nau, Mary Ballard, Miriam Murphy, James Thurn, Marieka Kaye, Ralph Wiegandt

3:30pm – 4:00pm

*Texas Ballroom E-H*

**Break in the Exhibit Hall**

4:00pm – 4:30pm

**Making the Most of What You Have: Digital Documentation Solutions Utilizing Existing Software**

Raina Chao, L. H. (Hugh) Shockey; Mike Peters

4:30pm – 5:00pm

**How to Label Everything: A Review of Current Best Practices in Natural History Labelling**

Carolyn Leckie; Luci Cipera, Erika Range

5:00pm – 5:30pm

**Vibration testing and wandering of objects in a natural history collection**

Dr. W. (Bill) Wei; Esther Dondorp

## ELECTRONIC MEDIA

### Briargrove Meeting Room

2:00pm – 2:30pm

**Rewind, Pause, Playback: Addressing a Media Conservation Backlog at the Denver Art Museum**

Eddy Colloton, Kate Moomaw

2:30pm – 3:00pm

**Archiving Computer-based Artworks**

Jonathan Farbowitz

3:00pm – 3:30pm

**Conservation Surveys for Time-based Media Art Collections**

Mona Jimenez

3:30pm – 4:00pm

*Texas Ballroom E-H*

**Break in the Exhibit Hall**

4:00pm – 4:30pm

**Sounds Challenging: Documenting the Identity and Iterations of Ragnar Kjartansson's "The Visitors"**

Amy Brost

4:30pm – 5:00pm

**VR Tools as Spatial Documentation**

Jack McConchie

5:00pm – 5:30pm

**Time-based Media Art Conservation Education Program at NYU: Concept and Perspectives**

Christine Frohnert, Hannelore Roemich

## OBJECTS

### Texas Ballroom B

2:00pm – 2:30pm

**Manipulating Materials: Preparing and Using Paraloid B-72 Adhesive Mixtures**

Stephen Koob

2:30pm – 3:00pm

**Visible effects of adhesive and pressure on color in kingfisher feathers**

Michaela Paulson, Ellen Pearlstein

3:00pm – 3:30pm

**Manganese Stain Reduction on an Ancient Greek Terracotta Vase**

Susan Costello; Katherine Eremin, Georgina Rayner

3:30pm – 4:00pm

*Texas Ballroom E-H*

**Break in the Exhibit Hall**

4:00pm – 4:30pm

**Loss Compensation on Ceramics using Photogrammetry, Digital Modeling and 3D Printing**

Kathleen M. Garland, Stephanie Spence; R. Bruce North

4:30pm – 5:00pm

**The Use of 3D Printing for Casting Proportional Replicas Used in the Treatment of Articulated Skeletons**

Christine Haynes; Julia Sybalsky

5:00pm – 5:30pm

**Conditioning Basketry Elements with Water and Ethanol: An Investigation into the Effects of Standard Conservation Methods**

Hayley Monroe, Ellen Pearlstein



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## PAINTINGS

### Texas Ballroom A

2:00pm – 2:30pm

#### Surprise Encounters with Mummy Portraits at the Art Institute of Chicago

Rachel C. Sabino; Emeline Pouyet, Federica Pozzi, Ken Sutherland, Dr. Marc Walton

2:30pm – 3:00pm

#### A Convenient Method: Canvas Painting in 16th Century Florence

Jean Dommermuth

3:00pm – 3:30pm

#### Material Insights and Challenges in the Treatment of Maarten de Vos' *Portrait of a Woman*

Kari Rayner; John Delaney, Kathryn Dooley, E. Melanie Gifford, Michael Palmer

3:30pm – 4:00pm

#### Break in the Exhibit Hall

*Texas Ballroom E-H*

4:00pm – 4:30pm

#### Unusual activities between image and panel: A 16th-century painting of St. Catherine in the Yale University Art Gallery

Annika Finne; Irma Passeri

4:30pm – 5:00pm

#### Research and Conservation of Peter Paul Rubens, *The Raising of the Cross*, oil on paper, 1638

Sandra Webster Cook; Kate Helwig, Dr. Alexandra (Sasha) Suda

5:00pm – 5:30pm

#### Evolon: Its Use from a Scientific and Practical Conservation Perspective

Susan Smelt; Robert Erdmann, Henk van Keulen, Katrien Keune, Kathrin Kirsch, Petria Noble, Andreas Siejek, Saskia Smulders, Gwen Tauber

## PHOTOGRAPHIC MATERIALS

### Hunters Creek Meeting Room

2:00pm – 2:30pm

#### Comparison of LED, L-37 Filtered Xenon Arc, and Glass-Filtered Cool White Fluorescent Illumination in the Light Fading and Light-Induced Staining of Color Photographs

Henry Wilhelm; Richard Adams

2:30pm – 3:00pm

#### Evaluation of Hydrolytic Accelerated Aging Protocols on Cellulose Acetate

Carolyn Carta; Katharina Hoeyng, Herant Khanjian, Joy Mazurek, Kristen McCormick, Michael Schilling

3:00pm – 3:30pm

#### Platinum and Palladium Photographs - Rediscoveries

Ronel Namde; Constance McCabe

3:30pm – 4:00pm

#### Break in the Exhibit Hall

*Texas Ballroom E-H*

4:00pm – 4:30pm

#### Finding a Balance: Conservation of the Dolley Madison Cased Image from the Greensboro History Museum

Monique C. Fischer, Terra Huber

4:30pm – 5:00pm

#### Investigation of Portrait with Applied Oil Color

Abbott Nixon; Luisa Casella

5:00pm – 5:30pm

#### How to Receive and Organize a Collection of 1 Million Photographs at Once? Material and Metadata Discussions

Rodrigo Bozzetti

## RESEARCH & TECHNICAL STUDIES + TEXTILES

### River Oaks Meeting Room

2:00pm – 2:30pm

#### Fiber and Yarn Cross-section Sample Preparation Methods for Effective Plant Fiber Material Characterization and Identification

Runying Chen; Tom Fink

2:30pm – 3:00pm

#### Untangling Indian Hemp: Understanding and Identifying Common Plant Fibers Used by Native Americans in the Woodlands Region

Nora Frankel; Susan Heald, Dr. Thomas Lam

3:00pm – 3:30pm

#### The Norwich textile reference database, a collections care project

Jocelyn Alcantara Garcia; Michael Nix

3:30pm – 4:00pm

#### Break in the Exhibit Hall

*Texas Ballroom E-H*

4:00pm – 4:30pm

#### A sizable sooty soiled surface: Analyzing and evaluating methods for surface cleaning a large painted muslin

Susan Heald; Nora Frankel, Dr. Gwénaëlle Kavich, Annaick Keruzec, Dr. Thomas Lam, Nicole Little, Megan Doxsey Whitfield

4:30pm – 5:00am

#### Practical Applications of Conservation and Restoration Strategies for Historical Clothing in Uncontrolled Historical Houses

Prof Dr. Harby E. Ahmed

5:00pm – 5:30pm

#### Roundtable Discussion

Mary Ballard, Dr. Nancy Odegaard, Margaret Ordoñez, Gwen Spicer

## TEXTILES (SEE RESEARCH & TECHNICAL STUDIES)

### River Oaks Meeting Room

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## WOODEN ARTIFACTS

### Kingwood Meeting Room

2:00pm – 2:30pm

**Inside the Frames of Stanford White: A Technical Study**

Tess Graafland

2:30pm – 3:00pm

**A case study of the examination and conservation treatment of a mid-18th c. American-made chair, and the processes of recreating missing carved elements using traditional methods**

Christine Storti; Claire Burns, Gordon Hanlon

3:00pm – 3:30pm

**Thomas Sheraton's "Red Oil"**

David Bayne

3:30pm – 4:00pm

**Break in the Exhibit Hall**

*Texas Ballroom E-H*

## Evening Events

### RECEPTIONS - TICKETED

**Note: Buses to receptions will depart from outside Texas T starting 30 minutes prior to the start time and will shuttle continuously between the Marriott and the reception location.**

5:45pm – 7:00pm

**\$ Pre-OSG/ASG Reception:** Tour of the Heritage Society

6:30pm – 9:00pm

**\$ BPG Reception:** Houston Natural Science Museum

**Sponsors: Polygon, Sirma Americas, Hollinger Metal Edge, Inc., University Products, Inc., Houston Museum of Natural Science**

6:30pm – 9:30pm

**\$ EMG Reception:** Live Oak Friends Meeting House

**Sponsor: Live Oak Friends Meeting House**

6:30pm – 9:30pm

**\$ RATS, TSG, WAG Reception:** Project Row Houses

**Sponsors: Dorfman Museum Figures, Inc., Project Row Houses, T and D US, LLC**

7:00pm – 9:30pm

**\$ PSG Reception:** Menil Collection

**Sponsors: Atlas Preservation Inc., Kremer Pigments Inc.**

7:00pm – 10:00pm

**\$ ASG/OSG Joint Reception:** Heritage Society

**Sponsors: Sirma Americas, Bruker Corporation, Heritage Society, GC Laser Systems**

9:00pm – 11:00pm

*Marriott Marquis Pool Deck*

**Reception:** ANAGPIC Graduate Programs Reunions, reception

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## FRIDAY, JUNE 1

### BUSINESS MEETINGS (IN SESSION ROOMS)

Morning business meetings will have a light breakfast

7:30am – 8:30am

**Business Meeting:** Book & Paper Group

**Business Meeting:** Electronic Media Group

**Business Meeting:** Objects Specialty Group

**Business Meeting:** Paintings Specialty Group

**Business Meeting:** Textiles Specialty Group

8:00am – 9:00am

**Business Meeting:** Photographic Materials Group

12:00pm – 1:00pm

**Business Meeting:** Wooden Artifacts Group

## Specialty Sessions

### ARCHITECTURE

#### Texas Ballroom C

8:30am – 9:00am

**The development of modern organic materials, 1845-1930**

Norman Weiss

9:00am – 9:30am

**Life after Lead Paint for Historic Houses**

Christine Leback Sitwell

9:30am – 10:00am

**Can't Touch This! The Treatment of Original Distemper Painted Plaster Walls**

Stephanie Marie Hulman, Tia Polidori

10:00am - 10:30am

*Texas Ballroom E-H*

**Break in the Exhibit Hall**

10:30am – 11:00am

**Moving a Monument: The Relocation of Extending Arms of Christ at Houston Methodist Hospital**

Kelly Ciociola; Rosa Lowinger, Christina Varvi

11:00am – 11:30am

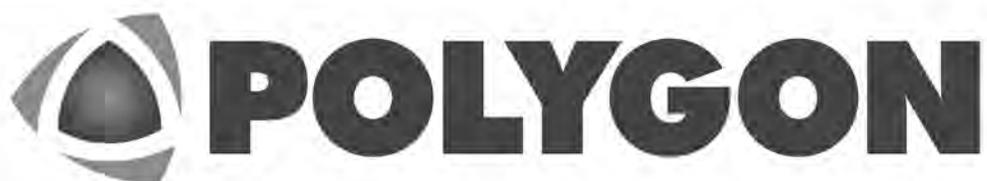
**Transportation, Installation, and Conservation of the 20th c. fresco *Haitian Massacre, 1937*: Challenges, solutions, and contributions**

Viviana Dominguez, Hilda Abreu Utermohlen

11:30am – 12:00pm

**Analyzing Spanish colonial pigment utilizing sophisticated technology: The excitement and the obstacle in the discoveries**

Pamela Rosser



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## BOOK AND PAPER

### Texas Ballroom D

7:30am – 8:30am  
BPG Business Meeting

8:30am – 9:00am  
**Small but bulky: A study on the rebinding of a portable 15th century book of hours**  
Kimberly Kwan

9:00am – 9:30am  
**Branded by Fire: Treatment of los Primeros Libros**  
Jeanne Goodman

9:30am – 10:00am  
**The unintended effects of some book treatments on original or early binding structures and materials**  
Olivia Primanis

10:00am - 10:30am *Texas Ballroom E-H*  
**Break in the Exhibit Hall**

10:30am – 11:00am  
**Transparent Liquid Colors: “Not Just For Ornament”**  
Joan Irving

11:00am – 11:30am  
**John Singer Sargent: New insights into his watercolor materials and techniques**  
Francesca Casadio; Agnese Babini, Veronica Biolcati, Mary Broadway, Danielle Duggins, Gianluca Pastorelli, Emeline Pouyet, Ken Sutherland, Dr. Marc Walton

11:30am – 12:00pm  
**Multi Spectral Imaging and the Digitization of the Dead Sea Scrolls**  
Orit Rosengarten

12:00pm – 12:45pm  
**2018 Book and Paper Wiki Discussion Session**  
Katherine Kelly, Denise Stockman

## COLLECTION CARE

### Meyerland Meeting Room

8:30am – 10:00am  
**Materials Selection for Storage, Exhibit, & Transport: A Moderated Panel Discussion**  
Moderators: Pamela Hatchfield, Catharine Hawks; Eric Breitung, John Dunphy, Andrew Robb, Michael Skalka

10:00am - 10:30am *Texas Ballroom E-H*  
**Break in the Exhibit Hall**

10:30am – 11:00am  
**Towards understanding the basis of Oddy test failures via quantitative volatile organics and other analytical analyses**  
Eric Monroe; Fenella France, Amanda Jones, Cindy Connelly Ryan, Kelli Stoneburner

11:00am – 11:30am  
**Evaluating the Potential of A-D Strips for Assessing the Safety of Materials for Museum Objects**  
Kelly McCauley Krish; Jean-Louis Bigourdan

11:30am – 12:00pm  
**Collaborative Project Between Museums – The Case Study of The National Museum of Taiwan Literature and Zhong Lihe Memorial Institute**  
Jen Jung Ku, Chi-Chun Lin

## ELECTRONIC MEDIA

### Briargrove Meeting Room

7:30am – 8:30am  
EMG Business Meeting

9:00am – 9:30am  
**Collaboration in the Aesthetic Zone: Trisha Brown and Robert Rauschenberg**  
Bill Brand; Shu-Wen Lin, Cori Olinghouse, Francine Snyder

9:30am – 9:45am  
**“Emulating Horizons” (2008) by Geert Mul: the challenges of intensive graphics rendering**  
Claudia Roeck

9:45am – 10:00am  
**Preserving Stephan von Huene’s electronic artworks by means of bit-stream documentation**  
Sophie Bunz

10:00am - 10:30am *Texas Ballroom E-H*  
**Break in the Exhibit Hall**

10:30am – 11:00am  
**Introducing ‘Code Resituation’: Applying the Concept of Minimal Intervention to the Conservation Treatment of Software-based Art**  
Deena Engel, Joanna Phillips

11:00am – 11:30am  
**Revealing Hidden Processes: Instrumentation and Reverse Engineering in the Conservation of Software-based Art**  
Tom Ensom

11:30am – 12:00pm  
**Establishing Preservation Practices for Net Art and App-Based Works**  
Coral Salomón

## OBJECTS

### Texas Ballroom B

7:30am – 8:30am  
**OSG Business Meeting with a Light Breakfast**  
Moderators: Anthony Sigel

8:30am – 9:00am  
**Facial Reconstruction of Ancient Egyptian Mummies: Experiences from the Johns Hopkins Archaeological Museum**  
Sanchita Balachandran; Juan Garcia, Mark Roughley, Kathryn Smith, Meg Swaney, Caroline Wilkinson

9:00am – 9:30am  
**Gold Working at Ur: A Collaborative Project to Better Understand Ancient Gold Smithing**  
Tessa de Alarcon; Moritz Jansen, Dr. Richard Zettler



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9:30am – 10:00am

**The Tell-Tale Conservation of Two 2,000 Year Old Leather Water-Skins**

Irit Lev Beyth, Hadas Seri; Liatte Dotan, Jessica Lewinsky

10:00am - 10:30am *Texas Ballroom E-H*

**Break in the Exhibit Hall**

10:30am – 11:00am

**Hot Tub Time Machine: A Heated Water System for Artifact Disassembly and Treatment**

William Hoffman; Ralph Spohn

11:00am – 11:30am

**'All That Is Gold Does Not Glitter': Developing Guidelines for the Recovery of Tin-plate on Mineralized Archaeological Iron through Material Analysis**

Michelle Crepeau; Nicola Emmerson, David Watkinson

11:30am – 11:45am

**Measuring the burial microenvironment on an archaeological site as an aid to the conservation management of artifacts in the museum**

Ian D. MacLeod, Alice Boccia Paterakis

## PAINTINGS

### Texas Ballroom A

7:30am – 8:30am

**PSG Business Meeting**

8:30am – 9:00am

**The Blues of Jan de Bray: The study of two blue pigments and its impact on treatment**

Jon Gerrit W. Albertson; Dr. Yoshinari Abe, Dr. Art Proaño Gaibor, Anna Krekeler, Dr. Annelies van Loon

9:00am – 9:30am

**Gabriel Revel's *Portrait of a Sculptor*: A painting and treatment in transition**

Nina Olsson; Samantha Springer

9:30am – 10:00am

**Old World, New World: Painting Practices in the Reformed 1686 Painter's Guild of Mexico City**

José Luis Lazarte Luna; Federico Carò, Silvia Centeno, Dorothy Mahon, Louisa Smieska

10:00am - 10:30am *Texas Ballroom E-H*

**Break in the Exhibit Hall**

10:30am – 11:00am

**Material Matters Research for Rare Wall Murals revealed at the Historic Sinclair Inn Museum**

Ann Shaftel, John Ward; Emma Hartman

11:00am – 11:30am

**An Obscured Beauty: Analysis and treatment of *Dancing Girl* by Muhammad Baqir**

Melissa Gardner; Dr. Corina E. Rogge

11:30am – 12:00pm

**Symbol, Record, Object: Treating the many facets of two Qajar Iran imperial portraits**

Nancy Pollak

## PHOTOGRAPHIC MATERIALS

### Hunters Creek Meeting Room

8:00am – 9:00am

**PMG Business Meeting**

9:00am – 9:30am

**Revealing History with Moisture and Megabytes: Curled Panorama Prints from WWI and WWII**

Kim R. Du Boise

9:30am – 10:00am

**From Here On and Beyond: Researching Objects, History and Collection at The Museum of Modern Art**

Lee Ann Daffner

10:00am - 10:30am *Texas Ballroom E-H*

**Break in the Exhibit Hall**

10:30am – 11:00am

**Color Records: Wood's Diffraction Process of Color Photography**

Zach Long

11:00am – 11:30am

**The Chemistry of Digital Fine Art Paper Yellowing: A Comparative Case Study of Moab Entrada Rag Natural 300gsm and Harman Inkjet Glossy Art Fibre Warmtone by Hahnemühle**

Monique C. Fischer; Savannah Butler, Carew Giberson Chen, Arthur McCeland, Nina Shevzov Zebun, Vanya Zvonar

11:30am – 12:30pm

**Photographic Materials: Conservation Tips Session**

## RESEARCH & TECHNICAL STUDIES + WOODEN ARTIFACTS

### Kingwood Meeting Room

8:30am – 9:00am

**All that Glitters: Visualizing and Characterizing Gold Leaf through Macro-XRF Scanning**

Douglas MacLennan; Nathan Daly, Arlen Heginbotham, Lynn Lee, Catherine Schmidt Patterson, Yvonne Szafran, Karen Trentelman, Nancy Turner

9:00am – 9:30am

**A contribution toward the identification of wood by heart-cut pyrolysis gas chromatography mass spectrometry**

Arlen Heginbotham; Jessica Chasen, Madeline Corona, Michael Schilling

9:30am – 10:00am

**Interdisciplinary and Multi-Technique Study of Previous Conservation, Bending Media, and Pigments of a Painted Polychrome Coffin from the Late Period**

Mohamed Moustafa; Dr. Medhat Abdallah, Ahmed Abdrabou, Dr. Hussein M. Kamal

10:00am - 10:30am *Texas Ballroom E-H*

**Break in the Exhibit Hall**

10:30am – 11:00am

**Another Look at Conserving a Japanned High Chest**

Christopher Swan; Kirsten Moffitt

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11:00am – 12:00pm  
**Bringing back color: Retouching faded furniture with colored light**  
 Prof. Dr. Maarten R. van Bommel; Federica van Adrichem, Jaap Boonstra

## TEXTILES

### River Oaks Meeting Room

7:30am – 8:30am  
**TSG Business Meeting**

8:30am – 9:00am  
**A Lot of Nitpicking: Documentation of Tom Welter's painted silk battle flag encapsulation method and materials**  
 Ann Frisina

9:00am – 9:30am  
**The Mortlake Horses: A Collaborative Approach to the Conservation of 17th-Century British Tapestries at the Metropolitan Museum of Art**  
 Alexandra Barlow, Olha Yarema Wynar

9:30am – 10:00am  
**Confronting Challenges and Considering Consensus in the Conservation of 18th-Century Fashion**  
 Marina Hays

10:00am - 10:30am *Texas Ballroom E-H*  
**Break in the Exhibit Hall**

10:30am – 11:00am  
**The Use of Paper-Based Materials for the Treatment of Plant Fiber**  
 Anoeck De Paepe; Marieke van Es, Siska Genbrugge

11:00am – 11:30am  
**The Hidden Codex: A discussion of loss of cultural heritage of the history and religion of indigenous people and its impact on Mesoamerican studies through the examination of a possible newly discovered original Mixtec codex**  
 Kelly H. Gross; Loren Jeffries, Roger Sexton

## WOODEN ARTIFACTS (SEE RESEARCH & TECHNICAL STUDIES)

### Kingwood Meeting Room

12:00pm – 1:00pm  
**Wooden Artifacts Group Business Meeting**

## MIDDAY EVENTS

12:00pm – 12:45pm *Texas Ballroom D*  
**Wiki:** 2018 Book and Paper Wiki Discussion Session; Katherine Kelly, Denise Stockman

12:00pm – 1:00pm *Kingwood Meeting Room*  
**Business Meeting:** Wooden Artifacts Group

12:00pm – 2:00pm *TICKET Montrose Meeting Room*  
**\$ Lunch Session:** (CIPP) The Science of Things: Theory and Practice for Obtaining Independent Technical Results (Part II). Moderators: Kerith Koss Schragar; Dr. Kristin deGhetaldi, Megan Emery, Emily MacDonald Korth, Nica Gutman Rieppi, Dr. Marc Walton

12:00pm – 2:00pm *TICKET Memorial Meeting Room*  
**\$ Lunch Session:** Discolored - Now What? Socratic Dialog with Lunch; with Dr. W. (Bill) Wei

12:00pm – 2:00pm *Westchase Meeting Room*  
**Business Meeting:** JAIC Editorial Board

1:00pm – 2:00pm *Tanglewood Meeting Room*  
**Business Meeting:** Archaeological Conservation Discussion Group (ADG)

1:00pm – 2:00pm *TBA*  
**Collection Care Network:** Idea Fair; Moderators: Mary Coughlin, Rebecca Kaczowski  
**Sponsor:** Tru Vue

3:30pm – 4:00pm *Texas Ballroom (Foyer)*  
**Session:** Poster Q&A with the poster authors  
**Sponsor:** West Dean College

## General Sessions

### CONCURRENT TRACKS

Material Questions	<i>Texas Ballroom A</i>
Material Transfers & Translations	<i>Texas Ballroom B</i>
Problematic Materials	<i>Texas Ballroom C</i>
Imaging Technology	<i>Texas Ballroom D</i>
Natural History Collections	<i>River Oaks</i>
Long-Form Sessions	<i>Hunters Creek</i>

*Material Questions* *Texas Ballroom A*

2:00pm – 2:30pm  
**The Colors of Desire: Examination of Colorants in the Beauties of the Yoshiwara**  
 Michiko Adachi, Michele Derrick; Richard Newman, Joan Wright

2:30pm – 3:00pm  
**Explosive Beauty: Material Studies of Cai Guo-Qiang**  
 Rachel Rivenc; Vincent Beltran, Vincent Dion, Michael Doutre

3:00pm – 3:30pm  
**Martin Ramirez's Creative Compulsions: The Composition, Construction and Conservation of His Monumental Collaged Drawings**  
 Harriet K. Stratis; Mary Broadway, Ken Sutherland

3:30pm - 4:00pm *Texas Ballroom E-H*  
**Break in the Exhibit Hall**

4:00pm – 4:30pm  
**Connecting the dots: Visitor interaction in contemporary art collections**  
 Anouk Verbeek

4:30pm – 5:00pm  
**An Enlightened Perspective: Balancing Artist Intent with Conservation Concerns**  
 Christopher Mazza, Sarah Scaturro

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2:30pm – 3:00pm

**Preserving Penn's Woods: The restoration of the Mammal Hall dioramas at the State Museum of Pennsylvania**

Rachael Perkins Arenstein, Eugenie Milroy; George Dante, Stephen C. Quinn

3:00pm – 3:30pm

**Ongoing Investigations into the Use of Metal-Complex Solvent Dyes for Recoloring Faded Hair and Fur**

Julia Sybalsky; Lisa Elkin, Judith Levinson, Fran Ritchie, Paul Whitmore

3:30pm - 4:00pm

**Break in the Exhibit Hall***Texas Ballroom E-H*

4:00pm – 4:30pm

**Touring Nature's Treasures: The Conservation Challenges of Touring and Displaying Natural History Specimens**

Gillian Comerford, Nicola Harrison; Lorraine Cornish

4:30pm – 5:00pm

**Smudges, snakeskins, and pins, oh my!**

R William Bennett III, Nora Lockshin

5:00pm – 5:30pm

**Eggstraordinary: The conservation and mounting of historically significant great auk eggs**

Arianna Lea Bernucci; Amin Garbout, Duncan Jackson, Amy Scott Murray, Douglas Russell

*Long-form Concurrent Sessions**Hunters Creek*

2:00pm – 2:30pm

**Arts Recovery After Hurricane Harvey**

John Abodeely, Marci Regan Dallas

2:30pm – 3:30pm

**Materiality: A Series of Questions**

Lance Mayer, Gay Myers

3:30pm - 4:00pm

**Break in the Exhibit Hall***Texas Ballroom E-H*

4:00pm – 5:30pm

**Lessons from Irma and Harvey: Preparation and Response in the 2017 Hurricane Season**

Kelly Ciociola, Rustin Levenson; Steven Pine

**RECEPTIONS****Buses will depart from outside Texas T Café and will shuttle continuously from the Marriott Marquis.**

5:45pm – 7:15pm

**Gallery:** Pre-reception Gallery Viewing*MFAH*

7:15pm – 9:30pm

**Reception:** All-Attendee Reception at the Museum of Fine Arts, Houston  
**Sponsors:** Huntington T. Block Insurance Agency, Museum of Fine Arts, Houston*MFAH*

## Don't forget to stop by the Annual Meeting Literature Showcase and Publications Stand!

Located near the registration booth, you can find informational flyers and vendor handouts as well as purchase these items onsite (while they are in stock):

- AIC Guide to Digital Photography and Conservation Documentation
- AIC 2017 Member Directory
- Field Guide to Emergency Response
- Emergency Response and Salvage Wheel
- Spanish/Español Emergency Response and Salvage Wheel in Spanish
- Platinum and Palladium: Technical History, Connoisseurship, and Preservation

	Texas Ballroom A-D	Texas Ballroom B	Texas Ballroom C	Texas Ballroom D
8:20am	<i>Opening General Session - Welcome and Awards</i>			
9:00am	<i>(General Session)</i> Materiality and Immateriality in Conserving Contemporary Art			
9:30am	<i>(General Session)</i> Practicing what we preach: An argument for the recognition and preservation of a material culture of conservation			
10:00am	<i>Break in the Exhibit Hall (10-10:45am)</i>			
10:55am	<i>(General Session)</i> Preserving Innovation: Considering the Treatment and Materiality of 3D Printed Objects in Museum Collections			
11:25am	<i>(General Session)</i> The Physical Nature of Digital & What it Means for Conservation			
11:55pm	<i>(General Session)</i> Awards and General Session Wrap-up			

	Texas Ballroom A	Texas Ballroom B	Texas Ballroom C	Texas Ballroom D
2:00pm	<i>(Paintings)</i> Surprise Encounters with Mummy Portraits at the Art Institute of Chicago	<i>(Objects)</i> Manipulating Materials: Preparing and Using Paraloid B-72 Adhesive Mixtures	<i>(Architecture + Archaeological Conservation)</i> Digging Deep: The Importance of Collaborations between Architectural Conservators and Archeologists	<i>(Book and Paper)</i> Washi: Understanding Japanese paper as a material of culture and conservation
2:30pm	<i>(Paintings)</i> A Convenient Method: Canvas Painting in 16th Century Florence	<i>(Objects)</i> Visible effects of adhesive and pressure on color in kingfisher feathers	<i>(Architecture + Archaeological Conservation)</i> Loves Me like a Rock: Care and Preservation of Ancient Graffiti in a Rock-Cut Kushite Temple	<i>(Book and Paper)</i> Optical Clearing of Repair Tissues for the Treatment of Translucent Papers
3:00pm	<i>(Paintings)</i> Material Insights and Challenges in the Treatment of Maarten de Vos' "Portrait of a Woman"	<i>(Objects)</i> Manganese Stain Reduction on an Ancient Greek Terracotta Vase	<i>(Architecture + Archaeological Conservation)</i> A Collaborative Model for Rock Art Conservation in the Algerian Desert	<i>(Book and Paper)</i> Cocktails and mixers: Ethanol-modified treatments for iron-gall ink.
3:30pm	<i>Break in the Exhibit Hall</i>			
4:00pm	<i>(Paintings)</i> Unusual activities between image and panel: a sixteenth-century painting of St. Catherine in the Yale University Art Gallery	<i>(Objects)</i> Loss Compensation on Ceramics using Photogrammetry, Digital Modeling and 3D Printing	<i>(Architecture + Archaeological Conservation)</i> Evaluation of Organosilicon Materials for Conservation of Ancient Grey Bricks	<i>(Book and Paper)</i> Chancery Master Exhibits - piecing it back together
4:30pm	<i>(Paintings)</i> Research and Conservation of Peter Paul Rubens, The Raising of the Cross, oil on paper, 1638	<i>(Objects)</i> The Use of 3D Printing for Casting Proportional Replicas Used in the Treatment of Articulated Skeletons	<i>(Architecture + Archaeological Conservation)</i> Preventive conservation training in the Moche Valley, Peru	<i>(Book and Paper)</i> Peregrinations of an 18th-Century Armenian Prayer Scroll
5:00pm	<i>(Paintings)</i> Evolon: Its Use from a Scientific and Practical Conservation Perspective	<i>(Objects)</i> Conditioning Basketry Elements with Water and Ethanol: An Investigation into the Effects of Standard Conservation Methods	<i>(Architecture + Archaeological Conservation)</i> Keeping it Vertical: Use of GIS to create a streamlined survey and work order system for a historic landscape	<i>(Book and Paper)</i> Looking Back and Taking Stock - A Journey through Past Projects

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

Briargrove Meeting Room	Hunters Creek Meeting Room	Kingwood Meeting Room	Meyerland Meeting Room	

Briargrove Meeting Room	Hunters Creek Meeting Room	Kingwood Meeting Room	Meyerland Meeting Room	River Oaks Meeting Room
<i>(Electronic Media)</i> Rewind, Pause, Playback: Addressing a Media Conservation Backlog at the Denver Art Museum	<i>(Photographic Materials)</i> Comparison of LED, L-37 Filtered Xenon Arc, and Glass-Filtered Cool White Fluorescent Illumination in the Light Fading and Light-Induced Staining of Color Photographs	<i>(Wooden Artifacts)</i> Inside the Frames of Stanford White: A Technical Study	<i>(Collection Care)</i> Stash Flash V – Storage Tips Session	<i>(Research and Technical Studies + Textiles)</i> Fiber and Yarn Cross-section Sample Preparation Methods for Effective Plant Fiber Material Characterization and Identification
<i>(Electronic Media)</i> Archiving Computer-based Artworks	<i>(Photographic Materials)</i> Evaluation of Hydrolytic Accelerated Aging Protocols on Cellulose Acetate	<i>(Wooden Artifacts)</i> A case study of the examination and conservation treatment of a mid-18th c. American made chair, and the processes of recreating missing carved elements using traditional method		<i>(Research and Technical Studies + Textiles)</i> Untangling Indian Hemp: Understanding and Identifying Common Plant Fibers Used by Native Americans in the Woodlands Region
<i>(Electronic Media)</i> Conservation Surveys for Time-based Media Art Collections	<i>(Photographic Materials)</i> Platinum and Palladium Photographs - Rediscoveries	<i>(Wooden Artifacts)</i> Thomas Sheraton's "Red Oil"		<i>(Research and Technical Studies + Textiles)</i> The Norwich textile reference database, a collections care project
<i>Break in the Exhibit Hall</i>				
<i>(Electronic Media)</i> Sounds Challenging: Documenting the Identity and Iterations of Ragnar Kjartansson's "The Visitors"	<i>(Photographic Materials)</i> Finding a Balance: Conservation of the Dolley Madison Cased Image from the Greensboro History Museum		<i>(Collection Care)</i> Making the Most of What You Have: Digital Documentation Solutions Utilizing Existing Software	<i>(Research and Technical Studies + Textiles)</i> A sizable sooty soiled surface: Analyzing and evaluating methods for surface cleaning a large painted muslin
<i>(Electronic Media)</i> VR tools as spatial documentation	<i>(Photographic Materials)</i> Investigation of Portrait with Applied Oil Color		<i>(Collection Care)</i> How to Label Everything – A Review of Current Best Practices in Natural History Labelling	<i>(Textiles)</i> Practical Applications of Conservation and Restoration Strategies for Historical Clothing in Uncontrolled Historical Houses
<i>(Electronic Media)</i> Time-based Media Art Conservation Education Program at NYU: Concept and Perspectives	<i>(Photographic Materials)</i> How to Receive and Organize a Collection of 1 Million Photographs at Once? Material and Metadata Discussions		<i>(Collection Care)</i> Vibration testing and wandering of objects in a natural history collection	<i>(Research and Technical Studies + Textiles)</i> Roundtable Discussion

	Texas Ballroom A	Texas Ballroom B	Texas Ballroom C	Texas Ballroom D
7:30am	<i>(Paintings)</i> PSG Business Meeting	<i>(Objects)</i> OSG Business Meeting		<i>(Book and Paper)</i> BPG Business Meeting
8:30am	<i>(Paintings)</i> The Blues of Jan de Bray: The study of two blue pigments and its impact on treatment	<i>(Objects + Archaeological Conservation)</i> Facial Reconstruction of Ancient Egyptian Mummies: Experiences from the Johns Hopkins Archaeological Museum	<i>(Architecture)</i> The development of modern organic materials, 1845-1930	<i>(Book and Paper)</i> Small but bulky: a study on the rebinding of a portable 15th century book of hours
9:00am	<i>(Paintings)</i> Gabriel Revel's "Portrait of a Sculptor": a painting and treatment in transition.	<i>(Objects + Archaeological Conservation)</i> Gold Working at Ur: A Collaborative Project to Better Understand Ancient Gold Smithing	<i>(Architecture)</i> Life after Lead Paint for Historic Houses	<i>(Book and Paper)</i> Branded by Fire: Treatment of los Primeros Libros
9:30am	<i>(Paintings)</i> Old World, New World: Painting Practices in the Reformed 1686 Painter's Guild of Mexico City	<i>(Objects + Archaeological Conservation)</i> The Tell-Tales Conservation of Two 2,000 Year Old Leather Water-Skins	<i>(Architecture)</i> Can't Touch This! The Treatment of Original Distemper Painted Plaster Walls	<i>(Book and Paper)</i> The unintended effects of some book treatments on original or early binding structures and materials
10:00am	<i>Break in the Exhibit Hall</i>			
10:30am	<i>(Paintings)</i> Material Matters Research for Rare Wall Murals revealed at the Historic Sinclair Inn Museum	<i>(Objects + Archaeological Conservation)</i> Hot Tub Time Machine: A Heated Water System for Artifact Disassembly and Treatment	<i>(Architecture)</i> Moving a Monument: The Relocation of Extending Arms of Christ at Houston Methodist Hospital	<i>(Book and Paper)</i> Transparent Liquid Colors: "Not Just For Ornament"
11:00am	<i>(Paintings)</i> An Obscured Beauty: analysis and treatment of "Dancing Girl" by Muhammad Baqir	<i>(Objects + Archaeological Conservation)</i> 'All That Is Gold Does Not Glitter': Developing Guidelines for the Recovery of Tin-plate on Mineralized Archaeological Iron through Material Analysis	<i>(Architecture)</i> Transportation, Installation, and Conservation of the 20th c. fresco 'Haitian Massacre, 1937': Challenges, solutions, and contributions	<i>(Book and Paper)</i> John Singer Sargent: New insights into his watercolor materials and techniques
11:30am	<i>(Paintings)</i> Symbol, Record, Object: Treating the many facets of two Qajar Iran imperial portraits	<i>(Objects + Archaeological Conservation)</i> Measuring the burial microenvironment on an archaeological site as an aid to the conservation management of artifacts in the museum	<i>(Architecture)</i> Analyzing Spanish colonial pigment utilizing sophisticated technology: The excitement and the obstacle in the discoveries	<i>(Book and Paper)</i> Multi Spectral Imaging and the Digitization of the Dead Sea Scrolls

Concurrent General Sessions - Friday afternoon

	Texas Ballroom A	Texas Ballroom B	Texas Ballroom C
2:00pm	<i>(Material Questions)</i> The Colors of Desire: Examination of Colorants in the Beauties of the Yoshiwara	<i>(Material Transfers &amp; Translations)</i> Tauba Auerbach's Altar/Engine: a case study in reconceptualizing materiality	<i>(Problematic Materials)</i> Modern Materials: Not Our Fault, But Our Problem. Reflections on the Development of Conservation Treatments in Private Practice
2:30pm	<i>(Material Questions)</i> Explosive Beauty: Material Studies of Cai Guo-Qiang	<i>(Material Transfers &amp; Translations)</i> Whitney Replication Committee: Transparency in the Age of Reproduction	<i>(Problematic Materials)</i> Managing Expectations in Scrapbook Conservation Approaches
3:00pm	<i>(Material Questions)</i> Martin Ramirez's Creative Compulsions: The Composition, Construction and Conservation of His Monumental Collaged Drawings	<i>(Material Transfers &amp; Translations)</i> Flaming Pearls and Flying Phoenixes: Materiality, Research, and Stewardship of Liao Dynasty Metalwork	<i>(Problematic Materials)</i> The painting's life, silk or paper: materials and methods for lining a 15th-century Chinese handscroll at the Cleveland Museum of Art
3:30pm	<i>Break in the Exhibit Hall</i>		
4:00pm	<i>(Material Questions)</i> Connecting the dots: visitor interaction in contemporary art collections	<i>(Material Transfers &amp; Translations)</i> Collecting Collections: negotiating the complexities of material value at the National Park Service	<i>(Problematic Materials)</i> Investigation of Cellulose Nitrate Motion Picture Film Chemical Decomposition & Associated Fire Risk
4:30pm	<i>(Material Questions)</i> An Enlightened Perspective: Balancing Artist Intent with Conservation Concerns	<i>(Material Transfers &amp; Translations)</i> Facilitated Discussion	<i>(Problematic Materials)</i> The Element of Surprise: contending with historic lead fills on an outdoor bronze Mercury
5:00pm	<i>(Material Questions)</i> Between subtle and silent: the conservation of Max Neuhaus' Sound Figure at the Menil Collection		<i>(Problematic Materials)</i> The Day Day-Glo loses its Glo(w): An Interdisciplinary Approach in Conserving Artworks Containing Daylight Fluorescent Paints

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

<b>Briargrove Meeting Room</b>	<b>Hunters Creek Meeting Room</b>	<b>Kingwood Meeting Room</b>	<b>Meyerland Meeting Room</b>	<b>River Oaks Meeting Room</b>
<i>(Electronic Media)</i> EMG Business Meeting	<i>(Photographic Materials)</i> PMG Business Meeting 8:00 - 09:00			<i>(Textiles)</i> TSG Business Meeting
<i>(Electronic Media)</i> Collaboration in the Aesthetic Zone: Trisha Brown and Robert Rauschenberg (9AM Start)		<i>(Research and Technical Studies + Wooden Artifacts)</i> All that Glitters: Visualizing and Characterizing Gold Leaf through Macro-XRF Scanning	<i>(Collection Care)</i> Materials Selection for Storage, Exhibit, & Transport: A Moderated Panel Discussion	<i>(Textiles)</i> A Lot of Nitpicking; Documentation of Tom Welter's painted silk battle flag encapsulation method and materials
<i>(Electronic Media)</i> Emulating Horizons (2008) by Geert Mul: the challenges of intensive graphics rendering	<i>(Photographic Materials)</i> Revealing History with Moisture and Megabytes: Curled Panorama Prints from WWI and WWII	<i>(RATS + Wooden Artifacts)</i> A contribution toward the identification of wood by heart-cut pyrolysis gas chromatography mass spectrometry.		<i>(Textiles)</i> The Mortlake Horses: A Collaborative Approach to the Conservation of 17th-century British Tapestries at the Met
<i>(Electronic Media)</i> Preserving Stephan von Huene's electronic artworks by means of bit-stream documentation	<i>(Photographic Materials)</i> From Here On and Beyond: Researching Objects, History and Collection at The Museum of Modern Art	<i>(RATS+ Wooden Artifacts)</i> Interdisciplinary and Multi-Technique Study of a Painted Polychrome Coffin from the Late Period		<i>(Textiles)</i> Confronting Challenges and Considering Consensus in the Conservation of 18th-century Fashion
<i>Break in the Exhibit Hall</i>				
<i>(Electronic Media)</i> Introducing 'Code Resituation': Applying the Concept of Minimal Intervention to the Conservation Treatment of Software-based Art	<i>(Photographic Materials)</i> Color Records: Wood's Diffraction Process of Color Photography	<i>(Research and Technical Studies + Wooden Artifacts)</i> Another Look at Conserving a Japanned High Chest	<i>(Collection Care)</i> Towards understanding the basis of Oddy test failures via quantitative volatile organics and other analytical analyses	<i>(Textiles)</i> The Use Of Paper-Based Materials For The Treatment Of Plant Fiber
<i>(Electronic Media)</i> Revealing Hidden Processes: Instrumentation and Reverse Engineering in the Conservation of Software-based Art	<i>(Photographic Materials)</i> The Chemistry of Digital Fine Art Paper Yellowing	<i>(Research and Technical Studies + Wooden Artifacts)</i> Bringing back color: Retouching faded furniture with colored light	<i>(Collection Care)</i> Evaluating the Potential of A-D Strips for Assessing the Safety of Materials for Museum Objects	<i>(Textiles)</i> The Hidden Codex: A discussion of loss of cultural heritage through the examination of a possible newly discovered original Mixtec codex
<i>(Electronic Media)</i> Establishing Preservation Practices for Net Art and App-Based Works	<i>(Photographic Materials)</i> Conservation Tips Session - To 12:30pm			<i>(Collection Care)</i> Collaborative Project Between Museums: National Museum of Taiwan Literature and Zhong Lihe Memorial Institute

<b>Texas Ballroom D</b>	<b>Hunters Creek Meeting Room</b>	<b>River Oaks Meeting Room</b>
<i>(Imaging Technology)</i> High-Resolution Imaging as a new Research Tool in the Rijksmuseum	<i>(Long-Form Concurrent Session)</i> Arts Recovery After Hurricane Harvey	<i>(Natural History Collections)</i> Moose on the Move: Relocation and Conservation of the Bell Museum's Diorama Murals
<i>(Imaging Technology)</i> A Study of Two Picasso Blue Period paintings in the collection of the Art Gallery of Ontario, La Miséreuse accroupie (1902) and La Soupe (1903)		<i>(Natural History Collections)</i> Preserving Penn's Woods: The restoration of the Mammal Hall dioramas at the State Museum of Pennsylvania
<i>(Imaging Technology)</i> Optimizing Imaging Modalities to Improve Understanding Materials		<i>(Natural History Collections)</i> Ongoing Investigations into the Use of Metal-Complex Solvent Dyes for Recoloring Faded Hair and Fur
<i>Break in the Exhibit Hall</i>		
<i>(Imaging Technology)</i> A New Workflow for Color and Tone Calibrated Multispectral Imaging	<i>(Long-Form Concurrent Session)</i> Lessons from Irma and Harvey: Preparation and Response in the 2017 Hurricane Season	<i>(Natural History Collections)</i> Touring Nature's Treasures: The Conservation Challenges of Touring and Displaying Natural History Specimens
<i>(Imaging Technology)</i> Integrating Multispectral Imaging, Reflectance Transformation Imaging (RTI), and Photogrammetry for Archaeological Objects		<i>(Natural History Collections)</i> Smudges, snakeskins, and pins, oh my!
<i>(Imaging Technology)</i> Using Photogrammetry to Understand the Mechanical Behavior of Bound Volumes		<i>(Natural History Collections)</i> Eggstraordinary: The conservation and mounting of historically significant great auk eggs

	Texas Ballroom A	Texas Ballroom B	Texas Ballroom C	Texas Ballroom D	Texas Ballroom E
7:45am	<b>AIC Member Business Meeting, 7:45-9:45am in Texas Ballrooms A-D</b>				
10:00am	<i>(Paintings)</i> Deciphering intention from ageing: the use of archival material in the study and treatment of Winifred Dysart by George Fuller	<i>(Objects)</i> Keeping them Ruby: The Preservation of Dorothy's Ruby Slippers	<i>(Architecture)</i> Ground-truthing Adobe Ruins: Assessing Vulnerability of Earthen Architecture in a Changing Climate	<i>(Book and Paper)</i> Stone Paper: Examination of Géricault's Lion Devouring a Horse Lithographic Printing Matrix	
10:30am	<i>(Paintings)</i> Back to Blakelock: Casting new light on historic technical studies of paintings by Ralph Albert Blakelock	<i>(Objects)</i> Eva Hesse Addendum: Exploring Materiality and Emerging Technologies	<i>(Architecture)</i> Laser Ablation for the Removal of Biofilm at the Thomas Jefferson Memorial: a Test Case and Critical Evaluation	<i>(Book and Paper)</i> Édouard Manet's Pastels on Canvas Supports	
11:00am	<i>(Paintings)</i> An American in Amsterdam – The relevance of the Louis Pomerantz Papers for the conservation history of the paintings collection at the Rijksmuseum in Amsterdam	<i>(Objects)</i> Conserving Alchemy: Bonded Bronze and the Art of Michael Richards	<i>(Architecture)</i> Biofilms and White Marble Monuments: Recent Work	<i>(Book and Paper)</i> Think Outside of the Box: Displaying Paper Objects Without Using Classic Method	
11:30am	<i>(Paintings)</i> Paintings Conservation Tips Session (until 12:30pm)	<i>(Objects)</i> Preparing the Apollo 11 Columbia for Its National Tour	<i>(Architecture)</i> Classification of Early Building Campaigns Using Petrographic Examination of the Historic Masonry Found at the Josiah Benner Farm, Gettysburg, PA	<i>(Book and Paper)</i> Screenprint on Plastic (Some assembly required). A Case Study of Joe Tilson's "The Software Chart" 1968	
12:00pm		<i>(Objects)</i> Conservation Tips Lunch <b>** in Texas Ballrooms F-H**</b>	<i>(Architecture)</i> ASG Business Meeting 12-12:45pm		<i>(Book and Paper)</i> Conservation Tips Lunch
1:00pm		<i>\$ Ticket required for lunch</i>			<i>\$ Ticket required for lunch</i>
2:00pm	<i>(Paintings)</i> The use of modern paints by the concrete artist Ivan Serpa in artworks of the early 1950's	<i>(Objects)</i> Ghost Lives On: The treatment of Rachel Whiteread's monumental plaster sculpture	<i>(Architecture)</i> Contour Scaling in Bluestone: An Investigation of Potential Causes Through Microscopy	<i>(Book and Paper)</i> Improved methods of authentication and the resulting shifts in decision-making in parchment conservation	<i>(Book and Paper)</i> Caring for Electrophotographic Art: A Case Study of the Pati Hill Archives at Arcadia University
2:30pm	<i>(Paintings)</i> American Abstract Expressionist painter, Sam Francis (1923-1994): Techniques and materials inform conservation treatment in the 21st century.	<i>(Objects)</i> 'Once in a Whale': The Conservation Treatment of Historic Cetacea at the Oxford University Museum of Natural History	<i>(Architecture)</i> Electro-migrating process with silicone quaternary ammonium salt for protecting historic reinforced concrete buildings	<i>(Book and Paper)</i> LCCDG: Matters at Hand: The evolution of staffing and prioritization in library conservation labs	<i>(Book and Paper + Electronic Media)</i> Preserving the Protest: Collection and Care of Social Movement Archives [Archives Conservation Discussion Group]
3:00pm	<i>(Paintings)</i> Split Infinity, Herbert Aach - The Integrated Inpainting Method for Fluorescent Paint Layers	<i>(Objects)</i> New ways of looking at historic ship models: a comparative technical study of a pair of Napier & Sons ship models in the Rijksmuseum collection	<i>(Architecture)</i> Alkoxysilane Sol-Gel Consolidants for Calcareous Stones		
3:30pm	<i>(Paintings)</i> Oxidized finger prints on Rudolf Stingel's golden, highly reflective 'Carpet Paintings'	<i>(Objects)</i> "Ivory, bone and hide: Material identification of a 19th c. Greenland Inuit dog sledge collected by Admiral Peary"	<i>(Architecture)</i> From Wreckage to Relics: Conserving and Exhibiting Fragments from Frank Lloyd Wright's Midway Gardens		
4:00pm	<i>(Paintings)</i> Vibration-Induced Mechanical Damage in the Canvas Paintings of Georgia O'Keeffe as a result of Road and Air Transport	<i>(Objects)</i> Understanding the Form, Materials, and Meaning of Two Ritual Figures: Conservation and Curatorial Collaboration for the Analysis and Treatment of the Historic Arts of Africa	<i>(Architecture)</i> From Blocks to tomb-chapels: Documentation and Reconstruction of 246 stone blocks for display in the Grand Egyptian museum		
4:30pm	<b>4:30pm – 6:00pm Closing Session - A Failure Shared is Not a Failure: Learning from Our Mistakes (Texas Ballrooms F-H)</b>				

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

Briargrove	Hunters Creek	Kingwood	Meyerland	River Oaks
<b>AIC Member Business Meeting, 7:45-9:45am in Texas Ballrooms A-D</b>				
<i>(Electronic Media)</i> Looking Forwards and Backwards: Practical Approaches to the Stewardship of Time-Based Media Art	Poster Lightning Round	<i>(Wooden Artifacts)</i> The interdisciplinary approach in the conservation of wooden objects of the Museu do Ipiranga	<i>(Research and Technical Studies)</i> The human endeavour: when source communities, conservators and scientists collaborate	<i>(Textiles)</i> Application of Multispectral Imaging in the Practice of Textile Conservation: Documentation, Investigation, and Communication
<i>(Electronic Media)</i> A steep learning curve: developments in the field of time-based art conservation in Australia		<i>(Wooden Artifacts)</i> Reproducing decorative furniture inlay by digital means.	<i>(Research and Technical Studies)</i> Big Things Come in Small Packages: The Materials Analysis Lab at Colonial Williamsburg and its Impact Throughout the Foundation	<i>(Textiles)</i> Pointing in the Right Direction: Identifying Technological Features to Orient Navajo Textiles
<i>(Electronic Media)</i> The preservation and conservation of digital technology heritage - A case study of new media art collection of National Taiwan Museum of Fine Arts		<i>(Wooden Artifacts)</i> Tilia and Tilt-A-Jet: abrasive jet-machining towards the treatment and re-mounting of a Grinling Gibbons overmantel	<i>(Research and Technical Studies)</i> Investigating Conservation Materials for Painted PMMA: Comparing Aging Environment Impact with Nano Thermal Analysis	<i>(Textiles)</i> Taking the strain: Strain monitoring to inform tapestry conservation and display
<i>(Electronic Media)</i> • Unsustainable digital collections (15min) • What Happened When? Creating Retroactive Iteration Reports for Time-based Media Artworks (15min) • Getting It On Record: Stabilization, Enhanced Imaging, and Documentation of Archival Instantaneous Audio Discs (15min)			<i>(Wooden Artifacts)</i> An Experimental and Practical Study of Some Gap-Fillers for wood and wooden antiquities	<i>(Research and Technical Studies)</i> The use of nano-indentation to mechanically characterize embedded artists' materials
			<i>(Research and Technical Studies)</i> RATS Business Meeting	
	<i>(Sustainability)</i> Access to Shared Knowledge: Developing a Sustainable Workflow for Archiving Collaborative Engagement Documentation at NMAI's Conservation Dept		<i>(Research and Technical Studies)</i> A Collaborative Study of Sari Dienes' Plaster Works	<i>(Textiles + Wooden Artifacts)</i> Sofa, So Good...Conservation of a Mid-19th Century Children's Sofa
	<i>(Sustainability)</i> A collaborative web platform for designing green museum storages		<i>(Research and Technical Studies)</i> Colors of Jazz: Identification of the colorants in Henri Matisse gouaches using a noninvasive approach	<i>(Textiles + Wooden Artifacts)</i> A New Approach to an Old Problem: Comfort and Minimally Intrusive Upholstery
	<i>(Sustainability)</i> Digital Collections Storage: Surveying The Landscape		<i>(Research and Technical Studies)</i> Tracing back: How trace elements in smalt and ultramarine used by 17th century Dutch artist Jan Steen shed light on the chronology of his oeuvre	<i>(Textiles)</i> Let there be light? An investigation into light-induced changes of the early synthetic aniline dye magenta under indoor lighting conditions
	<i>(Sustainability)</i> Change in Collection Management Strategy with Climate Change Phenomenon in Thar Desert		<i>(Research and Technical Studies)</i> Differential stability of cadmium yellow paints in Picasso's 'Femme'	<i>(Textiles)</i> Ambient analysis of historic textiles by DART-MS
			<i>(Research and Technical Studies)</i> Constructivism Strands and Concrete Art in Brazil - the Materiality of Form	<i>(Textiles)</i> Conservation Tips Session
<b>4:30pm - 6:00pm Closing Session - A Failure Shared is Not a Failure: Learning from Our Mistakes (Texas Ballrooms F-H)</b>				

## SATURDAY, JUNE 2

### BUSINESS MEETING

#### Texas Ballrooms E-H

7:45am – 9:45am *Texas Ballrooms E-H*  
**Business Meeting:** AIC Member Business Meeting  
*Continental breakfast will be available. Arrive early to meet with AIC board members.*

### MIDDAY EVENTS

10:00am – 12:00pm *Hunters Creek Meeting Room*

**Posters:** Poster Lightning Round  
 Moderators: Rebecca Gridley, Kari Rayner

**Sponsor:** Association of North American Graduate Programs in Conservation (ANAGPIC)

11:30am – 12:30pm *Texas Ballroom A*

**Tips:** Paintings Conservation Tips Session

12:00pm – 12:45pm *Texas Ballroom C*

**Business Meeting:** Architectural Specialty Group

12:00pm – 1:00pm *Meyerland Meeting Room*

**Business Meeting:** Research and Technical Studies Group

12:00pm – 2:00pm *Texas Ballroom E*

**\$ Lunch:** Book and Paper Conservation Tips Lunch

**Sponsor:** University Products

12:00pm – 2:00pm *Texas Ballrooms F-H*

**\$ Lunch:** Objects Conservation Tips Lunch

### Specialty Sessions

#### ARCHITECTURE

#### Texas Ballroom C

10:00am – 10:30am  
**Ground-truthing Adobe Ruins: Assessing Vulnerability of Earthen Architecture in a Changing Climate**  
 Frank Matero

10:30am – 11:00am  
**Laser Ablation for the Removal of Biofilm at the Thomas Jefferson Memorial: a Test Case and Critical Evaluation**  
 Justine P. Bello

11:00am – 11:30am  
**Biofilms and White Marble Monuments: Recent Work**  
 Judith M. Jacob

11:30am – 12:00pm  
**Classification of Early Building Campaigns Using Petrographic Examination of the Historic Masonry Found at the Josiah Benner Farm, Gettysburg, PA**  
 Amy Elizabeth Uebel

2:00pm – 2:30pm  
**Contour Scaling in Bluestone: An Investigation of Potential Causes Through Microscopy**  
 Edward G. FitzGerald

2:30pm – 3:00pm  
**Electro-migrating process with silicone quaternary ammonium salt for protecting historic reinforced concrete buildings**  
 Shen Ling; Wendong Chen, Kaihao Chen, Hui Zhang

3:00pm – 3:30pm  
**Alkoxysilane Sol-Gel Consolidants for Calcareous Stones**  
 Alison Rohly; Dr. Mary Striegel, Dr. Dean Webster

3:30pm – 4:00pm  
**From Wreckage to Relics: Conserving and Exhibiting Fragments from Frank Lloyd Wright's Midway Gardens**  
 Jessica Betz Abel, Ellen Moody; Joy Bloser, Chris McGlinchey, Dr. George Wheeler

4:00pm – 4:30pm  
**From Blocks to tomb-chapels: Documentation and Reconstruction of 246 stone blocks for display in the Grand Egyptian museum**  
 Nassef Elsayed Abd Elwahed, Nagm El Deen Morshed Hamza

### BOOK AND PAPER

#### Texas Ballroom D

10:00am – 10:30am  
**Stone Paper: Examination of Géricault's Lion Devouring a Horse Lithographic Printing Matrix**  
 Christina Taylor; Katherine Eremin, Georgina Rayner, Christopher Wallace

10:30am – 11:00am  
**Édouard Manet's Pastels on Canvas Supports**  
 Christine Conniff-O'Shea, Rachel Freeman; Don Johnson

11:00am – 11:30am  
**Think Outside of the Box: Displaying Paper Objects Without Using Classic Method**  
 Hsuan-Yu Chen, Chi-Chun Lin; Jen Jung Ku

11:30am – 12:00pm  
**Screenprint on Plastic (Some assembly required). A Case Study of Joe Tilson's "The Software Chart" 1968**  
 Joan Weir; Vincent Dion, Eric Henderson

2:00pm – 2:30pm  
**Improved methods of authentication and the resulting shifts in decision-making in parchment conservation**  
 Patricia Engel; Matthew Collins

**JOINT BOOK AND PAPER + ELECTRONIC MEDIA****Texas Ballroom E**

2:00pm – 2:30pm

**Caring for Electrophotographic Art: A Case Study of the Pati Hill Archives at Arcadia University**

Gillian Marcus

2:30pm – 4:30pm

**Preserving the Protest: Collection and Care of Social Movement Archives [Archives Conservation Discussion Group]**

Moderators: Patricia Falcao, Stephanie I. Gowler, Flavia Perugini, Crystal Sanchez; Whitney Baker, Daniel Burge, Kim R. Du Boise, Dan Erdman, Cher Schneider,

**BOOK & PAPER (LCCDG)****Texas Ballroom D**

2:30pm – 4:30pm

**LCCDG: Matters at Hand: The evolution of staffing and prioritization in library conservation labs**

Moderators: Angela Andres, Sofia Barron, Jessamy Gloor; Werner Haun, Ellen Cunningham Kruppa, Laura McCann, Ashleigh Schieszer, Lauren Telepak

**ELECTRONIC MEDIA****Briargrove Meeting Room****Starting at the Beginning Panel from 10 am to Noon**

10:00am – 10:30am

**Looking Forwards and Backwards: Practical Approaches to the Stewardship of Time-Based Media Art**

Erin Barsan, Elise Tanner

10:30am – 10:45am

**A steep learning curve: Developments in the field of time-based art conservation in Australia**

Asti Sherring

11:00am – 11:15am

**The preservation and conservation of digital technology heritage - A case study of new media art collection of National Taiwan Museum of Fine Arts**

Yu-Hsien Chen; Dr Shin chieh Tzeng

11:30am – 11:45am

**Unsustainable digital collections**

Jo Ana Morfin

11:30am – 11:45am

**What Happened When? Creating Retroactive Iteration Reports for Time-based Media Artworks**

Alexandra Nichols

12:00pm – 12:15pm

**Getting It On Record: Stabilization, Enhanced Imaging, and Documentation of Archival Instantaneous Audio Discs**

Dave Walker

**JOINT BOOK AND PAPER + ELECTRONIC MEDIA****Texas Ballroom E**

For afternoon Electronic Media session, see previous column.

**OBJECTS****Texas Ballroom B**

10:00am – 10:30am

**Keeping them Ruby: The Preservation of Dorothy's Ruby Slippers**

Dawn MP Wallace; Regina Baglia, Mary Ballard, Richard Barden, Janet G. Douglas, Dr. Gwénaëlle Kavich, Alba Alvarez Martin

10:30am – 11:00am

**Eva Hesse Addendum: Exploring Materiality and Emerging Technologies**

Tamar Maor; Dr. Angelica Bartoletti, Dr. Bronwyn Ormsby

11:00am – 11:30am

**Conserving Alchemy: Bonded Bronze and the Art of Michael Richards**

Anne King; Ainslie Harrison, Eugenie Milroy

11:30am – 12:00pm

**Preparing the Apollo 11 Columbia for Its National Tour**

Lisa Young; Malcolm Collum

2:00pm – 2:30pm

**Ghost Lives On: The treatment of Rachel Whiteread's monumental plaster sculpture**

Judy L. Ozone; Shelley G. Sturman, Andrew Watt

2:30pm – 3:00pm

**'Once in a Whale': The Conservation Treatment of Historic Cetacea at the Oxford University Museum of Natural History**

Bethany Palumbo

3:00pm – 3:30pm

**New ways of looking at historic ship models: A comparative technical study of a pair of Napier & Sons ship models in the Rijksmuseum collection**

Riley Cruttenden, Davina Kuh Jakobi

3:30pm – 4:00pm

**Ivory, bone and hide: Material identification of a 19th c. Greenland Inuit dog sledge collected by Admiral Peary**

Judy Jungels; T Rose Holdcraft, Dan Kirby

4:00pm – 4:30pm

**Understanding the Form, Materials, and Meaning of Two Ritual Figures: Conservation and Curatorial Collaboration for the Analysis and Treatment of the Historic Arts of Africa**

Casey Mallinckrodt; Ashley Duhrkoop, Dr. Ndubuisi (Endy) Ezeluomba



## PAINTINGS

### Texas Ballroom A

10:00am – 10:30am

**Deciphering intention from ageing: the use of archival material in the study and treatment of *Winifred Dysart* by George Fuller**

Roxane Sperber

10:30am – 11:00am

**Back to Blakelock: Casting new light on historic technical studies of paintings by Ralph Albert Blakelock**

Anikó Bezur; Anna Krez, Mark D. Mitchell, Meng Ren, Katherine A. Schilling

11:00am – 11:30am

**An American in Amsterdam – The relevance of the Louis Pomerantz Papers for the conservation history of the paintings collection at the Rijksmuseum in Amsterdam**

Esther van Duijn

11:30am – 12:30pm

**Paintings Conservation Tips Session**

2:00pm – 2:30pm

**The use of modern paints by the concrete artist Ivan Serpa in artworks of the early 1950's**

João Henrique Ribeiro Barbosa; Yacy A. Froner, Giulia Giovanni, Alessra Rosado, Luiz A C Souza

2:30pm – 3:00pm

**American Abstract Expressionist painter, Sam Francis (1923-1994): Techniques and materials inform conservation treatment in the 21st century**

Aneta Zebala; Debra Burchett-Lere

3:00pm – 3:30pm

**Split Infinity, Herbert Aach - The Integrated Inpainting Method for Fluorescent Paint Layers**

Naomi Meulemans, Giovanna Tamà; Stefanie De Winter

3:30pm – 4:00pm

**Oxidized finger prints on Rudolf Stingel's golden, highly reflective 'Carpet Paintings'**

Mareike Opeña

4:00pm – 5:00pm

**Vibration-Induced Mechanical Damage in the Canvas Paintings of Georgia O'Keeffe as a result of Road and Air Transport**

Dale Kronkright, Vikrant Palan, PhD.; Arend von der Lieth, PhD.

## RESEARCH & TECHNICAL STUDIES

### Meyerland Meeting Room

10:00am – 10:30am

**The human endeavour: when source communities, conservators and scientists collaborate**

Dr. Nancy Odegaard

10:30am – 11:00am

**Big Things Come in Small Packages: The Materials Analysis Lab at Colonial Williamsburg and its Impact Throughout the Foundation**

Kirsten Moffitt

11:00am – 11:30am

**Investigating Conservation Materials for Painted PMMA: Comparing Aging Environment Impact with Nano Thermal Analysis**

Donald Sale; Dr. Angelica Bartoletti, Dr. Laurant Bozec, Dr. Marianne Odlyha

11:30am – 12:00pm

**The use of nano-indentation to mechanically characterize embedded artists' materials**

Ashley Freeman; Vincent Beltran, Michał Lukomski

2:00pm – 2:30pm

**A Collaborative Study of Sari Dienes' Plaster Works**

Ainslie Harrison; Annette Fritsch

2:30pm – 3:00pm

**Colors of Jazz: Identification of the colorants in Henri Matisse gouaches using a noninvasive approach**

Ana Martins; Abed Haddad, Tiffany Tang

3:00pm – 3:30pm

**Tracing back: How trace elements in smalt and ultramarine used by 17th century Dutch artist Jan Steen, start to shed light on the chronology of his oeuvre**

Sabrina Meloni; Dr. Ralph Haswell, Dr. Annelies van Loon, Dr. Onno de Noord

3:30pm – 4:00pm

**Differential stability of cadmium yellow paints in Picasso's 'Femme'**

Douglas MacLennan; Daniela Comelli, Markus Gross, Herant Khanjian, Joy Mazurek, Austin Nevin, Catherine Schmidt Patterson, Alan Phenix, Karen Trentelman, Gianluca Valentini

4:00pm – 4:30pm

**Constructivism Strands and Concrete Art in Brazil – the Materiality of Form**

Luiz A C Souza; Maria Alice Castelo Branco, Yacy A. Froner, Giulia Giovanni, Rita L Rodrigues, Alessra Rosado

## SUSTAINABILITY

### Hunters Creek Meeting Room

2:00pm – 2:30pm

**Access to Shared Knowledge: Developing a Sustainable Workflow for Archiving Collaborative Engagement Documentation at NMAI's Conservation Department**

Diana Gabler

2:30pm – 3:00pm

**A collaborative web platform for designing green museum storages**

Estelle De Bruyn

3:00pm – 3:30pm

**Digital Collections Storage: Surveying The Landscape**

Ben Fino Radin

3:30pm – 4:00pm

**Change in Collection Management Strategy with Climate Change Phenomenon in Thar Desert**

Vikram S. Rathore

## TEXTILES

### River Oaks Meeting Room

10:00am – 10:30am

**Application of Multispectral Imaging in the Practice of Textile Conservation: Documentation, Investigation, and Communication**

Kisook Suh

10:30am – 11:00am

**Pointing in the Right Direction: Identifying Technological Features to Orient Navajo Textiles**

Betsy Burr, Dr. Nancy Odegaard; Delana Joy Farley, Ann Lane Hedlund

11:00am – 11:30am

**Taking the strain: Strain monitoring to inform tapestry conservation and display**

Frances Lennard; Maggie Dobbie

11:30am – 12:00pm

**A bridge between Science and Archaeology in studying Tutankhamun's Hassock**

Nagm El Deen Morshed Hamza

### TEXTILES & WOODEN ARTIFACTS - JOINT SESSION

2:00pm – 2:30pm

**Sofa, So Good...Conservation of a Mid-19th Century Children's Sofa**

Daniel Kaping; Jonathan Thornton

2:30pm – 3:00pm

**A New Approach to an Old Problem: Comfort and Minimally Intrusive Upholstery**

Chris Shelton

### END JOINT SESSION

3:00pm – 3:30pm

**Let there be light? An investigation into light-induced changes of the early synthetic aniline dye magenta under indoor lighting conditions**

Michelle Hunter; Anita Quye

3:30pm – 4:00pm

**Ambient analysis of historic textiles by DART-MS**

Regina Baglia; Mary Ballard, G. Asher Newsome

4:00pm – 4:30pm

**Textile Conservation Tips Session**

## WOODEN ARTIFACTS

### Kingwood Meeting Room

10:00am – 10:30am

**The interdisciplinary approach in the conservation of wooden objects of the Museu do Ipiranga**

Rogério Ricciluca Matiello Félix, Fabiola Zambrano Figueroa

10:30am – 11:00am

**Reproducing decorative furniture inlay by digital means.**

Hugh Glover, Sarah Pike

11:00am – 11:30am

**Tilia and Tilt-A-Jet: abrasive jet-machining towards the treatment and re-mounting of a Grinling Gibbons overmantel**

Karen Bishop, Mary Wilcop; Marcus Brathwaite, Beth M. Edelstein, Colleen Snyder

11:30am – 12:00pm

**An Experimental and Practical Study of Some Gap-Fillers for wood and wooden antiquities**

Dr. Hany Hanna

See Textiles & Wooden Artifacts - Joint session in previous column. Go to River Oaks Meeting Room.

## Closing Session

### GENERAL SESSION

#### Texas Ballrooms F-H

4:30pm – 6:00pm

**A Failure Shared is Not a Failure: Learning from Our Mistakes**

Moderators: Rebecca Gridley, Anthony Sigel  
Cash Bar

Sponsor: Bruker Corporation

### TOUR

**NOTE:** Tour will depart from the Tour Departure Point outside of Texas T Café. Be at the departure point 10 minutes before the start time below.

6:15pm – 9:00pm

\$: Houston History and Bayou Bat Tour

## SUNDAY, JUNE 3

### ANGELS PROJECT

**NOTE:** Transportation will depart from the Tour Departure Point outside of Texas T Café. Please be at the departure point 10 minutes before the start time below.

9:00am – 3:00pm

The Printing Museum (1324 W. Clay Street, Houston, Texas 77019)

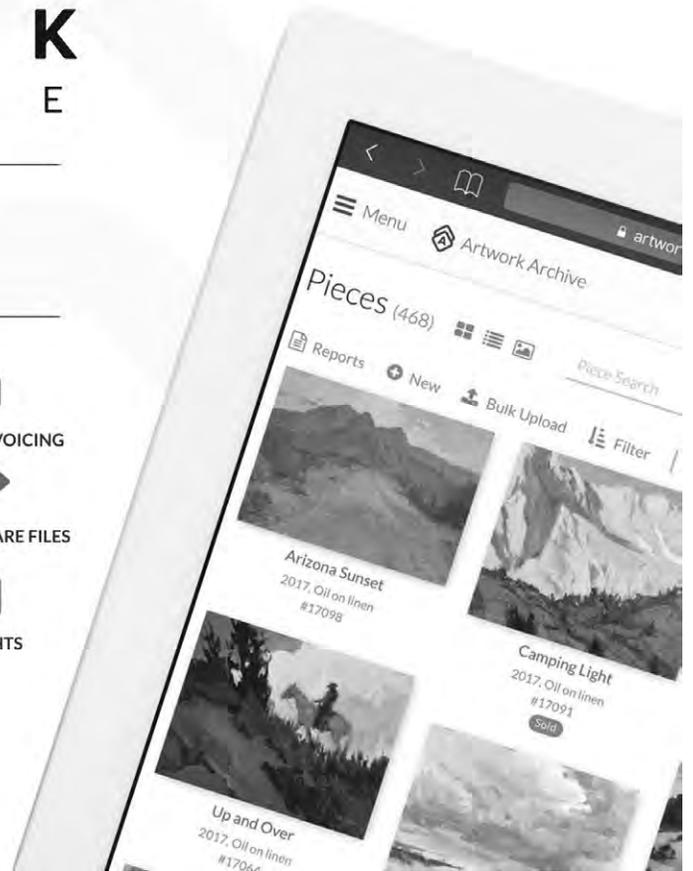
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Edited by Constance McCabe, the volume presents the results of a four-year inter-institutional, interdisciplinary research initiative led and organized by the National Gallery of Art. Contributions by 47 leading photograph conservators, scientists, and historians provide detailed examinations of the chemical, material, and aesthetic qualities of this important class of rare, beautiful, and technically complex photographs. The volume will help those who care for photograph collections gain a thorough appreciation of the technical and aesthetic characteristics of platinum and palladium prints and scientific basis for their preservation.

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*Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*. 2017. ed. C. McCabe. Washington, DC: American Institute for Conservation.



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*Health & Safety experts to  
discuss your every need!*

**Booth #402-404 is open  
Thursday, May 31, & Friday, June 1**

- Don't know where to start? See our introductory resources guide!
- Need a Safety Specialist to help you with your treatments? We have the contacts!
- Worried that your gloves won't protect against the solvents you use? See our Glove Selection Chart
- Concerned about chemicals or safety equipment in your studio? Come talk to us!

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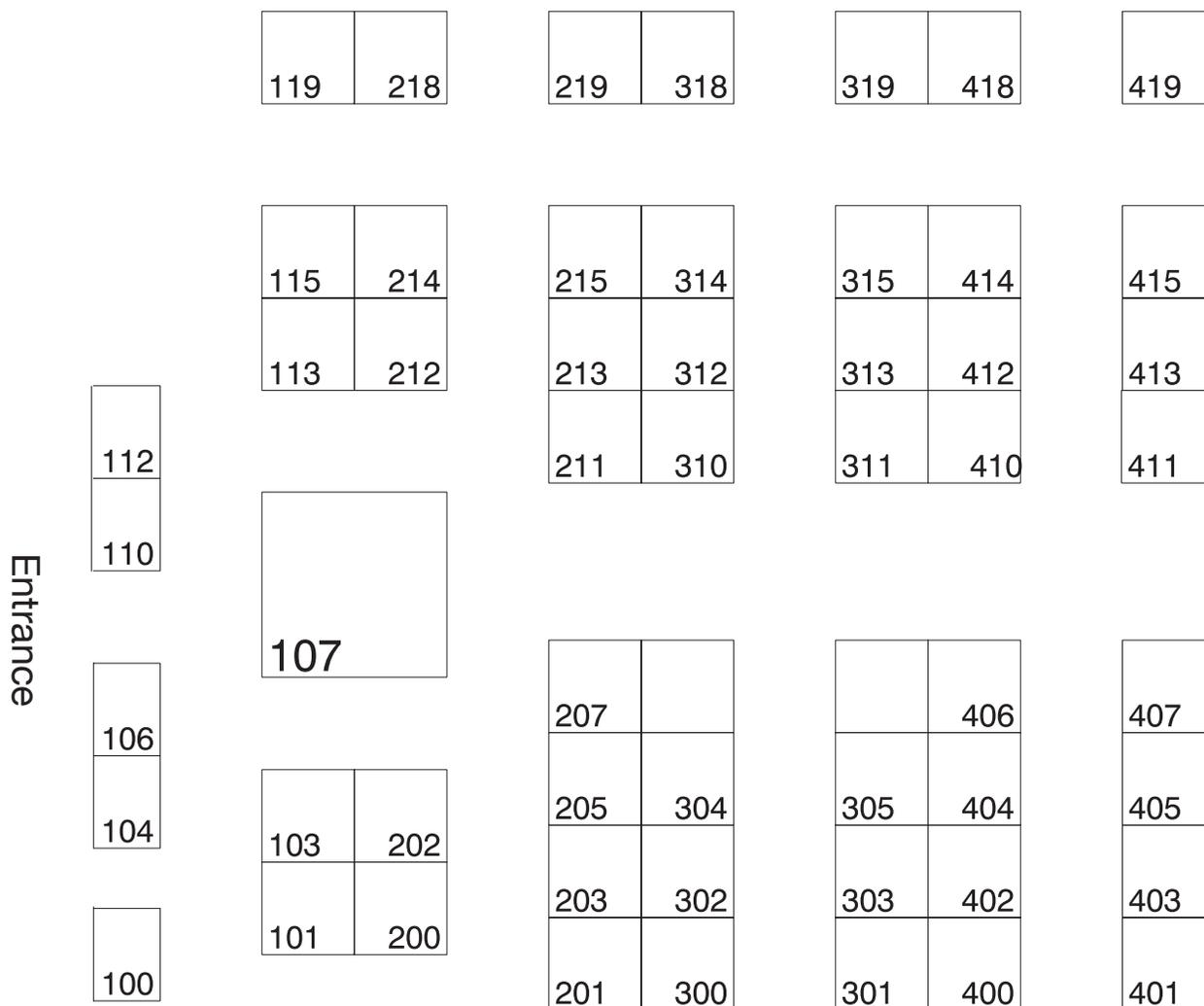
# Exhibitor Map

New this year: Stop by the preview reception on Wednesday, May 30 from 6:00-7:30pm!

AIC's Exhibit Hall will be open Thursday, May 31, and Friday, June 1 from 10:00am-5:30pm.

The Exhibit Hall is located in Texas Ballroom E-H.

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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### Sirma Americas

#### Booth # 211

202 N 9th St., Ste. 201, Boise, ID 83702 USA

Contact: J. P. Benliana

Ph: 208-761-2066

Email: jp@panaton.com

Website: <https://sirma.com/portal/publishing-media-cultural-heritage/>

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### Tru Vue, Inc.

#### Booth # 400

9400 West 55th St., Countryside, IL 60525 USA

Contact: Yadin Larochette

Ph: 312-758-3737 Fx: 312-854-2660

Email: fineart@tru-vue.com

Website: [tru-vue.com/museums-collections](http://tru-vue.com/museums-collections)

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## GOLD BOOTH SPONSORS

### Atlas Preservation Inc.

#### Booth # 207

122 Spring St., Ste. B1, Southington, CT 06489 USA

Contact: Jonathan W. Appell

Ph: 806-558-2785

Email: [sales@atlaspreservation.com](mailto:sales@atlaspreservation.com)

Website: [atlaspreservation.com](http://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

# Exhibitor Profiles

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.

## **Bruker Corporation**

### **Booth # 107**

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Ph: 608-276-3017 Fx: 1-608-276-3006  
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### **Booth # 407**

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Website: www.hollingermetalede.com

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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.

## **Kremer Pigments Inc.**

### **Booth # 310**

247 West 29th St., Frnt. 1, New York, NY 10001 USA  
Contact: Roger Carmona  
Ph: 212-219-2394 Fx: 212-219-2395  
Email: kremerpigments@googlemail.com  
Website: www.kremerpigments.com

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

## **Polygon US Corporation**

### **Booth # 406**

15 Sharpener's Pond Rd., Bldg. F, North Andover, MA 01845 USA  
Contact: Elisa M. Ross  
Ph: 800-422-6379  
Email: elisa.ross@polygongroup.com  
Website: www.polygongroup.us

Polygon uses state-of-the-art vacuum freeze-drying chambers that use negative pressure to create the most effective drying solution for certain materials and projects like paper, books, blueprints, x-rays, and film restoration. We also offer additional services such as copying and secured destruction and scanning services. We can provide responses to emergencies 24/7 as well as unrivaled technical engineering backed by 30 years of experience. In addition, we have 26 owned company offices throughout North America, 3 dedicated document recovery centers, and our energy efficient equipment will reduce operating cost up to 40%.

## **T and D US, LLC**

### **Booth # 218**

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

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

development and manufacture of high reliability, high quality electronic measurement systems since 1986.

## University Products, Inc.

### Booth # 410

PO Box 101, Holyoke, MA 01041 USA  
Contact: John A. Dunphy  
Ph: 413-532-3372 Fx: 800-532-9281  
Email: jadunphy@universityproducts.com  
Website: www.universityproducts.com

University Products is the leading international supplier of conservation tools and equipment, as well as archival storage products. The company distributes products directly to dozens of countries around the world as well as through our many partners throughout Europe, Asia, South America, Mexico, and Australia, just to name a few.

## Zone Display Cases

### Booth # 301

660, rue de l'Argon, Charlesbourg, Quebec G2N 2G5 Canada  
Contact: Stephanie Bilodeau  
Ph: 1-418-554-4029 Fx: 1-418-841-2866  
Email: steph@zonedisplaycases.com  
Website: www.zonedisplaycases.com

Zone Display Cases is a Canadian-based company that designs, manufactures and installs museum quality display cases all across North America and Mexico. We offer custom-built and standard cases, all built through a unique CAD/CAM process that guarantees an extreme precision and quality. Our first cases were designed and built over 10 years ago with the help of the Centre de Conservation du Québec (CCQ) and with the Canadian Conservation Institute (CCI). All our cases follow and even surpass strict conservation guidelines in their fabrication. Zone Display Cases is committed to constantly improving our approach and products for unsurpassed results: Airtight archival display cases that offer a very low air leakage rate, for an efficient climate control within the exhibit chamber. You will find our display cases in many Canadian and American Museum Institution, Universities, and more and more of the open reserves projects. Contact us for any special needs. We are solution-orientated people, and we share your passion with conservation. Our mission is to Present, Protect, and Preserve our clientele's valuable collections.

## SILVER BOOTH SPONSORS

## Crystalizations Systems Inc.

### Booth # 401

1401 Lincoln Ave., Holbrook, NY 11741 USA  
Contact: Patricia J. Ellenwood  
Ph: 631-467-0090 Fx: 631-467-0061  
Email: info@csistorage.com  
Website: www.csistorage.com

We design, manufacture, and install safe-lightweight aerospace Aluminum Collection Storage Systems that require no maintenance. Our industry-leading Moving Painting and Rolled Textile Storage Systems are available in any size. Floor, ceiling, and free-standing supported installations. Aisles are always track-free. Our re-engineered oversized flat and display/storage series cabinets are available in standard and custom sizes. We provide full budgeting and grant support. Visit our website and see our new PerfectFit™ moving painting storage "kit" system.

## D/2 Biological Solution

### Booth # 304

PO Box 3746, Westport, MA 02790 USA  
Contact: Ted Kinnari

# Exhibitor Profiles

Ph: 917-693-7441

Email: tkinnari@d2bio.com

Website: www.d2bio.com

D/2 Biological Solution is a biodegradable, easy to use liquid that removes stains from mold, algae, mildew, lichens and air pollutants. D/2 Biological Solution is an easy to use and effective for removing harmful biological and air pollutant staining from many building materials including masonry, marble, granite, limestone, brownstone, travertine, terra cotta, concrete, stucco, wood, canvas and vinyl & aluminum siding.

## Foster + Freeman USA, Inc.

### Booth # 200

46030 Manekin Plaza, Ste. 170, Sterling, VA 20166 USA

Contact: David Tobin

Ph: 888-445-5048 Fx: 888 445 5049

Email: david.tobin@fosterfreeman.com

Website: www.fosterfreeman.com

Foster & Freeman will be demonstrating a Video Spectral Comparator, or VSC®. These instruments allow very high-quality examination of documents and similar items, under a variety of conditions, in both visible and infrared. Many options are available for taking measurements, spectra, saving and comparing images, etc. The company also offers instruments for elemental analysis using the LIBS technique, Raman spectroscopy, and a range of high-performance LED light sources.

## Gaylord Archival

### Booth # 113

PO Box 4901, Syracuse, NY 13212 USA

Contact: Ashlyn Christman-McCarty

Ph: 315-634-8132 Fx: 315-453-5030

Email: mccarty@gaylord.com

Website: www.gaylord.com

Visit Gaylord Archival to see our new and innovative Frank Showcase System! It's the first patented, fully demountable acrylic showcase system in the world—it ships flat! Let us help you bring your exhibit to life with our unparalleled selection of cases, as well as everything you need to prepare, install, display and protect your collections. If you are looking for something specific, we offer unlimited options for customization. We also carry a comprehensive selection of preservation products and conservation materials, many of which are handcrafted at our headquarters, so we can respond quickly to your custom requirements. Our wide array of museum-quality cabinets, art storage systems and flat files address your long-term storage needs. To maintain your storage environment, look to Gaylord Archival for environmental controls and monitoring devices that will suit any need or budget. Visit us at booth #113 or learn more about our products by visiting our website.

## Goppion

### Booth # 405

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.

# Exhibitor Profiles

## Image Permanence Institute

### Booth # 101

70 Lomb Memorial Dr., Rochester, NY 14623 USA

Contact: Lauren Parish

Ph: 585-475-5199 Fx: 585-475-7230

Email: [lmppph@rit.edu](mailto:lmppph@rit.edu)

Website: [www.imagepermanenceinstitute.org](http://www.imagepermanenceinstitute.org)

The Image Permanence Institute is a university-based, non-profit research laboratory devoted to scientific research that informs the preservation of cultural heritage collections. IPI provides education, consulting services, publications, and practical tools to libraries, archives, and museums worldwide.

## SmallCorp

### Booth # 311, 313

19 Butternut St., Greenfield, MA 01301 USA

Contact: Michael Dunphy

Ph: 413-772-0889 Fx: 413-773-7386

Email: [mdunphy@smallcorp.com](mailto:mdunphy@smallcorp.com)

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

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

## EXHIBITORS

## AIC Committee: Emergency (sharing booth with the Sustainability Committee)

### Booth # 413

Contact: Co-Chairs Becca Kennedy, Katie Wagner

Email: [emergencycommittee@conservation-us.org](mailto:emergencycommittee@conservation-us.org)

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

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

## AIC Committee: Health and Safety

### Booth # 402, 404

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

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

## AIC Committee: Sustainability (sharing booth with the Emergency Committee)

### Booth # 413

Website: [www.conservation-us.org/sustainability](http://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; and to define research topics and suggest working groups as needed to explore sustainable conservation practices and new technologies.

## ACCU-SCOPE, Inc. (Unitron, Ltd)

### Booth # 319

73 Mall Dr., Commack, NY 11725-5703 USA

Contact: Mark Clymer

Ph: 631-543-2000

Emails: [mark.clymer@accu-scope.com](mailto:mark.clymer@accu-scope.com), [mark.clymer@unitronusa.com](mailto:mark.clymer@unitronusa.com)

UNITRON specializes in high quality microscopes for industrial, clinical, life science, research and educational applications. Since 1952 UNITRON's microscopes and optical accessories have been used and trusted worldwide in companies such as Intel, BAE Systems, IIT, GE, Williams Co., DuPont, Boeing, 3M, Alcoa, MIT, Raytheon, Sony, Texas Instruments, Northrop Grumman, and the Mayo Clinic. Manufactured and assembled to the strictest quality standards, our products are available exclusively through a nationwide network of authorized distributors.

## Allied Scientific Pro

### Booth # 418

815 Boulevard Carriere, Gatineau, QC J8Y 6T4 Canada

Contact: Ben Chramtchenko

Ph: 1-819-743-7851

Email: [ben@alliedscientificpro.com](mailto:ben@alliedscientificpro.com)

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

Allied Scientific Pro (ASP) has developed and manufactured a laser cleaning system for the conservation market. Offering full control over a wide range of parameters allows for precise cleaning with the ability to retain patinas. ASP is capable of offering a state of the art laser cleaning system to address the needs of the conservators. Our laser system is compact, robust and has a long lifetime with little to no maintenance for years. We are using the latest laser and scanner technology to offer high quality performance and speed efficient cleaning without causing damage to the object.

## Applied Surface Technologies

### Booth # 104

15 Hawthorne Drive, New Providence, NJ 07974 USA

Contact: Robert Sherman

Ph: 908-464-6675

Email: [roberts@co2clean.com](mailto:roberts@co2clean.com)

Website: [www.co2clean.com/art](http://www.co2clean.com/art)

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 # 419

1 Birdcage Walk, London SW1H9JJ UK

Contact: James Black

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

Email: [jb@archetype.co.uk](mailto:jb@archetype.co.uk)  
Website: [www.archetype.co.uk](http://www.archetype.co.uk)

Archetype Publications Ltd (established 1987) is a leading publisher of books related to the conservation of art and antiquities and technical art history. Many Archetype titles are written or edited by current or recent conservators, conservation scientists and other specialists. Archetype works with several well-known organizations (national museums, international organizations, universities) often publishing conference pre-prints or post-prints in association with them. Archetype has a US distributor and fulfilment agent but distributes its own titles to Europe and the rest of the world from London.

### **Art Preservation Services, Inc.**

#### **Booth # 403**

44-02 23rd St., Ste. 102, Long Island City, NY 11101 USA  
Contact: Steven Weintraub  
Ph: 718-786-2400  
Email: [apsnyinc@gmail.com](mailto:apsnyinc@gmail.com)  
Website: [www.apsnyc.com](http://www.apsnyc.com)

Art Preservation Services introduces the Connolux 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 Connolux Luminaire solves problems commonly associated with light fixtures used by conservators.

### **Boxart, Inc.**

#### **Booth # 219**

79 N 5th St., Brooklyn, NY 11249 USA  
Contact: Mæg Colbert  
Ph: 718-782-6100  
Email: [meg@boxart.com](mailto:meg@boxart.com), [info@boxart.com](mailto:info@boxart.com)  
Website: [www.boxart.com](http://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.

### **Carestream Non-Destructive Testing**

#### **Booth # 203**

1049 W Ridge Rd., Rochester, NY 14615 USA  
Contact: Iain Craigie  
Ph: 585-627-6726  
Email: [iain.craigie@carestream.com](mailto:iain.craigie@carestream.com)  
Website: [www.carestream.com/nondestructivetesting.html](http://www.carestream.com/nondestructivetesting.html)

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

### **Case[werks], LLC**

#### **Booth # 415**

1019 Cathedral Street, First Floor, Baltimore MD 21201 USA  
Contact: Matt Malaquias  
Ph: 410-332-4160 Fx: 410-332-4106

# Exhibitor Profiles

Email: [info@casewerks.com](mailto:info@casewerks.com)  
Website: [www.casewerks.com](http://www.casewerks.com)

Case[werks] is a trusted source for products used for displaying original art & special collections -- archival display cases, exhibit glazing, gallery fixtures, signage & display. We are the North American agent for Glasbau REIER of Laut, Germany and part of an elite network serving the world's premier cultural institutions. REIER is ISO 9001 certified and one of only two BEMMA certified showcase manufacturers worldwide involved in research on materials used in archival casework.

### **Delta Designs Ltd.**

#### **Booth # 306**

1535 NW 25th St., Topeka KS 66618 USA  
Contact: Peter Doucette  
Ph: 800-656-7426 ext. 220  
Email: [pdoucette@deltadesignsltd.com](mailto:pdoucette@deltadesignsltd.com)  
Website: [www.deltadesignsltd.com](http://www.deltadesignsltd.com)

Delta Designs Ltd specializes in the design and professional manufacture of high-quality museum storage equipment. Our products meet the highest standards of conservation practices and storage of various collections.

### **Gamblin Conservation Colors**

#### **Booth # 214**

2734 SE Raymond St., Portland, OR 97202 USA  
Contact: Robert Gamblin  
Ph: 503-805-0410  
Email: [rgamblin@conservationcolors.com](mailto:rgamblin@conservationcolors.com)  
Website: [www.conservationcolors.com](http://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 1/2 pan size, 15 ml. Other products include: pigmented wax resin for the filling of losses in paintings. 12 colors in this product range. Galdehyde Resin solution, Gamvar, Regalrez 1094, Laropal A-81.

### **The Getty Conservation Institute**

#### **Booth # 212**

1200 Getty Center Dr., Ste. 700, Los Angeles, CA 90049 USA  
Contact: Anna Zagorski  
Ph: 310-440-7325 Fx: 310-440-7702  
Email: [gciweb@getty.edu](mailto:gciweb@getty.edu)  
Website: [www.getty.edu/conservation](http://www.getty.edu/conservation)

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

### **Getty Publications**

#### **Booth # 213, 215**

1200 Getty Center Dr., Ste. 500, Los Angeles, CA 90049 USA  
Contact: Kimberley Westad  
Ph: 310-440-7506 Fx: 310-440-7758  
E-mail: [kwestad@getty.edu](mailto:kwestad@getty.edu)  
Website: [www.getty.edu/publications](http://www.getty.edu/publications)

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complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. This wide variety of books covers the fields of art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

## **Hiromi Paper, Inc.**

### **Booth # 103**

9469 Jefferson Blvd., Ste. 117, Culver City, CA 90232 USA

Contact: Yuki & 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 # 106**

100 Commerce Way, Ste. 4, Hackensack, NJ 07601 USA

Contact: Edvina Bassano

Ph: 201-342-2600 Ext 205 Fx: 201-342-7322

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.

## **Inherent Vice Squad**

### **Booth # 100**

3951 Colby Way, San Bruno, CA 94066 USA

Contact: Angela Yvarra McGrew

Ph: 650-355-5392

Email: contact@inherentvicesquad.com

Website: www.inherentvicesquad.com

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

## **The Japanese Paper Place**

### **Booth # 305**

103 The East Mall, Unit 1, Toronto, ON M8Z 5X9 Canada

Contact: Nancy Jacobi

Ph: 1-416-703-0089 Fx: 1-416-538-0563

Email: nancy@japanesepaperplace.com

Website: www.japanesepaperplace.com

The Japanese Paper Place stocks a wide range of Heritage washi, both sheets and rolls of conservation quality. Included are Kurotani, Hosokawa, Usumino, Oguni and Sekishu papers all from 100% Japanese kozo. Also, Moriki kozo, dyed Matsuo kozo, Japanese tools, brushes and adhesives including funori. A

wide range of Kashiki kozo and gampi rolls in varying weights and tones, cut into custom lengths or packaged in mixtures. Delivered with deep knowledge gained on our frequent visits to Japan and connections there over the past 37 years. In partnership with US-based washiarts.com.

## **Museum Services Corporation**

### **Booth # 202**

385 Bridgepoint Way, South St. Paul, MN 55075 USA

Contact: Linda Butler

Ph: 651-450-8954 Fx: 651-554-9217

Email: info@museumsservicescorporation.com

Website: www.museumsservicescorporation.com

Providing equipment, supplies and services for institutions and individuals for over 37 years, Museum Services Corporation is pleased to once again attend the AIC Annual Meeting. Please stop by our booth to enjoy hands-on demonstrations of equipment, take home some supply samples, and talk about what else we can do to help you in your future treatments!

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

### **Booth # 205**

645 University Parkway, Natchitoches, LA 71457 USA

Contact: Jason Church

Ph: 318-356-7444 Fx: 318-356-9119

Email: jason\_church@contractor.nps.gov

Website: www.ncptt.nps.gov

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

## **Northeast Document Conservation Center**

### **Booth # 411**

100 Brickstone Sq., Andover, MA 01810 USA

Contact: Julie Martin

Ph: 978-470-1010

Email: jmartin@nedcc.org

Website: www.nedcc.org

Founded in 1973, the Northeast Document Conservation Center is the first nonprofit conservation center in the U.S. to specialize in the preservation of paper-based materials for cultural institutions and private collections. NEDCC serves clients nationwide, providing conservation treatment for book, photograph, and paper collections, including works of art on paper, Asian art, and oversize works. NEDCC provides digital imaging, audio preservation, assessments, consultations, and disaster assistance, and is a trusted resource for preservation information and training.

## **Opus Instruments**

### **Booth # 303**

Unit 8 Lodge Farm Barns, New Rd., Norwich, Norfolk NR9 3LZ UK

Contact: Stephen Chambers

Ph: 011-44-1603-740397

Email: hello@opusinstruments.com

Website: www.opusinstruments.com

Opus Instruments are the team behind the world's leading cameras for Infrared Reflectography. The renowned Osiris camera has been used to examine hundreds of artworks at leading institutions and art galleries around the globe, making notable contributions within the fields of both art conservation and art history. Following in its success is Opus Instruments'

new Apollo camera, which allows you to capture and explore infrared reflectographs in more depth and detail than ever before.

## **Print File, Inc.**

### **Booth # 315**

1846 S. Orange Blossom Trl., Apopka, FL 32703 USA

Contact: Gene Amoroso

Ph: 407-886-3100 Fx: 407-886-0008

Email: gene@printfile.com

Website: www.printfile.com

Print File Archival Storage at [www.printfile.com](http://www.printfile.com), is your complete source for innovative product solutions that include traditional or digital photographic presentation and storage needs as well as the lowest prices on all document and paper-borne storage materials. With Print File's expertise, spanning more than 50 years, institutions have been using Print File products in housing their valuable collections and archives. Print File's commitment to deliver only the highest quality products throughout the world has established our reputation as the world leader in museum quality storage. Print File Archival Storage will continue to be your partner in preserving the memories of yesterday, for the appreciation of tomorrow's generations.

## **RH Conservation Engineering**

### **Booth # 307**

"Meakins Rise" 16 Meakins Rd., Flinders, Victoria 3929, Australia

Contact: Robin Hodgson

Ph: 011-61-3-5989-1199

Email: rhe@rhconservationeng.com

Website: www.rhconservationeng.com

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

## **Routledge, Taylor & Francis**

### **Booth # 412**

Taylor & Francis Group Limited, 4 Park Square, Milton Park, Abingdon, Oxfordshire, OX14 4RN, UK

Contact: George Cooper

Ph: +44 (0)20 7017 4370

Email: george.cooper@tandf.co.uk

Website: www.tandfonline.com

Routledge is proud to publish the Journal of the American Institute for Conservation. Visit our stand at AIC & CAC to browse the latest research published in the journal, our wider journals and books collections in conservation and heritage, and to find out how you can submit your own paper. We look forward to meeting you! [www.tandfonline.com/yjac](http://www.tandfonline.com/yjac).

## **Sabia Inc**

### **Booth # 115**

Rm. 14 Main Bldg., Kyoto technology Science Center, 14 Yoshidakawara-cho, Sakyo-ku, Kyoto, Japan 606-8305

Contact: Masaaki Taniguchi

Ph: 81-75-762-5600

Email: taniguchi@sabia.co.jp

Website: [sabia.co.jp/en/company\\_en.html](http://sabia.co.jp/en/company_en.html)

We have developed and use a variety of scanners to perform the most optimal digitization, which is based on the use of cultural properties and the shape of artwork. We additionally offer on-site and vertical scanning, Near Infrared imaging, and so on. By using the most up-to-date digital technology,

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we offer a thorough array of digital archiving solutions in order to carefully and faithfully preserve cultural assets both within the U.S. and around the world.

## **Sarah Balinskas Fine Framing, LLC**

### **Booth # 414**

1114 Taft St., Houston, TX 77019, USA

Contact: Sarah Balinskas

Ph: 713-630-0030 Ext. 103

Email: sarah@sarahbalinskas.com

Website: www.sarahbalinskas.com

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Read the poster abstracts at the end of the Abstract Book to familiarize yourself with the topics, then meet the poster authors to discuss their research at their posters on Friday, June 1, during the 3:30pm break. Posters will be on view throughout the meeting in the foyer area. **Poster Q&A Session sponsored by West Dean College.**

01. **An American Icon in Plastic: The Technical Analysis, Study, & Treatment of a Early Edition 1959 Barbie**  
Dr. Odile Madden, Marci Jefcoat Burton, Morgan Burgess, Dr. David Hunt, Ellen Pearlstein
02. **Electroplated Silver During a Re-Lacquering Campaign at Winterthur: Treatment and Analytical Insights**  
Tia Polidori, Katelyn Rovito, Dr. Rosie Grayburn
03. **Theophilus on the Hardening of Steel Files**  
Katrina Zacharias, Jonathan Thornton, Aaron Shugar
04. **Investigating the Renaissance Marriage Chest: A Study of the Methods and Materials Used in the Construction of Two Florentine Cassoni from the Workshop of Paolo Uccello**  
Sydney Beall, Irma Passeri, Dr. Anikó Bezur
05. **Preserving the *Texas Chainsaw Massacre*: Leatherface**  
Olivia Primanis, Morgan Burgess
06. **Ain't No Mountain High Enough: Treatment of a Board Game with Iron Corrosion**  
Lauren Calcote
07. **Cadmium Plating in Scientific and Technological Collections**  
Arianna Carini Johnston, Lauren Horelick
08. **Mercuric Chloride Reduction on Feathers**  
Stephanie Cashman, Dr. Aaron Shugar
09. **An Experimental Gel-Based Treatment of Iron Gall Ink Corrosion Halos: Sodium Metabisulfite and Diethylene Triamine Pentacetic Acid Solution in Agarose Gel**  
Kelly Conlin, Dr. Alison Murray, Rosaleen Hill
10. **Unfinished Thoughts: Conserving Working Documents and Preserving Transitory States in Library and Archive Collection Materials**  
Quinn Morgan Ferris
11. **Conservation in a Changing Climate: Examining the Effects of Ocean Acidification on Submerged Wooden Artifacts**  
Annabelle Fichtner
12. **A Preliminary Evaluation of Lining and Surface Patching Techniques for Doped Aircraft Fabric**  
Lauren Gottschlich, Lauren Horelick
13. **Sticking With It: Following up on HSC's Effort to Develop a User-driven Adhesives Database**  
Molly K. McGath, Andrea Hall, Patricia McGuiggan
14. **Radiation Therapy for Cultural Heritage: Gamma Radiation in Disaster Response**  
Molly K. McGath, Jenn Foltz Cruickshank, Andrea Hall, Patricia McGuiggan
15. **Frass-tacular!: Textile Conservation Techniques Adapted to the Stabilization of Moth-Damaged Aircraft Fabric**  
Meghann Kozak, Lauren Anne Horelick
16. **Using SEM to Examine Metal Threads from the King's Bed (1672) at Knole House**  
Erin E. Murphy
17. **Challenges in Documenting Historic Finishes During Construction at the Enoch Pratt Free Library, Baltimore, MD**  
Brooke Young Russell
18. **The Use and Effect of Pickering Particle Emulsions and Cyclomethicone Cleaning Systems in the Treatment of Hair in Water-Sensitive Composite Objects**  
Amaris Sturm
19. **Cosmetics as Artifacts: The Analysis and Conservation of a 1930s Theatrical Makeup Kit**  
Mary Wilcop, Jonathan Thornton, Nathan Eddingsaas
20. **An In Depth Treatment Study of Humidification and Flattening in Paper Conservation**  
Kesha Talbert



# POSTERS

21. **Mass Deacidification Carrier Fluid Selection to Protect Media**  
La Verne Lopes, Kent John, John Baty
22. **Nothing is Ever Simple: A Case Study in Flexible Project Management for Archives Conservation**  
Alexander Bero
23. **Biblio-Archaeology: A Codicological Inventory, Condition Survey and Preservation Needs Assessment of Pre-Modern Codices and Incunabula in the Rare Books and Manuscripts Collection of the OSU Libraries**  
Danielle Demmerle
24. **Pineapple Paper - A New Material from Taiwan for Paper Conservation**  
Ting-Fu Fan
25. **The Conservation of Textile Linings and Seal Cords – With a Little Help From Textile and Paintings Conservation**  
Solange FitzGerald
26. **[withdrawn]**
27. **The Permeation of Vapors through Polyethylene Terephthalate (PET) films**  
Patricia McGuiggan, Andrea Hall, Molly K. McGath, Bill Minter
28. **Art or Awful: The Preservation and Conservation of Graffiti**  
Stephanie M. Hoagland
29. **On a Roll: A New Artifact Support Approach During the Treatment of Cannons**  
William Hoffman
30. **Using Open Source Software as New Media Artworks Restoration Method and Evaluate its Pros and Cons: A Case Study of New Media Art Collection of National Museums in Taiwan**  
Tzu-chuan Lin
31. **Degradation Makers of Cellulose Acetate During Aging**  
Dr. Liu Liu, Dr. Lukasz Bratasz
32. **Conservation of *The Spirit of Sunday in Shaw* by Billy Colbert; Challenges of Treatment Design and Execution for Oversized, Contemporary, Multimedia Artwork**  
Kristen Loudermilk
33. **The Wild West Comes to Southern Maryland: The Conservation of Three Solder Dot Cans from Deadwood, South Dakota**  
Francis Lukezic
34. **Integrated Approaches to the Conservation of Multi-Component Systems: A Case Study with Dog Tags**  
Emily Ma, Olivia Primanis, Ellen Cunningham-Kruppa
35. **Optimizing Paint Cross-Section Preparation for Modern and Contemporary Art: A Case Study**  
Thomas Lam, Stephanie Barnes, Elle Friedberg, Jia-sun Tsang
36. **Fire Hazard of Traditional Potteries with Polyester Overlay Plywood**  
Mei Tu, Jay Hsieh, Patricia Huang
37. **Archiving for the Museums Using the Ultra-High Resolution Scanning System**  
Jay Arre Toque, Ryota Magara, Maasaki Taniguchi, Koji Okumura, Masahiro Toiya, Yasuhide Shimbata, Ari Ide-Ektessabi
38. **You're Printing What? Where? The Material Stability and Safety of 3D Printing Thermoplastic Polymers for Fused Filament Fabrication**  
Neelam Bharti, Fletcher Durant
39. **Stone-panelled Red Lacquer Wooden Table Excavated from King Lu's Tomb of Ming Dynasty and its Lacquer Technique Study**  
Dr. Jianlan Wang, Mr. Junping Xu, Mr. Yunpeng Wang
40. **Extraction and Analysis of DNA from Renaissance-Style Prepared Paper**  
Karina C. Åberg, Rhonda K. Roby, Manija A. Kazmi, Thomas Huber, Thomas P. Sakmar
41. **Rising from the Ashes: The Conservation and Treatment of Paper Support Objects with Large Loss and Burn**  
Jen Jung Ku



# POSTERS

- 42. **Cooperation with Different Backgrounds for Monument Protection: How Deep Can We Interfere with the Monument?**  
Eva Lisiecka
- 43. **Laying with Tiffany: Conservation of the Swan Memorial Glass Mosaic at Woodlawn Cemetery**  
Ewa Lisiecka, Agnieszka Mielnik
- 44. **Bold Will Hold: Investigating Artist Materials of Classic American Tattoo Flash**  
Laura Moeller
- 45. **The Two Layers Technique for Supporting and Assembling Severely Damaged Composed Sandals of King Tutankhamun**  
Safwat Mohammed, Hadeel Khalil
- 46. ***Emulating Horizons* (2008) by Geert Mul: the challenges of intensive graphics rendering**  
Claudia Roeck
- 47. **Preserving Stephan von Huene's electronic artworks by means of bit-stream documentation**  
Sophie Bunz
- 48. **Steam Heat: Use of High Heat/Low Pressure Cleaning System on 19th Century Funerary Monuments at Green-Wood Cemetery**  
Neela Kusum Wickremesinghe, Georg Shmid
- 49. **Smudges, Snakeskins, and Pins, Oh My!**  
R William Bennett III, Nora Lockshin
- 50. **Application of the Sewn Boards Binding for Field Books and Pocket Journals**  
R. William Bennett III, Nora Lockshin

## Session Notes



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# Directory of Speakers

Speakers are listed here. Full bios and co-authors are listed online in Sched and in the Annual Meeting App.

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**Anne King**, Conservator, Private practice, Scarsdale, NY

**Stephen Koob**, Chief Conservator, Corning Museum of Glass, Corning, NY

**Emily MacDonald Korth**, President and Chief Analyst, Longevity Art Preservation, LLC and Art Preservation Index/APIx, LLC, Miami, FL

**Meghann Kozak**, Engen Preprogram Conservation Fellow, National Air and Space Museum (NASM), Chantilly, VA

**Kelly McCauley Krish**, Preventive Conservation Specialist, Image Permanence Institute, Rochester, NY

**Dale Kronkright**, Head of Conservation, Georgia O'Keeffe Museum and Research Center, Santa Fe, NM

**Ellen Cunningham Kruppa**, Director of Conservation, Harry Ransom Center, Austin, TX

**Jen Jung Ku**, Senior Paper Conservator, National Museum of Taiwan Literature, Tainan, Taiwan

**Alice Carver Kubik**, Research Scientist, Image Permanence Institute, Rochester, NY

**Kimberly Kwan**, Bollinger Conservation Fellow, Harry Ransom Center, Austin, TX

**David Lanning**, Director, J Hewit & Sons Ltd, Livingston, Scotland

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

**Vicki Lee**, Senior Conservator, National and Archives and Records Administration, Washington, DC

# Directory of Speakers

Speakers are listed here. Full bios and co-authors are listed online in Sched and in the Annual Meeting App.

**Frances Lennard**, Professor of Textile Conservation, University Of Glasgow, Glasgow, UK

**Arend von der Lieth**, PhD., Application Engineering Manager, Polytec, Inc., Dexter, Michigan

**Chi-Chun Lin**, Object conservator, YL Conservation Studio, Tainan City, Taiwan

**Tzu-chuan Lin**, Project Coordinator, National Taiwan Museum of Fine Arts, New Taipei City, Taiwan

**Shu-Wen Lin**, Research Fellow for Digital Preservation, National Library of Medicine, Bethesda, MD

**Shen Ling**, Student, Zhejiang University, HangZhou, China

**Eva Lisiecka**, Ms, Warsaw University of Life Sciences, Warsaw, Mazovia, Poland

**Ewa Lisiecka**, Warsaw University of Life Sciences, Warsaw, Poland

**Liu Liu**, Postdoc Associate, Northwestern Polytechnical University, Xian, Shaanxi, China

**Nora Lockshin**, Head, Collections Care & Conservation, Smithsonian Institution Archives, Baltimore, MD

**Zach Long**, Assistant Conservator, George Eastman Museum, Rochester, NY

**La Verne Lopes**, QC and R&D technician, Preservation Technologies, LP

**Kristen Loudermilk**, Conservator of Paintings, ARTEX Conservation Laboratory, Landover, MD

**Rick Lowe**, Founder, Project Row Houses, Houston, TX

**Rosa Lowinger**, Managing Principal, Rosa Lowinger & Associates - Conservation of Art and Architecture, Los Angeles, CA

**Frances Lukezic**, Conservator, MD Archaeological Conservation Laboratory, Saint Leonard, MD

**Michał Lukomski**, Scientist, Getty Conservation Institute, Los Angeles, CA

**José Luis Lazarte Luna**, Andrew W. Mellon Fellow, Department of Paintings Conservation, The Metropolitan Museum of Art / Department of Paintings Conservation, New York, NY

**Julianna Ly**, Graduate Fellow, Winterthur Museum, Garden & Library, Greenville, DE

**Emily Ma**, Harry Ransom Center, The University of Texas at Austin, Austin TX

**Douglas MacLennan**, Research Lab Associate, The Getty Conservation Institute, Los Angeles, CA

**Ian D. MacLeod**, Fellow, Western Australian Maritime Museum, Fremantle, WA, Australia

**Odile Madden**, Senior Scientist, The Getty Conservation Institute, Los Angeles, CA

**Courtney Magill**, Lab Manager, University of Pennsylvania, Philadelphia, PA

**Casey Mallinckrodt**, Assistant Object Conservator, Virginia Museum of Fine Arts, Richmond, VA

**Dawn Mankowski**, Special Collections Conservator, NYU Libraries, New York, NY

**Tamar Maor**, Sculpture and Installation Conservator, Tate, London, Westminster, UK

**Gillian Marcus**, Preservation Specialist, Documentary Heritage and Preservation Services for New York (CCAHA), Philadelphia, PA

**Ana Martins**, Conservation Scientist, MoMA, New York, NY

**Frank G. Matero**, Professor of Architecture, University of Pennsylvania Architectural Conservation Laboratory, Philadelphia, PA

**Evelyn Mayberger**, Andrew W. Mellon Fellow in Objects Conservation, Museum of Fine Arts, Boston, Jamaica Plain, MA

**Lance Mayer**, Conservator, Private Practice, Ledyard, CT

**Christopher Mazza**, Conservation Assistant, The Costume Institute, Metropolitan Museum of Art, New York, NY

**Laura McCann**, Conservation Librarian, NYU Libraries, Brooklyn, NY

**Arthur McClelland**, Technical staff scientist, Center for Nanoscale Systems, Harvard University, Cambridge, MA

**Jack McConchie**, Time-based media Conservator, Tate, London, UK

**LaStarsha McGarity**, 2nd Year Graduate Fellow, Patricia H. and Richard E. Garman Art Conservation Department State University of New York College at Buffalo (SUNY Buffalo State), San Antonio, TX

**Molly K. McGath**, Andrew W. Mellon Post-doctoral Fellow, Heritage Science for Conservation, Department of Conservation and Preservation, Sheridan Libraries and Museums, Johns Hopkins University, Baltimore, MD

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

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

**Carrie McNeal**, PhD Student, Brock University, Amherst, NY

**Tu Mei**, Assitant conservation-scientist, National Taiwan Museum of Fine Art, Taichung, Taiwan

**Sabrina Meloni**, Paintings Conservator, Royal Picture Gallery Mauritshuis, Den Haag, Netherlands

**Naomi Meulemans**, Senior Modern Art Conservator, The Phoebus Foundation, Antwerp, Belgium

**Agnieszka Mielnik**, Warsaw University of Life Sciences,

**Eugenie Milroy**, Conservator, AM Art Conservation LLC, Cold Spring, NY

**Laura Moeller**, Conservator, Strange Stock Art Conservation, Covington, Kentucky

**Kirsten Moffitt**, Conservator & Materials Analyst, Colonial Williamsburg Foundation, Williamsburg, VA

**Safwat Mohammed**, Head Assistant of Organic Material Lab, Grand Egyptian Museum, Giza, Egypt

**Marina Ruiz Molina**, Associate Conservator, Paper Conservation, The Metropolitan Museum of Art, New York, NY

**Kelsey Monahan**, Museum Program Specialist, Institute of Museum and Library Services, Washington, DC

**Eric Monroe**, Supervisory Physical Scientist, Library of Congress, Washington, DC

**Hayley Monroe**, Master's Student, UCLA/Getty Program for the Conservation of Archaeological and Ethnographic Materials, Vancouver, British Columbia, Canada

**Ellen Moody**, The David Booth Associate Sculpture Conservator, MoMA, New York, NY

**Kate Moomaw**, Associate Conservator of Modern and Contemporary Art, Denver Art Museum, Denver, CO

**Giuliana Moretto**, Associate Conservator, Contemporary Conservation Ltd, New York, NY

**Jo Ana Morfin**, Time-based media conservator, Independent, Estado de Mexico, Mexico

**Mohamed Moustafa**, Scientific conservator, The Grand Egyptian Museum - Conservation Center, Giza - Egypt

**Kathleen Mullen**, Preservation Coordinator, Wisconsin Historical Society, Madison, WI

**Erin E. Murphy**, Marshall Steel Fellow, Archaeological Conservation, Colonial Williamsburg Foundation, Williamsburg, VA

**Gay Myers**, Conservator, Lance Mayer & Gay Myers, Conservators, Ledyard, CT

**Ronel Namde**, Photograph Conservator, National Gallery of Art, Washington, DC

**Morgan Nau**, Associate Conservator, Peabody Museum of Archaeology and Ethnology, Cambridge, MA

**Alexandra Nichols**, Sherman Fairchild Foundation Fellow in the Conservation of Time-based Media and Installation Art, Metropolitan Museum of Art, New York, NY

**Abbott Nixon**, Painting Conservation Assistant & Operations Manager, West Lake Conservators, Skaneateles, NY

**Dr. Nancy Odegaard**, Conservator, Head of Preservation Division, Arizona State Museum; Professor, Department of Materials Science & Engineering, School of Anthropology, American Indian Studies GIDP, University of Arizona, University of Arizona, Tucson, AZ

**Peter Oleksik**, Associate Media Conservator, Museum of Modern Art, Brooklyn, NY

**Nina Olsson**, Principal and owner, Nina Olsson Art Conservation, LLC, Portland, OR

**Mareike Opeña**, Associate Conservator, Contemporary Conservation Ltd., New York, NY

**Margaret Ordoñez**, Conservator, Ordonez Textile Conservation Services, Camden, TN

**Judy L. Ozone**, Senior Object Conservator, National Gallery of Art, Washington, DC

**Anoek De Paepe**, Objects conservator, Royal Museum for Central Africa, Antwerp, Belgium

**Vikrant Palan**, PhD., Southwest Territory Manager, Polytec, Inc, Dexter, MI

**Bethany Palumbo**, Conservator of Life Collections, Oxford University Museum of Natural History, Oxford, UK

**Alice Boccia Paterakis**, Director of Conservation, Japanese Institute of Anatolian Archaeology, Turkey

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

**Michaela Paulson**, Graduate Student Researcher, UCLA/Getty Masters Program for the Conservation of Archaeological and Ethnographic Materials, Dover, NH

**Karen Pavelka**, Senior Lecturer, UT Austin School of Information, Austin, TX

**Ellen Pearlstein**, Professor, UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials, Los Angeles, CA

**Flavia Perugini**, Associate Conservator, Museum of Fine Arts, Boston, Boston, MA

**Christel Pesme**, Senior Conservator, M+ Museum for Visual Culture, Hong Kong

**Joanna Phillips**, Senior Conservator of Time-based Media, Solomon R. Guggenheim Museum, New York, NY

**Sarah Pike**, Supplier/Service Provider, FreeFall Laser, Williamstown, MA

**Magdalena Pilko**, Candidate for Professional Doctorate (cand. PD. Res), Photograph Conservation (as of 01-10-2017), University of Amsterdam, Netherlands

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

**Tia Polidori**, Conservation Technician, Winterthur Museum, Garden and Library, Winterthur, DE

**Nancy Pollak**, Conservator, Art Care Associates, Frederick, MD

**Dot Porter**, Curator, Digital Research Services, Schoenberg Institute for Manuscript Studies, University of Pennsylvania, Philadelphia, PA

**Brook Prestowitz**, Assistant Paper Conservator, Williamstown Art Conservation Center, Williamstown, MA

**Olivia Primanis**, Senior Book Conservator, Harry Ransom Center, Austin, TX

**Ben Fino Radin**, Founder, Small Data Industries, Brooklyn, NY

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

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

**Kari Rayner**, Andrew W. Mellon Fellow in Paintings Conservation, National Gallery of Art, Washington, DC

**Sarah Reidell**, Margy E. Meyerson Head of Conservation, University of Pennsylvania, Philadelphia, PA

**Fran Ritchie**, Assistant Conservator, American Museum of Natural History, New York, NY

# Directory of Speakers

**Rachel Rivenc**, Associate Scientist, Getty Conservation Institute, Los Angeles, CA

**Andrew Robb**, Head, Special Format Conservation Section and Coordinator, Preservation Emergency Response Team, Library of Congress, Washington, DC

**Claudia Roeck**, PhD candidate, University of Amsterdam, Amsterdam, Netherlands

**Hannelore Roemich**, Professor of Conservation Science, NYU Institute of Fine Arts, Conservation Center, New York, NY

**Alison Rohly**, Graduate Research Assistant, North Dakota State University, Fargo, ND

**Élia Roldão**, Photograph Conservator, Freelance, Lisbon, Portugal

**Orit Rosengarten**, Directors Assistant, Dead Sea Scrolls Projects, Israel Antiquities Authority, Jerusalem, Israel

**Pamela Rosser**, Conservator, The Alamo, San Antonio, TX

**Katelyn Rovito**, Conservation Technician, Winterthur Museum, Garden and Library,

**Brooke W. Young Russell**, Architectural Conservator, EverGreene Architectural Arts, Inc., New York, NY

**Rachel C. Sabino**, Associate Conservator of Objects, Art Institute of Chicago, Chicago, IL

**Thomas P. Sakmar**, Richard M. & Isabel P. Furlaud Professor, Rockefeller University,

**Donald Sale**, Art Conservation & Research, Art Conservation & Research, London, Islington, UK

**Aaron Salik**, TALAS, Brooklyn, NY

**Jake Salik**, President, TALAS, Brooklyn, NY

**Coral Salomón**, National Digital Stewardship Resident in Art Information, University of Pennsylvania, Philadelphia, PA

**Crystal Sanchez**, Video and Digital Preservation Specialist, Smithsonian Institution, OClO, DAMS, Washington, DC

**Perrine Le Saux**, Conservation Intern, Yale Center for British Art, Brookfield, CT

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

**Ashleigh Schieszer**, Co-manager of the Preservation Lab and Conservator of Special Collections, The Preservation Lab, Cincinnati, OH

**Kerith Koss Schrager**, Objects Conservator, The Found Object Art Conservation, White Plains, NY

**Sonja Schwoil-[ACR]**, Senior Conservation Manager - Treatment Single Objects, The National Archives, Richmond, Surrey, UK

**Clara Rojas Sebesta**, Assistant Conservator, Whitney Museum, New York, NY

**Hadas Seri**, Object Conservator, The Israel Museum, Jerusalem, Kfar Edumim, Israel

**Anna Serotta**, Assistant Conservator, Metropolitan Museum of Art, Department of Objects Conservation, New York, NY

**Roger Sexton**, Research analyst, Hidden Codex Properties, LLC, Columbus, OH

**Ann Shaftel**, Art Conservator, Treasure Caretaker Training, Halifax, Nova Scotia, Canada

**Chris Shelton**, Principal, Robert Mussey Associates, Inc., Boston, MA

**Asti Sherring**, Time-based art conservator/ PhD candidate, Art Gallery of New South Wales/ University of Canberra, Sydney, Australia

**Georg Schmid**, Conservator, AeDis, Ebersbach-Roßwälden, Baden-Württemberg, DE

**L. H. (Hugh) Shockey**, Head of Conservation | Objects Conservator, Saint Louis Art Museum, St. Louis, MO

**Pnina Shor**, Curator & Head of Dead Sea Scrolls Projects, Israel Antiquities Authority, Jerusalem, Israel

**Anthony Sigel**, Senior Conservator of Objects and Sculpture, Harvard Art Museums/Straus Center for Conservation and Technical Studies, Cambridge, MA

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

**Michael Skalka**, Conservation Administrator, National Gallery of Art, Landover, MD

**Susan Smelt**, Junior Paintings Conservator, Rijksmuseum, Amsterdam, Netherlands

**Landis Smith**, Project Conservator, State Museums and Monuments of New Mexico, Santa Fe, NM

**Shelly Smith**, Head, Book Conservation Section, Library of Congress, Washington, DC

**Travis Snyder**, Collections Database Administrator, Carnegie Museum of Art, Pittsburgh, PA

**Lauren Sorensen**, Consulting Archivist and Media Preservation Specialist, Self-Employed, Los Angeles, CA

**Francisca Sousa**, Registrar/Conservator, Museu Coleção Berardo, Lisbon, Portugal

**Luiz A. C. Souza**, Associate Professor - Coordinator of LACICOR - Conservation Science Laboratory, Federal University of Minas Gerais, Belo Horizonte, Minas Gerais, Brazil

**Stephanie Spence**, Conservation Fellow, Toledo Museum of Art, Toledo, OH

**Roxane Sperber**, Clowes Associate Conservator of Paintings, Indianapolis Museum of Art, Indianapolis, IN

**Gwen Spicer**, Conservator, Spicer Art Conservation, LLC, Delmar, NY

**Ralph Spohn**, Conservation Department Volunteer, The Mariners' Museum and Park, Newport News, VA

**Chantal Stein**, Graduate Student - Marica & Jan Vilcek Fellow in Conservation, New York University, New York, NY

**Denise Stockman**, Associate Conservator of Paper, New York Public Library, New York, NY

**Harriet K. Stratis**, Stratis Fine Art Conservation LLC, Chicago, IL

**Amaris Sturm**, NEH Graduate Fellow, Winterthur/ University of DE Program in Art Conservation; Walters Art Museum, Columbus, Ohio

**Kisook Suh**, Associate Conservator, The Metropolitan Museum of Art, Tarrytown, NY

**Christopher Swan**, Senior Conservator, Furniture, Colonial Williamsburg Foundation, Williamsburg, VA

**Julia Sybalsky**, Senior Associate Conservator, American Museum of Natural History, Poughkeepsie, NY

**Kesha Talbert**, Associate Paper Conservator, Etherington Conservation Services, Greensboro, NC

**Giovanna Tamà**, Senior Paintings Conservator, IPARC International Platform for Art Research & Conservation, Kampenhout, Belgium

**Elise Tanner**, NDSR Art Resident, Philadelphia Museum of Art, Philadelphia, PA

**Christina Taylor**, Assistant Paper Conservator, Straus Center for Conservation and Technical Studies/Harvard Art Museums, Cambridge, MA

**Melissa Tedone**, Book & Library Conservator, Winterthur Museum, Garden & Library, Winterthur, DE

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

**Jennifer Hain Teper**, Head, Preservation Services, University of IL at Urbana-Champaign, Urbana, IL

**Jeanne Marie Teutonico**, Associate Director, Programs, Getty Conservation Institute, Los Angeles, CA

**Sarah Thompson**, Conservation Department Assistant, The Menil Collection, Houston, TX

**Jay Arre Toque**, CTO, Sabia Inc, Kyoto, Japan

**Jia-sun Tsang**, Senior Paintings Conservator, Smithsonian Museum Conservation Institute, Suitland, MD

**Mei Tu**, Research & Collection Department Assistant, Tainan Art Museum (TAM), Taiwan

**Amy Elizabeth Uebel**, Architectural Conservator, Historic Architecture, Conservation & Engineering Center (HACE), Lowell, MA

**Jessica Unger**, Emergency Programs Coordinator, Foundation of the American Institute for Conservation of Historic and Artistic Works, Washington, DC

**Hilda Abreu Utermohlen**, Executive Director, Hilab, Santo Domingo, Dominican Republic

**Anouk Verbeek**, Postgraduate fellow in contemporary art conservation, Hirshhorn Museum and Sculpture Garden, Baltimore, MD

**Dave Walker**, Audio Preservation Specialist, Smithsonian Center for Folklife and Cultural Heritage, Washington, DC

**Dawn MP Wallace**, Objects Conservator, National Museum of American History, Smithsonian Institution, Washington, DC

**Jessica Walthew**, Conservator, Cooper Hewitt Smithsonian Design Museum, New York, NY

**Dr. Marc Walton**, Research Professor of Materials Science and (by courtesy) Art History, Senior Scientist, Northwestern University/Art Institute of Chicago, Evanston, IL

**Dawn Walus**, Chief Conservator, Boston Athenaeum, Cambridge, MA

**Jianlan Wang**, Lecturer, Shanghai Institute of Visual Arts, Shanghai, China

**John Ward**, Preservation Development Advisor, Heritage Interiors, Canadian Conservation Institute, Gloucester, ON, Canada

**Dr. W. (Bill) Wei**, Senior Conservation Scientist, Cultural Heritage Agency of the Netherlands, Amsterdam, Netherlands

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

**Norman Weiss**, Associate Professor, Columbia University, New York, NY

**Glenn Wharton**, Clinical Professor, New York University, Museum Studies, New York, NY

**Neela K. Wickremesinghe**, Manager of Restoration and Preservation, Green-Wood Cemetery, Brooklyn, NY

**Mary Wilcop**, Graduate Fellow, Buffalo State College, Washington, DC

**Henry Wilhelm**, Director of Research, Wilhelm Imaging Research, Inc., Grinnell, IO

**Emily Williams**, Andrew W. Mellon Fellow, Conservation Centre for Art & Historic Artifacts, Philadelphia, PA

**Roger S. Williams**, Conservation Fellow, Northwestern University Library, Evanston, IL

**Stefanie De Winter**, PhD student, University of Leuven, Antwerpen, Belgium

**Colyn Wohlmut**, Librarian, Sutro Library, CA State Library, San Francisco, CA

**Delia Müller Wüsten**, Associate Conservator, Contemporary Conservation Ltd., New York, NY

**Olha Yarema Wynar**, Associate Conservator, The Metropolitan Museum of Art, New York, NY

**Lisa Young**, Objects Conservator, National Air and Space Museum, Chantilly, VA

**Yue Yuan**, Student, Zhejiang University

**Katrina Zacharias**, Third-year Graduate Fellow in Art Conservation, Patricia H. and Richard E. Garman Art Conservation Department at SUNY Buffalo State, Buffalo, NY

**Aneta Zebala**, Paintings Conservator, Zebala & Partners, Santa Monica, CA

## Tour and Bus Departures

All buses to tours, offsite workshops, and receptions plus all walking tours will depart from the entrance outside the hotel café Texas T.

## Level 3

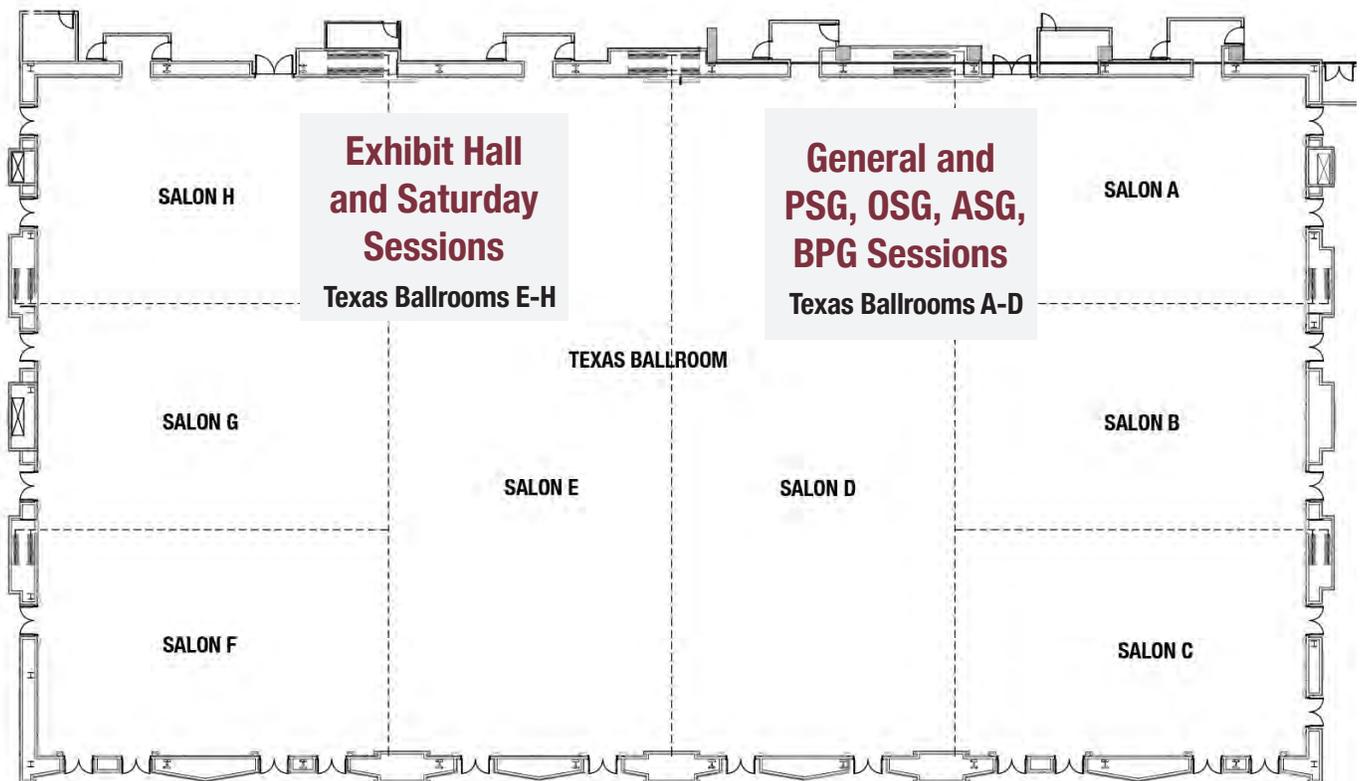
**Pre-meeting events;  
Concurrent tracks;  
EMG, PMG, WAG, CCN,  
Sustainability sessions**  
Level 3 Meeting Rooms



## Level 4

**Exhibit Hall  
and Saturday  
Sessions**  
Texas Ballrooms E-H

**General and  
PSG, OSG, ASG,  
BPG Sessions**  
Texas Ballrooms A-D



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Colored gunpowder tests created by Cai Guo-Qiang for study and research at the GCI. Learn more about this project at the General Session on Friday, June 1 at 2:30, Explosive Beauty: Material Studies of Cai Guo-Qiang. This work is undertaken as part of the GCI's Modern and Contemporary Art Initiative. Test samples © Cai Guo-Qiang  
Photo: Evan Guston

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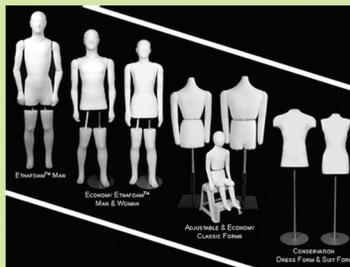
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