45th Annual Student Conference

April 11-13, 2019

UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials

Los Angeles, CA

The UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials is pleased to host the 45th annual meeting of the Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC) from April 11-13, 2019, in Los Angeles, California. Students and Fellows from the eight ANAGPIC member institutions will be speaking about research, treatment, and/or technical assessments undertaken at their respective institutions. Guest speakers from the Andrew W. Mellon Foundation Chinese Paintings Scholars program and the Escuela Nacional de Conservación, Restauración y Museografía Manuel del Castillo Negrete (ENCRyM) will present, as well as the Angelica Zander Rudenstine Keynote Lecturer.

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Schedule

Thursday, April 11, 2019

9:00am-12:00pm	**LACE Meeting** *Location: Fowler A222, UCLA (participants to use Angeleno shuttle or Uber/Lyft to reach campus)*
9:00am	Buses bring guests from Hotel Angeleno to UCLA (Charles E. Young turnaround)
10:00am-12:00pm	**Tours of:** **The Fowler Museum Galleries** *Meetup Point: The Fowler Museum Lobby (advanced registration required)* **The Fowler Museum Conservation Labs** *Meetup Point: The Fowler Museum Lobby (advanced registration required)* **UCLA/Getty Conservation Lab and Other Labs at the Cotsen Institute of Archaeology** *Meetup Point: The Fowler Museum Lobby (advanced registration required)*
12:00-1:00pm	**Lunch** on your own (see ANAGPIC 2019 faqs for lunch options)
1:00pm	Buses bring guests from UCLA (Charles E. Young turnaround) to the Getty Villa
1:40-4:30pm	**Directors Lunch and Meeting** *Location: VN 111, Getty Villa*
2:00-4:00pm	**Registration and Tours** *Location: Getty Villa Conservation Court* **Tours of:** **UCLA/Getty Conservation Training Labs** *Meetup Point: The Getty Villa Conservation Court* **Getty Villa Conservation Labs** *Meetup Point: The Getty Villa Conservation Court (advanced registration required)*

4:00-4:20pm	**Continued Registration, Villa Auditorium Doors Open**
4:30-5:00pm	**Welcome Address and Remarks** *Location: Getty Villa Auditorium* Darnell Hunt, *UCLA Dean of Social Sciences* Tim Whalen, *Director, Getty Conservation Institute* William Roy, *Interim Chair, UCLA/Getty Conservation Program*
5:00-6:00pm	**Angelica Zander Rudenstine Keynote Lecture: "Reconsidering Collections Care: Reflections on Conserving *People's* Things"** Sanchita Balachandran, *Associate Director, The Johns Hopkins Archaeological Museum*
6:30-8:30pm	**Welcoming Reception Dinner** *Location: Getty Villa Central Peristyle* **Getty Villa Galleries Open**
8:30pm	Buses bring guests from the Getty Villa to Hotel Angeleno

Friday, April 12, 2019

Location: Harold Williams Auditorium, J. Paul Getty Museum, 1200 Getty Center Drive, Los Angeles, CA 90049-1687

7:30-9:30am	Buses bring guests from Hotel Angeleno to the Getty Center
8:30-9:00am	**Late Registration**
9:00-9:10am	**Welcome and Remarks**
9:10-9:40am	**Guest Lecture:** **Escuela Nacional de Conservación, Restauración y Museografía Manuel del Castillo Negrete (ENCRyM) Group Talk** Gerardo Ramos Olvera, *Director* Yolanda Paulina Madrid Alanís, *Head of Paintings Conservation* Luis Carlos Bustos Reyes, *Head of Building/Archaeological Conservation* Natalia Valeria Barberá Durón, *Head of Paper-Based Documents Conservation*
9:40-10:10am	**Coffee and Tea Break**

Session 1: Moderator: Julianna Ly, *Winterthur / University of Delaware Program in Art Conservation*

10:15-10:40am **Investigation of polychromy remains preserved on architectural surfaces and a pre-Angkorian Buddha figure from Cambodia**
Speakers: Kasey Hamilton and Elena Bowen | Advisors: Dr. Christian Fischer and Dr. Ioanna Kakoulli
UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials

10:40-11:05am **Analysis of Mortars from Archaeological Stratigraphy**
Speaker: Gabriela Figuereo | Advisor: John J. Walsh
Historic Preservation Program, GSAPP, Columbia University

Session 2: Moderator: Caroline Dickensheets, *University of Pennsylvania Graduate Program in Historic Preservation/School of Design*

11:10-11:35am **She's Got the Moves: Treatment of a late-nineteenth century moveable edition of *Cinderella***
Speaker: Lydia Aikenhead | Advisor: Nicole Gilroy
The Conservation Center, Institute of Fine Arts, New York University

11:35am-12:00pm **Sankofa: the Treatment and Analysis of "The Surveying of Washington, DC by Benjamin Banneker"**
Speaker: LaStarsha D. McGarity | Advisor: Jonathan Thornton | Co-advisors: James Hamm, Fiona Beckett, Theresa J. Smith, Jiuan Jiuan Chen, and Dr. Rebecca Ploeger
Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College

12:00-2:00pm **Lunch for purchase at Concession stand**

12:30-2:00pm **Tours of Getty Center Conservation Labs:**

Paintings
Meetup Point: The Getty Center Lobby (advanced registration required)
Decorative Arts and Sculpture
Meetup Point: The Getty Center Lobby (advanced registration required)

Drawings, Photos, and Manuscripts
Meetup Point: Central Security (advanced registration required)

Session 3: Moderator: Natasha Kung, *The Conservation Center, Institute of Fine Arts, New York University*

2:05-2:30pm **In-Situ Biomimetic Nano-Hydroxyapatite Formation for Archaeological Bone Consolidation**
Speaker: Skyler Jenkins | Advisors: Dr. Ioanna Kakoulli and Dr. Magdalena Balonis-Sant
UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials

2:30-2:55pm **Experimental Loss Techniques for the Filling and Inpainting of *Horizon '72*: A Screenprint by Noriko Yamamoto Prince**
Speaker: Carolyn Burns | Advisor: Theresa J. Smith | Co-advisors: Jiuan Jiuan Chen, Dr. Aaron Shugar, and Dr. Rebecca Ploeger
Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College

2:55-3:20pm **A Potential New Fill Material for Ceramics: Determining the Suitability of La Doll Clay**
Speaker: Sally Gunhee Kim | Advisors: Alison Murray, Ying Zhang, Scott Williams, Bradley Diak, Emy Kim, and Vera De La Cruz Balthazar
Queen's University Art Conservation Program

3:20-3:45pm **Break**

Session 4: Moderator: Anita Dey, *Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College*

3:50-4:15pm **Building Bridges and Blurring Borders: Collaboration Initiatives in Modern and Contemporary Art Conservation Education**
Speakers: Jennifer Myers and Natalya Swanson | Advisors: Matthew Cushman, Lauren Fair, Dr. Rosie Grayburn, and Dr. Joelle Wickens
Winterthur / University of Delaware Program in Art Conservation

4:15-4:40pm **Making Headway: An Investigation of a David Wojnarowicz Flexible Mold**
Speaker: Taylor Healy | Advisor: Jessica Pace
The Conservation Center, Institute of Fine Arts, New York University

4:40-5:05pm **Dyes analysis of late Byzantine and early medieval Islamic textiles, 4th-11th c.**
Speaker: Dr. Julie H. Wertz
Straus Center for Conservation and Technical Studies, Harvard Art Museums

Session 5: Moderator: Austin Anderson, *UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials*

5:05-5:45pm **Lightning Round 1**
Dorcas Corchado, *University of Pennsylvania Graduate Program in Historic Preservation/School of Design*
Anna Ersenkal, *Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College*
Martha Griffith, *Queen's University Art Conservation Program*
Joanna Hurd, *Winterthur / University of Delaware Program in Art Conservation*
Emma Kimmel, *The Conservation Center, Institute of Fine Arts, New York University*
Megan Salas, *UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials*
Emily White, *Queen's University Art Conservation Program*

5:45-5:50pm **Day 1 Closing Remarks**

6:00-10:00pm **Reception, Banquet Dinner, and Dancing**
Location: Getty Center Café

8:00-11:00pm Buses bring guests from the Getty Center to Hotel Angeleno

Saturday, April 13, 2019

Location: Harold Williams Auditorium, J. Paul Getty Museum, 1200 Getty Center Drive, Los Angeles, CA 90049-1687

7:30-9:30am Buses bring guests from Hotel Angeleno to the Getty Center

9:00-9:05am **Welcome and Remarks**

9:05-9:35am **Guest Lecture:**
"Thunder in Action: Treatment and Remounting of a 16th Century Oversize Silk Paintings, *Marshal Xin*"
Hsin-Chen Tsai, *Associate Conservator of Chinese Paintings, Museum of Fine Arts, Boston*
Zhichao Lyu, *Andrew W. Mellon Fellow in Chinese Painting Conservation, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution*
Supervisors: Jacki Elgar and Jing Gao

Session 6: Moderator: Julie Wertz, *Straus Center for Conservation and Technical Studies, Harvard Art Museums*

9:40-10:05am **Analyzing Digital Photogrammetry for Heritage Preservation**
Speaker: Rob Kesack | Advisor: Norman R. Weiss | Readers: Carlos Bayod Lucini and David Flory
Historic Preservation Program, GSAPP, Columbia University

10:05-10:30am **Working Outside the Recommended Guidelines: Preventive Conservation for All**
Speaker: Melissa King | Advisors: Dr. Joelle Wickens, Dr. Rosie Grayburn, Nancy Fisher Gregory, Dr. Julie Maresca, and Lara Kaplan
Winterthur / University of Delaware Program in Art Conservation

10:30-10:55am **A Conservation Assessment and Treatment Plan for the Architectural Wood of the Original Dining Room at Taliesin West**
Speaker: Mia Maloney | Advisor: Andrew Fearon
University of Pennsylvania Graduate Program in Historic Preservation/School of Design

10:55-11:20am **Break**

Session 7: Moderator: Tess Hamilton, *The Conservation Center, Institute of Fine Arts, New York University*

11:25-11:50am **Technical Study of Winslow Homer's *Pitching Quoits* and Related Drawings**
Speaker: Anne Schaffer | Co-authors: Anne Driesse and Georgina Rayner | Advisor: Kate Smith
Straus Center for Conservation and Technical Studies, Harvard Art Museums

11:50am-12:15pm **Consolidating Brittle Ink: Technical Analysis and Treatment of an Early-20th Century Serigraph**
Speaker: Jessica Lau | Advisors: Alison Murray, Rosaleen Hill, Scott Williams, and Vera De La Cruz Baltazar
Queen's University Art Conservation Program

Session 8: Moderator: Carina Profir, *Queen's University Art Conservation Program*

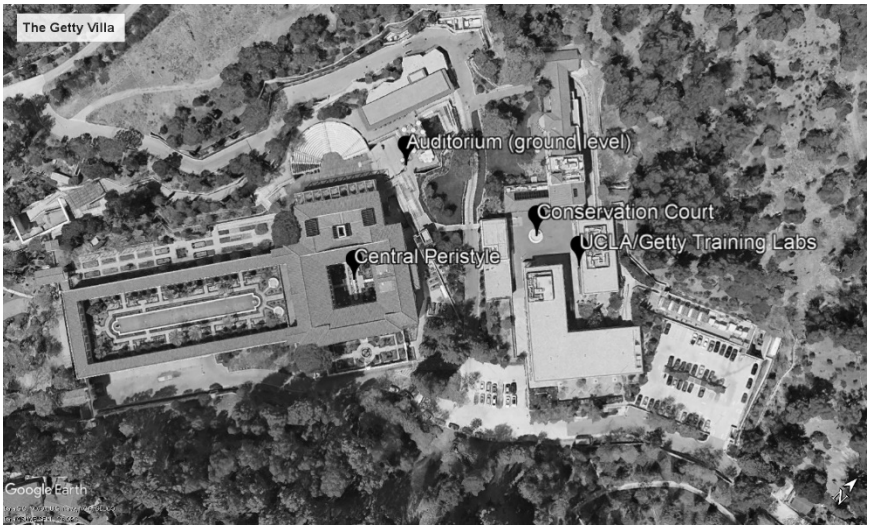
12:15-12:55pm **Lightning Round 2**
Madison Brockman, *Winterthur / University of Delaware Program in Art Conservation*
Perrine LeSaux, *Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College*
Chun (Tracy) Liu, *Winterthur / University of Delaware Program in Art Conservation*
(Melissa) Wei Luo, *University of Pennsylvania Graduate Program in Historic Preservation/School of Design*
Sarah Montonchaikul, *The Conservation Center, Institute of Fine Arts, New York University*
Charlotte Parent, *Queen's University Art Conservation Program*
Emily Rezes, *UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials*

12:55-1:05pm **Remarks from the Emerging Conservation Professionals Network (ECPN) and the Canadian Association for Conservation's Emerging Conservator's Committee (CAC-ECC)**
Elena Bowen, *ECPN Representative*
CAC-ECC Representative

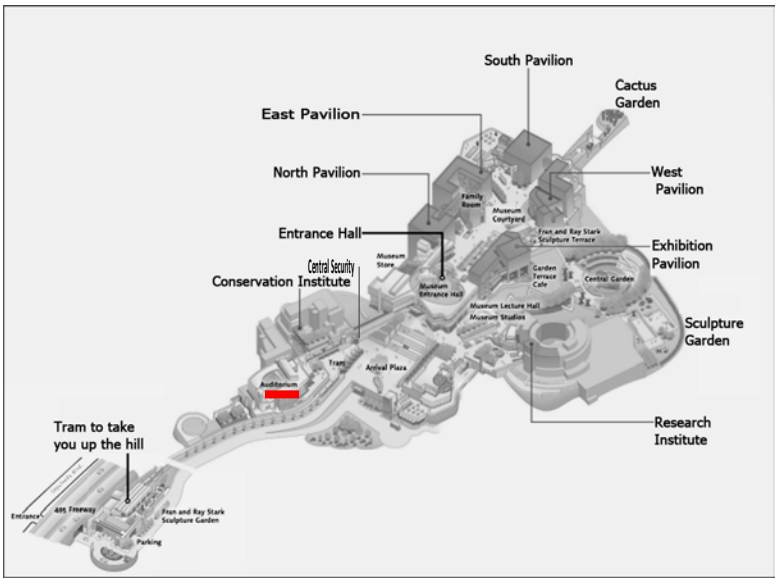
1:05-1:10pm **Closing Remarks**
Ellen Pearlstein, *Professor, UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials*
Address by the 2020 ANAGPIC Student Conference Host

1:10pm **Lunch** on your own

Key Locations



The J. Paul Getty Museum, Getty Villa, 17985 Pacific Coast Hwy, Pacific Palisades, CA 90272



The J. Paul Getty Museum, Getty Center, 1200 Getty Center Drive, Los Angeles, CA 90049-1687

Abstracts and Presenter Biographies

In Presentation Order

Angelica Zander Rudenstine Keynote Lecture

Reconsidering Collections Care: Reflections on Conserving *People's* Things
Sanchita Balachandran, *Associate Director, The Johns Hopkins Archaeological Museum*

What if art conservators, as part of our care of collections, acknowledged more explicitly the extent to which we take care of peoples' things? Focusing on archaeological objects, this paper contemplates ways in which we might "people" our collections once again; by this, I mean re-connecting objects not only to their original makers and previous possessors, but also to contemporary viewers and users, and hopefully, the people of the future. I also ask if a more appropriate "care" of collections requires us as practitioners to be more emotionally invested in their well-being, and if we might become more attuned to what collections ask of us beyond technical treatment. As an extension of collections care, I consider what responsibilities we as a profession have towards the protection and care of the environments and cultural landscapes of which collections are a part.

Presenter Biography:
Sanchita Balachandran is Associate Director of the Johns Hopkins Archaeological Museum and Senior Lecturer in the Department of Near Eastern Studies at Johns Hopkins University where she teaches courses related to the technical study and analysis of ancient objects, and the history, ethics and practice of art conservation. She trained at the Institute of Fine Arts, New York University as a conservator specializing in archaeological materials. She is a Fellow of the American Institute for Conservation of Historic and Artistic Works.

Guest Lecture

Escuela Nacional de Conservación, Restauración y Museografía Manuel del Castillo Negrete (ENCRyM) Group Talk
Gerardo Ramos Olvera, *Director*
Yolanda Paulina Madrid Alanís, *Head of Paintings Conservation*
Luis Carlos Bustos Reyes, *Head of Building/Archaeological Conservation*
Natalia Valeria Barberá Durón, *Head of Paper-Based Documents Conservation*

Investigation of polychromy remains preserved on architectural surfaces and a pre-Angkorian Buddha figure from Cambodia

Kasey Hamilton & Elena Bowen
UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials

Evidence of polychromy decoration in ancient Cambodian temples has long been understudied and remained a mystery. Lack of maintenance, deterioration from the harsh climate, and the presence of bats within the ruins of temples has led to extreme weathering in many cases. Samples taken from Banteay Chhmar in Banteay Meanchey province (Northwest Cambodia) and Preah Khan of Kampong Svay in Preah Vihear province (Northeast Cambodia) showed evidence of possible polychrome decoration on plaster and stone substrates. Plaster samples embedded within holes in stone masonry elements were analyzed to determine material composition and investigate traces of color. Red and white materials remaining on the surface of stone within the interior of the temples were also investigated.

The Buddha from Vat Kompong Luong, a pre-Angkorian sculpture acquired in 1944 by the National Museum of Cambodia, has undergone extensive restoration and painting campaigns throughout its lifetime. In the early 2000s, conservation intervention revealed the entire paint stratigraphy covering the Buddha surface, which included multiple layers of red and black lacquer, gilding, and synthetic paints. The removal of paint also exposed alterations or additions made to the usnisa, proper left knee, neck, and proper right hand. Given the lack of documentation of previous conservation interventions and importance of this pre-Angkorian era representation of Buddhism, microscopic and spectroscopic analysis was conducted in an attempt to reconstruct a timeline of applied polychromy layers and restoration elements. These analyses also allowed for a better understanding of Cambodian lacquering practices and materials used.

Presenter Biographies:

Kasey Hamilton is a second-year student in the UCLA/Getty Conservation Program. She holds a B.S. in Chemistry and minor in Art History from Tulane University (‘13). As an undergraduate, she completed a summer internship in the Department of Scientific Research at the Metropolitan Museum of Art. After graduating, Kasey returned to the Met for two summer internships in objects conservation, worked for a private practice paper conservator in New Orleans, and interned at the Brooklyn Museum and the Natural Science Collections Conservation Lab at the American Museum of Natural History. At AMNH, she also worked in the registrar’s office, assisting with traveling exhibitions. Following her first year of graduate study, she completed a summer internship in the Sculpture Conservation Workshop at the National Museum of Cambodia. During this internship she focused on stone consolidation treatments and surveyed stone sculptures in the collection, documenting and investigating remaining traces of polychromy.

Elena Bowen, a second-year student in the UCLA/Getty Conservation program, holds a B.A in Studio Art from Wellesley College ('13). After graduation, she moved to Miami, FL to teach high school science in a Title I school through Teach for America. During her time in Miami, she completed pre-program internships at Caryatid Conservation and Vizcaya Museum and Gardens. Her additional pre-program experience includes a week-long visit to the Cultural Conservation Center at Quisqeya University in Port-au-Prince, Haiti and a 15-month internship at the Penn Museum of Archaeology and Anthropology. During the summer of 2018, she completed an internship at the Fowler Museum at UCLA and traveled to Iquipí, Peru to work on the IFR Corral Redondo Project. Her work in Peru focused on the treatment of archaeological textiles and ceramics, the excavation of delicate feather textiles, reconstruction of a large stone monolith, and outreach within the surrounding community.

Analysis of Mortars from Archaeological Stratigraphy

Gabriela Figuereo
Historic Preservation Program, GSAPP, Columbia University

The architectural remains uncovered by archaeological excavations offer a unique and invaluable opportunity to analyze early building materials. In particular, the benefits of using mortar to date periods of construction in architectural features have been widely acknowledged in the fields of archaeology and architectural conservation, and yet there has been little work done to demonstrate the informational value of mortars from stratigraphic contexts. The central aim of this research is to argue for the diagnostic capabilities of mortars sampled from archaeological stratigraphy, as demonstrated through an analysis of the mortars collected from the Stadt Huys Block and Seven Hanover Square excavations in Lower Manhattan in 1980. Together, these sites represent the earliest and most continuous history of development in New York City, beginning with the Dutch settlement of New Amsterdam. A study of mortars collected from these sites can supplement information on building practices for a period in which there is little to no extant building stock to reference. Petrographic analysis has revealed distinctive compositional characteristics in historic mortars of the early colonial period in New York. This analysis has also demonstrated how mortars can be used to provide date constraints for archaeological strata by referencing a known history of the development and use of binders. Through the implementation of new protocols for the identification and sampling of mortars from stratigraphic contexts in the field of archaeology, the inadvertent destruction of artifacts with informational value for future studies can be prevented.

Presenter Biography:
Gabriela Figuereo is a second-year graduate student in the Historic Preservation program at Columbia University. As an undergraduate student, she studied Architectural History and Archaeology at Boston University ('17). Her academic interests are focused on how methods of analysis in materials science and

conservation can reveal information on cultural movement and the transfer of building traditions. In December of 2018, she was awarded a scholarship by the Colonial Dames of America in support of her thesis research.

She's Got the Moves: Treatment of a late-nineteenth century moveable edition of *Cinderella*

Lydia Aikenhead
The Conservation Center, Institute of Fine Arts, New York University

This paper discusses Dean's New Scenic Books No. 3, Cinderella, a moveable book published around 1867 by Dean & Son, a London firm specializing in moveable children's and toy books. Treatment was completed during an internship at the Bodleian Libraries, Oxford, and was carried out in conjunction with the Bodleian's ongoing treatment of objects from the Opie Collection of Children's Literature. The collection contains books printed between the 16th and 20th centuries collected by Peter and Iona Opie, famed scholars of children's literature, folklore, and games. Many volumes from the Opie collection vividly draw attention to their history of use and misuse by young readers—they are often in poor condition, torn, stained, filled with doodles, or haphazardly repaired by juvenile hands. This volume is no exception, and its treatment raises many questions about how one returns functionality without eradicating this history of use. Discussion with supervising conservators, curators, and a visiting printer-in-residence and pop-up book artist, as well as research into the history of movable books, their evolution into the realm of children's literature, and the rise of the toy book in the second half of the nineteenth century, all assist in resolving this question as well as others, including: how to best allow the pop-up elements to function again; how treatment decisions should factor in future display or handling; and whether restoring the functionality of the pop-up elements will put the volume at risk of the same mechanical failure.

Presenter Biography:
Lydia Aikenhead is an Andrew W. Mellon Fellow in library and archives conservation at the Conservation Center, Institute of Fine Arts, New York University. She is currently completing her fourth-year internship, which has been divided between the Bodleian Libraries at the University of Oxford and The Morgan Library & Museum. She holds a B.A. in Literature and Creative Writing from Bard College, where her interest in book conservation began while working in the library. She has since worked in the conservation departments of New York University's libraries, the Morgan Library & Museum, the National Archives and Records Administration, and the William L. Clements Library at the University of Michigan. Her thesis "As True as the Sun: William Griggs' Embossed Chromolithographs and the Art of the Facsimile" won distinction and the 2018 Decorative Arts Essay Prize.

Sankofa: the Treatment and Analysis of "The Surveying of Washington, DC by Benjamin Banneker"

LaStarsha D. McGarity
Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College

At the 1940 American Negro Exposition in Chicago, Illinois, a series of thirty-three dioramas were exhibited, and twenty of these dioramas were later given to Tuskegee University, where they later entered the collection of the Legacy Museum. Through the Historically Black Colleges and Universities (HBCUs) Diversity Initiative, the Legacy Museum's dioramas are being or have been treated at the Winterthur University of Delaware Program in Art Conservation, the Garman Art Conservation Department at Buffalo State College, and the Smithsonian American Art Museum. The history, analysis, and treatment of "The Surveying of Washington, DC by Benjamin Banneker" will be the focus of this report. The materials were investigated with Fourier Transform Infrared Spectroscopy (FTIR), x-radiography, and photographic techniques including infrared imaging, longwave ultraviolet induced visible fluorescence, and three-dimensional imaging. Treatment included dry surface cleaning, aqueous cleaning, consolidation, filling, inpainting, and housing. LED ribbon lighting was incorporated to safely replace the previous incandescent lighting and illuminate the scene in a manner similar to the original display.

Presenter Biography:
LaStarsha McGarity is a 3rd year graduate fellow at the Patricia H. and Richard E. Garman Art Conservation Department at SUNY Buffalo State. She is completing her 3rd year graduate internship in the objects lab at the Saint Louis Art Museum and has just completed a 20 day option at the Academy Museum of Motion Picture Arts & Sciences, here in Los Angeles. LaStarsha is an alumna of Texas Southern University, a historically Black university in Houston, Texas. Her pre-program internships were completed at Texas Southern, Smithsonian National Museum of African American History and Culture, and Smithsonian National Museum of African Art. She served as a summer 2017 graduate intern at the Museum of Mississippi History and the Mississippi Civil Rights Museum. Lastly, she was a program assistant for Untold Stories and a summer 2018 graduate intern at the Brooklyn Museum.

In-Situ Biomimetic Nano-Hydroxyapatite Formation for Archaeological Bone Consolidation

Skyler Jenkins
UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic

Bioapatite or hydroxyapatite (HAP) is a bio-composite and the main component of hard tissues such as bones and teeth. Building upon previous research on biomimetic hydroxyapatite as a consolidant for stone, wall paintings, and bone,

the scope of this study is to expand research on the in-situ formation of biomimetic hydroxyapatite for archaeological bone consolidation. This will occur through a multi-step process involving calcium hydroxide colloids, collagen, and a phosphate precursor, to control the deposition, crystal formation and growth of HAP. The proposed system provides an alternative to polymer-based consolidants and other materials for the consolidation of archaeological bone, ivory, antler, and teeth. The research will focus on developing a practical application of this novel treatment for conservators through an in-depth evaluation of the HAP crystal growth and strength of the system, longevity of the treatment, and its aging performance characteristics. The main activities of this research include synthesis and application of biomimetic Nano-HAP, characterization of the chemistry and microstructure of pre-consolidated and consolidated bone, and the evaluation of optical and mechanical properties of consolidated samples. Analysis and characterization of samples will be carried out with scanning electron microscopy (SEM) coupled with an energy dispersive X-ray spectroscopy (EDS), Raman spectromicroscopy (μRS), and atomic force microscopy (AFM).

Presenter Biography:
Skyler Jenkins is a second-year student in the UCLA/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials. She received a BA in Art History from Arizona State University and an MA in Principles of Conservation from University College London. She worked for several years at the Arizona State Museum as an intern and as a project conservator of archaeological and ethnographic material. She is currently the conservator for a site in Italy and has worked in Greece, Turkey, and Cyprus and on U.S. sites in Arizona and Virginia. She is also the Emerging Conservation Professionals Network (ECPN) liaison for the Archaeological Discussion Group.

Experimental Loss Techniques for the Filling and Inpainting of *Horizon '72*: A Screenprint by Noriko Yamamoto Prince

Carolyn Burns
Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College

Filling and inpainting uniformly flat screenprinted surfaces present unique challenges for conservators. Research and experimentation identified successful loss compensation techniques for an eight-color screenprint entitled Horizon '72 by Noriko Yamamoto Prince. Damages to the printed surface were extensive and trials revealed the insufficiency of traditional paper conservation inpainting practices. Digital fills, already used in textile and photo conservation, provided a practicable option for treatment. Colored inks from the original print were recreated digitally and printed on a high quality inkjet printer using pigment-based inks. An X-Rite spectrophotometer was used to compare L*a*b* values and reflectance spectra of the digitally recreated color and the original screenprint inks. This data informed the navigation of digital color spaces, as well as identified a successfully recreated color. Digital fills offer potential treatment

solutions for treating screenprints and inspire novel considerations of current and forthcoming technologies in the service of future conservation efforts.

Presenter Biography:
Carolyn Burns is a third-year graduate fellow at the Patricia H. and Richard E. Garman Art Conservation Department at SUNY Buffalo State. She is completing her third year graduate internship at the Weissman Preservation Center, Harvard Library, in Cambridge, MA. Carolyn earned her B.A. in Art from Lafayette College in Easton, PA. She gained pre-program experience in Pittsburgh, PA at the Carnegie Museum of Art and Carnegie Library of Pittsburgh. Carolyn completed graduate internships at the Steven F. Udvar- Hazy Center, Smithsonian National Air and Space Museum, working with paper conservator Amanda Malkin and at the Virginia Museum of Fine Art in Richmond, VA under the advising of Samantha Sheesley, Head of Paper Conservation.

A Potential New Fill Material for Ceramics: Determining the Suitability of La Doll Clay
Sally Gunhee Kim
Queen's University Art Conservation Program

The purpose of this study was to test the potential of a commercial product, La Doll Clay, as a fill material for ceramics. La Doll Clay is an air dry clay manufactured by Padico Co., Ltd. and is distributed in North America by Activa Products Inc. La Doll Clay has been widely used in the global community of professional doll artists, but not in the field of art conservation, at least within English-speaking countries. The clay has unique working properties that make it a prospective substitute for plaster of Paris as a fill material for ceramics. This commercial clay air-dries with minimal shrinkage, is very pliable, is miscible with water, adheres to various substrates (e.g. glass, plastic, wood), and readily accepts acrylic, oil and water-based paints. Even when dry, additional clay can be added with a few drops of water. When solidified, La Doll Clay can be sanded into a smooth finish. Unfortunately, the chemical composition and mechanical properties of the clay are not publicly released, nor have they been investigated specifically for the treatment of ceramics. Thus, the chemical components in the clay were identified with x-ray fluorescence (XRF) spectroscopy, Fourier transform infrared (FTIR) spectroscopy and polarized light microscopy. Also, the physical properties of the substrate were measured using three-point bending and impact tests. The findings were then compared with plaster of Paris for effectiveness in treating areas of loss.

Presenter Biography:
Sally Gunhee Kim is a Master's student from the Artifacts Stream in the Art Conservation Program at Queen's University, Kingston, Ontario, Canada, 2017 – 2019. She completed her bachelor's degree in Physical / Inorganic Chemistry and Visual Arts with Honors at Brown University, Providence, RI, USA in 2015. The same year, she was a pre-program intern at Rhode Island School of Design

Museum under the guidance of Ingrid Neuman. Sally was awarded the Isabel Bader Bursary in 2018 for a graduate internship at McCord Museum, Montreal, Quebec, where she not only enriched her infilling and inpainting skills through the mentorships of Anne MacKay, Sara Serban and Sonia Kata but also fostered her research interest in materials science. Her long-term goal is to research materials with the potential to be new substitutes for use in the field of conservation.

Building Bridges and Blurring Borders: Collaboration Initiatives in Modern and Contemporary Art Conservation Education

Natalya Swanson & Jennifer Myers
Winterthur / University of Delaware Program in Art Conservation

The Winterthur/University of Delaware Program in Art Conservation (WUDPAC) is engaged in a partnership to expand educational opportunities in the conservation of modern and contemporary art for second-year graduate fellows. The project began in 2016 when WUDPAC partnered with the San Francisco Museum of Modern Art (SFMoMA). This partnership provided opportunities for object-based research that explored fundamental practices, issues, and challenges for modern and contemporary art conservators. In 2018, the project achieved a founding goal by partnering with Voices in Contemporary Art (VoCA) and an artist's foundation, currently the Robert Rauschenberg Foundation (RRF).

Rauschenberg established a hallmark for blurring accepted distinctions between rigid categories of art-making, rendering his oeuvre an ideal platform for the collaboration between fellows specializing in objects (Natalya) and paintings (Jennifer) conservation. Each fellow worked with supervisors to design a year-long curriculum that includes analytical and preventive research projects that meet both WUDPAC academic standards and the Foundation's goals.

Philosophical and ethical concerns that have enriched the participants' perspectives will also be discussed. These include (1) how the traditional role of the conservator is recontextualized when working with non-traditional institutions and artworks, (2) Rauschenberg's opinions on conservation-restoration, (3) how working with a foundation financially reliant on sales impacts preservation decision-making, (4) the value of source materials when understanding artistic practice, and (5) how terminology affects interpretation of artwork for different audiences.

Presenter Biographies:
Jennifer Myers is a Graduate Fellow at the Winterthur/University of Delaware Program in Art Conservation, majoring in Paintings. Prior to WUDPAC, Jennifer earned an MA in Museology from the University of Washington (2009). Using skills gained from graduate school and pre-program experience, she conducted a condition survey of over 2500 public artworks for the Washington State Arts

Commission and worked as a registrar and membership manager for the Puget Sound Maritime Historical Society. Jennifer earned a BFA in Studio Painting and a BS in Anthropology, and has a background in drawing, painting, and casting. She conducted research on silicone-based particle emulsions and water-miscible oil paint with Matt Cushman and Richard Wolbers, presented as a poster at the Cleaning Modern Oil Paints Conference (2018). Jennifer prefers to be on the move, traveling, and continually exploring new places as part of everyday life.

Natalya Swanson is a Graduate Fellow at the Winterthur/University of Delaware Program in Art Conservation specializing in Objects conservation. Before graduate study, Natalya received her BA in Art History from the University of South Florida (2014) and interned in objects, paintings, painted and architectural surfaces, and frame conservation labs. While working at Conservation Solutions, Inc. in Washington, D.C., Natalya assisted on projects at the Smithsonian National Air and Space Museum, U.S. Library of Congress, U.S. Department of the Interior, Kennedy Space Center, Vizcaya Museum and Gardens, and the John and Mable Ringling Museum of Art. Her current research initiatives are focused on interventive treatment methods for plastics and Robert Rauschenberg's metal paintings (c. 1985-1992).

Making Headway: An Investigation of a David Wojnarowicz Flexible Mold
Taylor Healy
The Conservation Center, Institute of Fine Arts, New York University

The archives of David Wojnarowicz (1954-1992) were acquired in 1997 by NYU's Fales Library and Special Collections and include his papers, films, photography, videos, audio, ephemera, and production materials, including a flexible mold used to create plaster-cast head-forms for his sculpture series, Metamorphosis (1984). A previous attempt at stabilization included the use of an internal support, which suspended the degraded mold over a Plexiglas base. The once-flexible material has become alarmingly brittle and discolored, has fused to the Plexiglas underneath, and exhibits major deformations. A multifaceted project was designed to record the present condition and identify the mold material. This paper will present the results of materials analysis using XRF, FTIR, and GCMS, as well as evidence from the artists' journals, where he meticulously planned his works and made shopping lists for art materials. The identification of the material will inform preventive conservation decisions to mitigate further deterioration. Additionally, both the hollow cavity and exterior will be 3D scanned, with several goals in mind. First, comprehensive documentation will be created of the rapidly deteriorating surface. Second, the scan will be used as the model to create a 3D printed mockup, and as a model for the creation of an external storage support cut using a CNC milling machine. These steps will allow the mold to be removed from its existing base, exposing the hollow cavity. Viewers will then see the details inside and understand the mold as what it is: an intermediary process object, rather than an intentional artwork in the artist's seemingly outré production.

Presenter Biography:
Taylor Healy is a second-year student specializing in time-based media at the Conservation Center, Institute of Fine Arts, New York University and a conservation research assistant in the Barbara Goldsmith Preservation and Conservation Lab at NYU's Elmer Bobst Library. During the course of her studies, she has gained experience in objects conservation, textile conservation and time-based media conservation treatments, as well as archival research. She has completed internships at the Hirshhorn Museum and Sculpture Garden, The Metropolitan Museum of Art, The Brooklyn Museum and the American Museum of Natural History. Taylor received a BFA in Sculpture + Extended Media from Virginia Commonwealth University in 2015 and maintains her own studio practice working with materials such as metals, glass, textiles and plastics. She is endlessly fascinated by modern and contemporary artists and the materials they employ in their practices.

Dyes analysis of late Byzantine and early medieval Islamic textiles, 4th-11th c.
Dr. Julie H. Wertz
Straus Center for Conservation and Technical Studies, Harvard Art Museums

A technical investigation of Byzantine and Islamic burial textiles was undertaken in preparation for the upcoming exhibition Social Fabrics: Inscribed Textiles from Egyptian Tombs, 9th-12th Century at Harvard Art Museums, scheduled for September 2020. In cultural heritage research, dyes analysis by liquid chromatography and mass spectrometry (LC-MS) is a well-established technique for colourant identification that requires minimal sampling and can yield results even from degraded objects. Although dye identification by LC-MS has been applied to textiles from many places and periods in history, there is very little analytical data published from early Islamic textiles. This research aims to investigate the dyes used prior to and during the period highlighted by the exhibition, information that may reveal more about trade patterns, how dyers created the colours we see, and whether the objects have changed significantly over time. Many common dyes, such as indigo and madder, are anticipated in these results, but there is also the possibility of identifying less-common colourants that have not been characterised previously on textile artefacts. Some items may also be analysed by radiocarbon dating to improve date provenance, since dating from an art historical perspective can be complicated by the longevity of manufacturing techniques and archaeological context was not always documented.

Presenter Biography:
Julie is currently the Beal Family Postgraduate Fellow in Conservation Science at the Harvard Art Museums Straus Center for Conservation and Technical Studies. Her doctoral research at the University of Glasgow Centre for Textile Conservation and Technical Art History was on the production and chemistry of Turkey red textile dyeing and printing, and she has a bachelor's degree in

chemistry and French from the University of Nebraska-Lincoln. In 2015, Julie presented the inaugural Jacob Bronowski Science and Art Award Lecture at the British Science Festival. Her interests include natural and synthetic dyes, the transfer of technology, how materials and objects are made, and the connections between science and art.

Guest Lecture

Thunder in Action: Treatment and Remounting of a 16th Century Oversize Silk Paintings, *Marshal Xin*

Hsin-Chen Tsai, *Associate Conservator of Chinese Paintings, Museum of Fine Arts, Boston*
Zhichao Lyu, *Andrew W. Mellon Foundation Fellow in Chinese painting conservation, Freer Gallery of Art and Arthur M. Sackler Gallery*

"Conservation-in-Action" is a program that has been running since 2011 at Museum of Fine Arts, Boston. It has successfully featured conservation projects in the permanent galleries and is open to the public. Visitors are able to see how treatments are conducted, to better understand materials and the treatments progress from time to time through a plexiglass wall.

In 2016, the Asian Conservation Studio at the MFA first experimented with a semi-open space as a "Conservation-in-Action" Gallery. The Gallery was designed as a Japanese style studio with waist-high fences to separate the working area from visitors. The visitors not only witnessed the action, but were also able to hear, to sense, and even possibly interact with conservators. After the first project, Preserving Nirvana was completed and received much positive feedback, Marshal Xin of Thunder, a 16th century oversize Chinese silk painting was the second project shown in the same gallery. During the six-month program, conservators executed the treatment which included cleaning, lining removal, relining, flattening, infilling, inpainting and remounting the hanging scroll – all "performed" in front of the visitors. At the same time, the goal of treatment, the material used, the concept of conservation…etc., were explained by trained volunteer Musuem Associates who were posted in the gallery to share information with curious visitors. Without interrupting the conservators' work, visitors were still able to engage in the conservation treatment process. Moreover, the use of blogs and social media also helped with promoting the activity as well as being an educational outlet of information. The team overcame the challenges of balancing education and treatment. The presentation presents the working processes for both perspectives, and finally visitor feedback of different aspects.

Presenter Biographies:
Hsin-Chen Tsai is currently an Associate Conservator in the Museum of Fine Arts, Boston's Asian Conservation Studio. In 2008, she received her M.A. in Conservation from Taiwan's Tainan National University's Graduate Institute for the Conservation of Cultural Relics, with a specialization in Asian paintings conservation. A former graduate intern at the MFA, Hsin-Chen began working in

the MFA Asian Conservation Studio after graduation under Jing Gao, first as Andrew W. Mellow Fellow for Advanced Training, then as Sherman Fairchild Fellow. In 2012, she became Assistant Conservator, and in 2013, with generous support from the Mellon Foundation, she was promoted to Associate Conservator for Chinese paintings at the MFA.

Zhichao Lyu (呂智超) is in his fifth year as the Andrew W. Mellon Foundation Fellow in Chinese painting conservation in the East Asian Painting Conservation Studio at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. He is working with the team of East Asian painting conservators and supervised by Xiangmei Gu, senior Chinese painting conservator, to refine his abilities in traditional Chinese mounting and learn innovative techniques in modern conservation. In 2013, he graduated with a B.A. from Fudan University's Shanghai Institute of Visual Art for the five years Conservation of Cultural Relics program, with a specialization in East Asian paintings conservation and has continued training in the West for the last several years.

Analyzing Digital Photogrammetry for Heritage Preservation

Rob Kesack
Historic Preservation Program, GSAPP, Columbia University

Analyzing Digital Photogrammetry for Heritage Preservation is an in-depth, experimental analysis of the technical variables which impact the photogrammetric process, as applied to the field of architectural conservation. Precisely how do variables such as camera equipment, computer software, and hardware configurations alter the potential of digital photogrammetry, as a tool, for the building conservator? Core components of this study focus on the correlation between criteria such as accessibility, time, and cost with regard to quality and practical, useful application. Given the rapidly evolving state of the digital world, often it is convenient to assume that newer and more expensive technology equates to better results. Are we currently on the verge of the next technological leap in how heritage documentation is recorded and presented digitally? Does photogrammetry hold the key to augmenting this process? The project being presented addresses these questions through experimentation utilizing a range of camera equipment (from an iPad Pro to a Medium Format DSLR), experimental in-field and post-processing workflows, popular proprietary and open-source software, and an analytical approach to understanding the resulting experimental output. Although many in the conservation community are familiar with the concept of digital photogrammetry and are perhaps even experienced with the technique, there can often be a fundamental disconnect with respect to the individuals doing the photogrammetry (and therefore choosing the equipment) and those individuals with specific expectations for output on a given project. The research also aims to present the findings in such a way that they might serve as a handbook for practitioners and clients alike when deciding on the most practical, cost-effective, and efficient approach for their needs.

Presenter Biography:
Rob Kesack is a second-year graduate student in historic preservation at Columbia University's Graduate School of Architecture, Planning, and Preservation. He holds a B.A. in Anthropology from Rhode Island College, in Providence. With his experience in computer science and technical photography, he recently worked, with classmates, at La Casa de Pilatos, a 15th century Andalusian palace, to evaluate a range of digital recording systems. Output generated from the project's raw datasets was used to conceive a number of conservation and interpretation proposals for the site. His interest in digital heritage documentation stems from participation in two primary imaging workshops. He has also taken part in several preservation field schools across the country and abroad. Rob has served as intern to both The Providence Preservation Society and The Garden Conservancy, and has organized a conservation field school at Woodlawn Cemetery, in New York City.

Working Outside the Recommended Guidelines: Preventive Conservation for All
Melissa King
Winterthur / University of Delaware Program in Art Conservation

The 'ideal' recommendations for preventive conservation are often unattainable by a vast majority of private collectors and cultural heritage institutions around the world. Local climates that are difficult to control, a limit in resources, and a desire to push for sustainability are all factors that can make it challenging to achieve prescribed guidelines. Preventive conservation research and practice are increasingly inclusive to those that may not have the means or priorities to achieve the idealistic standards of preservation upheld by internationally recognized and well-funded institutions. The development of practical, low-cost, and sustainable preventive conservation strategies form the basis of research and outreach projects central to the new preventive conservation major at the Winterthur/University of Delaware Program in Art Conservation. One project investigates the fungistatic properties of a common monoterpene alcohol fragrance, linalool, and its potential deleterious effects on textiles. Another initiative involves working with high school students on the preventive care of their school's African and Oceanic art collection as a way to strengthen interdisciplinary education and implement preservation priorities from a previous collection survey. Finally, there is a collaborative study to examine if a low-cost mercury vapor sensor can monitor the effectiveness of storage options for 19th-century mercury-containing mirrors. It is an exciting time to be working in preventive conservation as efforts are made to make preventive care holistic and accessible to many.

Presenter Biography:
Melissa King is a second-year graduate fellow in preventive conservation at the Winterthur/University of Delaware Program in Art Conservation. She earned her B.A. in Art History and Communication Studies at the University of Michigan in Ann Arbor. She spent her first graduate internship in the objects conservation

department at the Brooklyn Museum, and will be spending the coming summer working at English Heritage in London. Melissa has pre-program experience working at the Kelsey Museum of Archaeology, the Peabody Museum of Archaeology and Ethnology, the National Park Service, the Museum of Fine Arts Boston, and for several private practice conservators in the Boston and Denver areas. Melissa also had a career working as a professional painter specializing in animal portraits. As an artist, she often thought about preventive conservation in the creation of her own artwork, and feels passionate about sharing information about material choices and best practices to living artists.

A Conservation Assessment and Treatment Plan for the Architectural Wood of the Original Dining Room at Taliesin West

Mia Maloney
University of Pennsylvania Graduate Program in Historic Preservation/School of Design

Taliesin West, located near Scottsdale, Arizona, was Frank Lloyd Wright's winter home and studio from 1938 until his death in 1959. Through the Taliesin Fellowship, Wright trained hundreds of apprentices who helped him build and continually alter the site. Taliesin West has continued to evolve following Wright's death and currently operates as both a school and museum. This thesis focuses on the conservation of the architectural wood in the Original Dining Room, presently referred to as the Board Room. The Original Dining Room was one of the first structures built at the site and functioned as the Taliesin Fellowship's dining space until its conversion into Wright's private dining room in 1951. Initial investigation began with archival research and building archaeology with the goal of better understanding how the structure was built and to establish a chronology of Wright's many modifications to the space. This was accompanied by an assessment of the wooden elements, wood species identification, finishes analysis, monitoring, and the gathering of environmental data to determine the condition of the structure and the mechanisms of deterioration. This data informed recommendations for preventive conservation and future interventions to the Original Dining Room, including appropriate treatments and the development of policies for retaining wooden heritage, with potential application to Taliesin West as a whole.

Presenter Biography:
Mia Maloney a second-year graduate student at the University of Pennsylvania School of Design pursuing an M.S. in Historic Preservation with a concentration in Conservation Science. She earned her BFA from the School of the Art Institute of Chicago in 2016. Mia is a Jack Kent Cooke Foundation Graduate Scholar, and a former College Scholar and Young Scholar.

Technical Study of Winslow Homer's Pitching Quoits and Related Drawings

Anne Schaffer
Straus Center for Conservation and Technical Studies, Harvard Art Museums

Technical study of Winslow Homer's Pitching Quoits was undertaken for an upcoming exhibition, Winslow Homer: The Eyewitness, opening in the fall of 2019 at the Harvard Art Museums. Pitching Quoits was Homer's first large-scale painting, an ambitious scene of the Civil War whose execution he approached with a great deal of care. Homer's early paintings rely heavily on the skills he developed while working as a lithographer in Boston and through his career as an illustrator for Harper's Weekly. This project explores Homer's diligent, methodical approach to these early works through examination of two preparatory drawings for Pitching Quoits as well as related early paintings at other institutions and in a private collection, focusing primarily on the techniques used to transfer designs to canvas. Analysis of Pitching Quoits and four other early Homer paintings using XRF and SEM-EDS analysis of cross-sectional samples aims to describe a palette for these works and shed light on Homer's working methods.

Presenter Biography:
Anne Schaffer is the current Paintings Conservation Fellow at the Harvard Art Museums' Straus Center for Conservation and Technical Studies. Previously, she held a FAIC/Samuel H. Kress Fellowship at the Smithsonian American Art Museum focusing on paintings in their Folk and Self-Taught Art Collection, and has completed graduate internships at the Philadelphia Museum of Art, the Menil Collection, and the ICA regional conservation center in Cleveland. Anne received her MA in Paintings Conservation from SUNY Buffalo State College in 2016.

Consolidating Brittle Ink: Technical Analysis and Treatment of an Early-20th Century Serigraph

Jessica Lau
Queen's University Art Conservation Program

The Painters of Canada Christmas Card Series (c. 1931) was an early endeavour by the Canadian graphic art company Sampson-Matthews Ltd. (1918-1980) to produce serigraphs that would popularise the works of Canadian artists throughout the nation. However, due to the economic instability of the time, the series was a financial failure and the surviving cards now remain scarce. One of these serigraphs, The Red Canoe by J.E.H. Macdonald, was deposited for conservation treatment by a private client to the paper conservation at Queen's University. The media layer of the print showed a severe state of deterioration, with major areas of delamination and cracking. The goal of this project was therefore to determine the most suitable approach for the consolidation of thick brittle ink on paper. A technical analysis of the materials and methods was first carried out, with a primary focus on the identification of the binder. Scanning electron microscopy/ Energy dispersive X-ray spectroscopy (SEM/EDS), Fourier

transform infrared spectroscopy (FTIR), and X-ray fluorescence spectroscopy (XRF) were used to identify barium sulfate and zinc carboxylate salt which strongly suggested the presence of an oil-based binder. These findings helped to develop an appropriate conservation treatment for the print.

Presenter Biography:
Jessica Lau is a second-year Master of Art Conservation student from Queen's University, specialising in the paper conservation stream. Prior to graduate studies, she earned a Bachelor of Fine Arts in 2011 at Concordia University, majoring in painting and drawing. After a few years working as an artist, she pursued a career in conservation and obtained a graduate certificate in Cultural Heritage Conservation and Management at Fleming College in 2016. She interned in the conservation labs at the Canadian Museum of History and worked as a collections assistant in the archives at the Japanese Canadian Cultural Centre. In 2018, she completed a summer internship in the Prints & Drawings conservation lab at Library and Archives Canada under the supervision of Susannah Kendall. This summer, she will be interning in the paper conservation labs at the National Gallery of Canada and at the Heritage Conservation Centre in Singapore.

Lightning Round Presenter Biographies

In Presentation Order

A Framework for Risk Analysis and Vulnerability Assessment of the Rubble Masonry Walls at Tuzigoot National Monument
Dorcas Corchado
University of Pennsylvania Graduate Program in Historic Preservation/School of Design

Presenter Biography:
Dorcas completed a Professional Bachelor of Architecture degree from the Polytechnic University of Puerto Rico, where she became interested in architectural conservation and sustainable retrofitting. During this stage of her career she assumed leadership positions in AIAS (American Institute of Architecture Students) as Treasurer and President of the organization. After completion of her architecture degree in 2013, she acquired a LEED GA certification and worked at several architecture firms. On her last 3 years on the island she joined her father's architecture firm, Corchado Arquitectos, where she worked in a diversity of projects ranging between Public Open Spaces, Commercial Buildings, and Residential Buildings. Having worked mostly on existing buildings she decided to pursue her long-time desire to become an architectural conservator, to study how buildings fail, material compatibility, and conservation.

Currently she is in her last year of completion of a master's in science of Historic Preservation from the University of Pennsylvania, with a Certificate in Ecological Architecture. She currently works as a Research Assistant at the Center for Architectural Conservation at the University of Pennsylvania. In the future, she hopes to open her own architectural conservation firm specializing in the assessment, monitoring, diagnostics, and adaptive reuse design using a sensitive approach toward historic buildings.

Treatment of Joseph Piccillo's "Wall Painting LJM #5"
Anna Ersenkal
Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College

Presenter Biography:
Anna is a second-year paintings conservation specialist at SUNY Buffalo State. She attended Dickinson College in Carlisle, Pennsylvania where she earned at BA

in Art and Art History with a focus in Studio Art and spent a year studying at Studio Art Centers International in Florence, Italy. She was a pre-program intern at the Smithsonian American Art Museum and conservation technician at the US Holocaust Memorial Museum in Washington, D.C. While in Washington, she volunteered in the paintings conservation department at National Gallery of Art and was a guide at Glenstone Museum. This past summer, Anna returned to the Smithsonian American Art Museum and treated a variety of painted objects in the collection.

Exploring Andre Bieler's potential use of the Mixed Technique in Wartime Market
Martha Griffith
Queen's University Art Conservation Program

Presenter Biography:
Martha Barron Griffith obtained a Bachelor of Fine Arts (BFA) in film animation at Concordia University in Montreal and holds a Master of Fine Arts (MFA) from the Ontario College of Art and Design University (OCADU) in Toronto. Her artwork has received support from The National Film Board of Canada, The Canada Council for the Arts, and The Ontario Arts Council. Prior to her studies at Queen's University, Martha interned at the Royal Ontario Museum with paintings conservator Heidi Sobol where she undertook the research and design of a five-foot pigment display comprised of 45 historic pigments. During her studies, she gained treatment experience in easel paintings interning with Catherine O'Meara at the Montreal Museum of Fine Arts and is looking forward to training at the Victoria and Albert Museum, in the United Kingdom this summer. She is a member of the Ontario College of Teachers (BEd, York University, Toronto), and hopes to bring her experience as an artist and an educator to the field of art conservation.

"The Universal Language of Collections Care: Preparing Didactics for Preservation Education Worldwide"
Joanna Hurd
Winterthur / University of Delaware Program in Art Conservation

Presenter Biography:
Joanna graduated cum laude from Boston University in 2012 with a BA in Art History and a minor in Visual Arts. She was drawn to the field of conservation by a love of both art and science and is passionate about sharing the potential of STEAM with students of all ages. Before entering the Winterthur/University of Delaware Program in Art Conservation in 2017, she accumulated four years of conservation experience spanning both private practice and institutional work involving textile, paper, objects, furniture, and paintings specialties, as well as collections management and preservation. As a second-year fellow majoring in paper conservation with a minor in photographs, she has been thrilled to continue building on her cellulosic knowledge. In addition to her second-year treatments,

Joanna has been investigating a number of research interests including the composition of pasteprints and fraktur documents, and the pH and conductivity of bathing solutions.

Una Tecnica di Foderatura Romana: A Roman Practice of Open-Weave Canvas Lining

Emma Kimmel
The Conservation Center, Institute of Fine Arts, New York University

Presenter Biography:
Emma Kimmel is a second-year student at the Conservation Center of the Institute of Fine Arts, New York University where she is enrolled in the Kress Program for Paintings Conservation founded by her advisor Dianne Modestini. In 2015 she received her BA from Oberlin College with High Honors in Art History and a minor in English. Last summer she treated two 19th-century paintings from NYU's Villa La Pietra in Florence that had complex attribution questions. She then joined the excavation at the Sanctuary of the Great Gods in Samothrace, Greece. In addition to her coursework this semester, Emma is working under the supervision of Julie Barten at the Solomon R. Guggenheim Museum. She also serves on the editorial board of the IFA's newly launched journal Lapis, actively soliciting submissions on conservation and technical art history. This summer she will have an internship at the Kunsthistorisches Museum in Vienna, Austria.

Investigation and Treatment of a Hopi Gourd Lizard

Megan Salas
UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials

Presenter Biography:
Megan Salas is a second-year student in the UCLA/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials. She is originally from Los Angeles and received her B.A. from Yale University in 2013 with a double major in History of Art and Near Eastern Languages and Civilizations. Megan began her pre-program conservation work as an undergraduate at the Yale University Art Gallery, where she continued to work the following year. She also completed pre-program internships at the Shelburne Museum, the Fowler Museum at UCLA, and Aneta Zebala Paintings Conservation. She spent last summer treating recently excavated objects at the Archaeological Museum of Messenia in Kalamata, Greece. This summer, she will be working at the Agora Excavations of the American School of Classical Studies at Athens.

The Characterization of Hand-Coloured Woodcuts Using Reflectance Transformation Imaging (RTI)
Emily White
Queen's University Art Conservation Program

Presenter Biography:
Emily White is a second-year student in the Master of Art Conservation program at Queen's University, specializing in the treatment of works on paper. She is also a recipient of funding from the Social Sciences and Humanities Research Council (SSRHC) of the Government of Canada for the 2018-2019 academic year. Emily has a special interest in printmaking and has developed a strong interest in the technical analysis of works of art on paper since beginning her studies at Queen's. She holds an Honours BA from the University of Toronto where she majored in Art & Art History and French Studies, and an Ontario College Advanced Diploma from Sheridan College in Art & Art History. She completed her first program internship at the Provincial Archives of Alberta, and she looks forward to completing her final internship this summer at the Canadian Museum of History.

An Accelerated Aging Study of Papers Treated with Citrate Solutions
Madison Brockman
Winterthur / University of Delaware Program in Art Conservation

Presenter Biography:
Madison Brockman is a current third year fellow in the Winterthur/University of Delaware Program in Art Conservation, majoring in paper conservation. She is spending her third year internship at the Los Angeles County Museum of Art, where she is conducting an accelerated aging study on papers treated with citrate-based aqueous cleaning solutions. This study will contribute to the field's understanding of the aging properties of works on paper treated with this multipurpose reagent. Madison has held internships at the UCLA Library, the Fine Arts Museums of San Francisco, and has also recently completed a special treatment project at the J. Paul Getty Museum. An undergraduate at UC Berkeley (2011), Madison received preprogram training at the Phoebe Heart Museum of Anthropology, Zukor Art Conservation, the Academy of Motion Oicture Arts and Sciences Library, and the Fowler Museum at UCLA.

The Characterization of Artists' Masking Fluids and Their Effect on the Paper Substrate
Perrine LeSaux
Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College

Presenter Biography:
Perrine LeSaux is from Brookfield, CT. She attended the University of Hartford where she received a Bachelor's Degree in Illustration and a minor in Art History. Upon graduating in 2007 she found work for a frame maker and gilder. It was

here that Perrine was introduced to conservation. She started her pre-program experience at the Brooklyn Museum of Art. She also has conservation experience from the Yale University Art Gallery, the Buffalo Bill Center of the West, the Yale Center for British Art, and the Wadsworth Athenaeum in Hartford, Connecticut. Upon her acceptance into the Garman Art Conservation Program at SUNY Buffalo State she made the difficult decision between specializing in paintings or works of art on paper. After an internship at the Williamstown Art Conservation Center in paintings she found her path as a paper specialist. Perrine hopes to continue with both streams by working on art that blurs the line between painting and works on paper. She will return to the Yale Center for British Art for a summer internship.

The Impact of Benzyl Alcohol and 1-Phenylethanol Gelled Emulsion Cleaning Systems on Oil Films in Easel Paintings
Chun (Tracy) Liu
Winterthur / University of Delaware Program in Art Conservation

Presenter Biography:
Chun (Tracy) Liu is a second-year paintings conservation major in the Winterthur/University of Delaware Program in Art Conservation. She especially enjoys Post-Impressionism, Impressionism, and Early Modern paintings and learning about, examining, and treating paintings from all periods executed in traditional media. She has a particular interest in conducting research related to better understanding molecular level reactions between oil-bound paint layers and cleaning materials or varnishes brought to their surface. Prior to beginning her studies at Winterthur, she completed a B.S. in Chemistry from the University of California at Berkeley (2006 – 2010) and a Ph.D. in Organo- and Photoredox Catalysis at Princeton University (2012–2017). She hopes to merge synthetic organic chemistry with paintings conservation to better understand complex degradation phenomenon in paintings and innovate improved materials for paintings conservation.

Evaluation of Alternative Repair Methods for Stones No Longer Quarried in America, Using Serpentine as a Model
(Melissa) Wei Luo
University of Pennsylvania Graduate Program in Historic Preservation/School of Design

Presenter Biography:
Melissa Wei Luo is a second-year Master of Science candidate in the Historic Preservation program and Ecological Architecture Certificate program at the University of Pennsylvania. Her focus is on conservation science, with a special interest in masonry, finishes, and adaptive reuse.

Melissa earned her undergraduate degree of Fine Arts at Cal Poly Pomona, specializing in ceramic art. Her recent experience include mortar and mineral

paint simulation, finishes analysis, and cemetery conservation. She is currently working as a conservation intern at Building Conservation Associates, Inc. in Philadelphia.

Girl, Reconsidered: Investigating a polychrome terracotta bust
Sarah Montonchaikul
The Conservation Center, Institute of Fine Arts, New York University

Presenter Biography:
Sarah Montonchaikul is completing the second year of her studies in objects conservation and art history at the Conservation Center, Institute of Fine Arts, NYU. A native Texan, Sarah earned B. A.'s in art history and French language and literature at Southern Methodist University. Her experience in conservation includes preprogram internships at the Mugello Valley Archaeological Project, the Établissement de Chant Viron, the Metropolitan Museum of Art, and the Museum of Fine Arts Houston. Sarah has served as one of the student conservators at the Archaeological Exploration of Sardis and is currently the graduate student assistant in preventive conservation at Elmer H. Bobst Library. This year, she will contribute a technical art history report on a 13th-century polychrome wood sculpture in the Acton Collection (Villa La Pietra, NYU Florence) to the online collection catalog before returning to Sardis as the senior graduate student conservator on site.

Accumulative Patinas on Yaka, Teke, and Bidjogo Ritual Figures: Material Analysis and Ethical Considerations
Charlotte Parent
Queen's University Art Conservation Program

Presenter Biography:
Charlotte Parent is a second-year student in the Artifacts Treatment Stream of the Master of Art Conservation at Queen's University. Charlotte holds a BFA from Concordia University, where she majored in Liberal Arts and Studio Arts. Charlotte's main interests lie in the conservation of ethnographic and archaeological material. She is also highly interested in the ethics of conservation, the conservation of intangibles and the decolonization of museums and conservation practice. In the course of her graduate studies, Charlotte received a Social Sciences and Humanities Research Council Grant from the Canadian Government, a Master's Research Scholarship from the Quebec Government and an Ontario Graduate Scholarship. She has done conservation work at the Montreal Museum of Fine Arts and at the Israel Museum in Jerusalem. In the summer of 2019, she will be interning at the Centre de Conservation du Québec and participating in a NOMAD Science field conservation project in Northern Mongolia.

Buffering Environmental Extremes: The Documentation, Treatment and Monitoring of a Wooden Luba Mboko Figure

Emily Rezes
UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials

Presenter Biography:

Emily Rezes is a second year student in the UCLA/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials. She earned her BA in Archaeology and Art History from the Johns Hopkins University. Before beginning graduate school, Emily completed pre-program conservation internships at the Maryland State Archives, the National Museum of the American Indian, the Hirshhorn Museum and Sculpture Garden, and the American Museum of Natural History. Her most recent position was as an intern at the Pachacamac Site Museum in Lima, Peru during the summer of 2018. There, she completed documentation, treatment and rehousing for archaeological leather, ceramic, stone, shell, metal, wood and paper as well as naturally mummified human and animal remains. Her thesis research has been inspired by this internship and focuses on the identification, collection and assessment of conservation materials for the storage and display of objects that can be readily purchased from Peruvian sources.

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