

Time	Parallel sessions	
9.15	<p><b>Keynote 1:</b>            Alison Richmond  <a href="#">@ConservatorsCE</a>  <b>Abstract:</b> There is uncertainty around Brexit, but the squeeze on public sector spending and the competitive funding environment are here to stay. A recent visit to China helped me to appreciate anew the resilience of our profession. This paper identifies some opportunities to promote the value of conservation to unlock funding and stimulate the market for conservation.</p> <p><b>Bio:</b> Alison Richmond ACR FIIC is the Chief Executive of Icon and proud to be an Accredited Conservator Restorer and Fellow of the International Institute for Conservation. She is always seeking new ways to promote the value of conservation to new audiences.</p>	
9.3	<p><b>My experience of later career accreditation</b>            Ian Fraser  <a href="#">@AskAConservator</a>  <b>Abstract:</b> Undertaking professional qualifications, post-education and working for a while, may seem an unnecessary distraction. It gives, however, to those acquiring conservation expertise, the assurance that a recognised standard of competence has been achieved. In later career it is also an opportunity to reflect on the journey so far, and plot the course.</p> <p><b>Bio:</b> I have worked with wood for over 30 years, first as a joiner in an open air museum of pioneer buildings in Ontario and later as a technician at a public art gallery in Ontario. I trained in furniture making and design at Rycotewood College, Thame, Oxfordshire, England and followed this up with furniture conservation studies at West Dean College, Chichester, England. I have worked for Leeds Museums and Galleries since 1989, based at Temple Newsam House. I am a committee member of the Chippendale Society, and am a member of the Burton Constable Hall's</p>	<p><b>An Oriental Idyll – Condition checking in Japan</b>            Sue Renault ACR  <a href="#">@SueRenault</a>  <b>Abstract:</b> An exploration of the challenges involved in sending collections on loan to the other side of the globe and how different cultures and locations can change the way we have to think about care of collections</p> <p><b>Bio:</b> I am Chief Conservator at Amgueddfa Cymru – National Museum Wales, managing a team of multi-disciplinary, specialist conservators. I trained as an archaeological conservator but have spent much of my working life conserving social history collections on an open-air museum site, so dealing with challenges has become second nature.</p>
9.45	<p><b>Maritime Conservation at Historic England</b>            Angela Middleton (Archaeological Conservator) and Alison James (Maritime Archaeologist)  <a href="#">@HE_Maritime</a> <a href="#">#protectedwreck</a></p>	<p><b>A Moving Story This is a chronicle of the relocation of a large display specimen Mastodon americanum (Albert Koch's Missouriium)</b>            Lu Allington-Jones  <a href="#">@AllingtonJones</a></p>

	<p><b>Abstract:</b> Our tweets will illustrate Historic England’s involvement in maritime archaeology since 2002 and how maritime conservation has started playing a major part in the archaeological process. We will be using recent case studies to show maritime conservation in action and how a multidisciplinary approach is contributing to the archaeological record.</p> <p><b>Bio:</b> Alison James has been a maritime archaeologist at Historic England for nine years with responsibility for the protected wreck sites. Previously she worked at Hampshire and Wight Trust for Maritime Archaeology and the NAS. Angela Middleton holds a degree in archaeological conservation from the University of Applied Sciences in Berlin and an MSc in Maritime Conservation Science from the University of Portsmouth. She has worked for the Newport Medieval Ship Project and the Michael Faraday Museum of the Royal Institution before joining Historic England as an Archaeological Conservator in 2007. Here she is responsible to advise on and undertake research and investigative conservation on material retrieved from land and marine sites. She has a special interest in the conservation of waterlogged organic materials.</p>	<p><b>Abstract:</b> The move required cleaning and stabilisation of this historic fossil before it could be dismantled. Installation into the refurbished gallery required scaffolding, hoists, and nerves of steel.</p> <p><b>Bio:</b> I have worked in the heritage sector for 18 years and am now a senior conservator at the Natural History Museum, London UK. My current role includes remedial conservation of a range of natural history specimens, but specialising in earth science material. I have a BSc (hons) in Geology, MSc in Palaeobiology, MSc in Museum Studies and MA in Conservation.</p>
10	<p><b>The Poetry of Craftmanship</b> Lee Bilson <a href="#">@lrbilson</a> (aka The Heritage Explorer)</p> <p><b>Abstract:</b> This paper explores craftsmanship (within its context of Intangible Cultural Heritage), how it is defined, how it is perceived (if at all), and what it means to people. From these foundations, it will open a discussion on the significance of craftsmanship and therefore how this affects our approach to conservation.</p> <p><b>Bio:</b> Built Heritage Geek // PhD Student // Heritage Consultant // Conservation Specialist // Fellow of the RSA // I am a young, experienced, and passionate conservation &amp; heritage professional, who has worked in conservation and heritage since completing my Bachelor of Architecture at the Glasgow School of Art, and later my masters at the University of Cambridge. Through my career I have been privileged enough to have worked on some of the UK’s most important heritage buildings and artefacts, including The Sovereign’s Entrance Gates at The Palace of Westminster, Lead Statuary at Blenheim Palace, and the HMS Victory. More recently, I have embarked on a part-time PhD research study at the University of Liverpool, focusing on the significance of craftsmanship as part of Intangible Cultural Heritage in built heritage. This is an area I am very passionate about, with one of my long-term goals being to improve the study of buildings that will in turn inform their conservation and their preservation for the enjoyment of generations to come.</p>	<p><b>#Fatberg: The Monster of Whitechapel</b> Sharon Robinson-Calver, Andy Holbrook <a href="#">@robinsoncalver</a></p> <p><b>Abstract:</b> News that a monster fatberg is lurking beneath the streets of London hit the headlines in September and when the Museum of London made a bid to acquire it the story went global. We will present our initial thoughts about the collection and preservation of this extraordinary object, consider its status as hazardous waste, display potential and what it says about how we live today!</p> <p><b>Bio:</b> Sharon Robinson-Calver is Head of Conservation &amp; Collection Care at the Museum of London with specific interest in the care and management of challenging and hazardous collections. Over a 25 year career she has worked for public and private sector organisations including National Museums Liverpool, Tyne &amp; Wear Museums, Historic Royal Palaces, the British Museum, Eura Conservation and Plowden &amp; Smith.</p>
10.15	<p><b>Keynote 2: Heritage Crime Protecting our shared heritage</b> Daryl Holter, Sussex Police Heritage Crime Lead <a href="#">@suspol_heritage</a></p> <p><b>Abstract:</b> Looking at the subjects of prevention, education and partnership. We have a choice to defend our heritage, past, present and future. To many I have met it brings belief, understanding, feeling, depth, culture, and emotion, a sense of community, ownership, tradition and belonging. Future generations should</p>	

	<p>have opportunity to rediscover experience and interpret the old and the new.  <b>Bio:</b> I have worked for Sussex Police since 2003 as a Police Community Support Officer. I am a wildlife and heritage crime officer for my policing district of Rother. I am also the police lead for Heritage Crime across Sussex as a volunteer.</p>	
<p><b>10.3</b></p>	<p><b>Recent Conservation Projects at York Archaeological Trust</b>  Tweets by Charlotte Wilkinson, Assistant Conservator  <a href="#">@YATConservation</a>  <b>Abstract:</b> Using text, photographs and time lapse videos we will be presenting some of our teams most recent conservation projects. Including the conservation of Mesolithic fungus (aka, when a hazard becomes the object!) and a mummified cat discovered beneath the floorboards.   <b>Bio:</b> York Archaeological Trust's Conservation Laboratory provides high quality, integrated conservation services on a wide range of archaeological objects and material. The Conservation Team: Ian Panter – Head of Conservation, Mags Felter – Senior Conservator, Steve Allen – Archaeological Wood Technologist, Charlotte Wilkinson – Assistant Conservator.</p>	<p><b>Crafting three-dimensional fills for areas of loss on taxidermy</b>  Natalie Jones  <a href="#">@nautilusnat</a>  <b>Abstract:</b> Needle-felting is a versatile craft that can used to create 2D and 3D fills using protein fibres. Traditionally wool is dry felted to create a sculpture or flat sheet. This technique can be adapted to incorporate any loose hair from taxidermy specimens to create sympathetic and reversible fills.   <b>Bio:</b>Natural history conservator <a href="#">@ZoologyMuseum</a>. Previous <a href="#">@Conservators_uk</a> and Clothworkers Foundation of Taxidermy intern <a href="#">@HornimanMuseum</a></p>
<p><b>10.45</b></p>	<p><b>Conservators' views on working with human remains</b>  Pia Edqvist  <a href="#">@EdqvistP</a>  <b>Abstract:</b> The ethics of storage, display and handling of human remains are a topic widely discussion. Conservators are often the profession working closest to the remains and sharing knowledge and experience benefits all. But, what exactly is conservators' contribution to this discussion? And, what are our experiences of working with human materials?   <b>Bio:</b> I have a BSc in Archaeological Conservation from University of Gothenburg, Sweden and in 2014 I obtained an MSc in Objects Conservation from University of Oslo, Norway. I currently work as an Archaeological Conservation at the Museum of Cultural History, University of Oslo, Norway; here I work on a wide range of objects and materials with a special interest in organic compositions. From work within the Arctic Circle in, Tromsø, Norway (2010-2012), at Tromsø University Museum, University of Tromsø, with newly excavated archaeological material, to England, where I have cared for large and significant collections in London at the Petrie Museum of Egyptian Archaeology, University College London (2012-2016) and in Cambridge at the Fitzwilliam Museum, University of Cambridge (2009-2010). My interest in human remains has evolved over the years as a result of museum and fieldwork in Europe and Egypt. While working as the Curatorial Assistant at the Petrie Museum of Egyptian Archaeology, University College London, I was leading an interdisciplinary team documenting and rehousing the human remains collection. I am currently working on a number of publications over the museums human remains concluding this project, with the aims of guiding future research and outreach, but also to set an</p>	<p><b>Conserving The 1815 Waterloo Map with an Intelligent Electro-Optic Glass Vitrine</b>  Mr. Manoj Phatak, C.Eng  <a href="#">@ArtRatioUK</a>  <b>Abstract:</b> This paper showcases how variable-transmittance glass currently reduces light damage on the Waterloo Map, which still bears the pencil markings of the 1st Duke of Wellington. The patent-pending ArtRatio system uses a cloud-based control system to limit light exposure on the map as a function of its light sensitivity.   <b>Bio:</b> Manoj is a Chartered Engineer at the UK Engineering Council and holds degrees in Electronics Engineering from Southampton University and in Software Engineering from Oxford University. As Founder &amp; CEO of ArtRatio, Manoj builds art conservation furniture to protect art, antiques and luxury items from light damage. This allows private, corporate and institutional collectors to protect the value of investments made in art through exhibition at galleries and museums without compromising the sensitive objects on display. Please see <a href="http://www.artratio.co.uk">www.artratio.co.uk</a></p>

	example for the care of human remains in a museum context.	
11	<p><b>Drumming out moths: IPM of a webbing clothes moth infestation in a West African drum collection</b> Devin Mattlin, Dean Smith, and Chloe Pearce <a href="#">@CUConservation</a></p> <p><b>Abstract:</b> A collaborative IPM project between the Conservation and Music Departments at Cardiff University. Tweets will show multiple perspectives of the same West African drum collection: for conservators, infestation; for insects, lunch; and for the musicians, music. Tweets will feature identification, treatment selection and recommendations for monitoring, planning and housekeeping.</p> <p><b>Bio:</b> Devin Mattlin, Dean Smith, and Chloe Pearce all attend Cardiff University studying to receive their MSc in Conservation Practice.</p>	<p><b>Sublime banners – Investigating sublimation printing as a technique for supporting painted banners</b> Jenny van Enckevort ACR <a href="#">@Jenny_barsby</a></p> <p><b>Abstract:</b> Sublimation printing has been used in textile conservation with mixed success mostly on nylon net substrates. This project at the People’s History Museum with support from Manchester Metropolitan University aims to investigate the potential for its use on Stabiltex fabric to create unobtrusive yet strong overlays for textile supports.</p> <p><b>Bio:</b> Current Position: Senior Conservator at the Peoples History Museum Training: RCA/V&amp;A MA Textile Conservation completed in 2009</p>
11.15	<p><b>Keynote 3: Conservators and Illicit Antiquities: There is no Neutrality!</b> Dr Donna Yates <a href="#">@DrDonnaYates</a></p> <p><b>Abstract:</b> In this twitter talk I will comment on the role that conservators play in the grey market for illicit antiquities. While codes of ethics are clear, practice is often murky, and professionals must face the fact that their actions to stabilise and preserve questionable objects are not neutral. Specialist interaction with illicit antiquities facilitates the market and leads to continued heritage destruction.</p> <p><b>Bio:</b> (short I assume): Donna Yates is a Lecturer in Antiquities Trafficking and Art Crime at the University of Glasgow's Scottish Centre for Crime and Justice Research. She is a founding member of the Trafficking Culture research consortium which produces evidence-based research into the contemporary global trade in looted cultural objects. She tweets at <a href="#">@DrDonnaYates</a> <a href="#">@CultureTraffic</a> <a href="#">@StolenGods</a> and, not so secretly, <a href="#">@LegoAcademics</a></p>	
11.3	<p><b>The Merits of On-Site Object Conservation</b> Tabatha Barton <a href="#">@saeturnian</a></p> <p><b>Abstract:</b> Conservators working in labs are often separated from the sites the objects come from. Working as a conservator for 3 weeks on an active excavation shed light on the importance of an on-site conservator with the ability to assess storage conditions and perform emergency treatments on recently excavated objects.</p> <p><b>Bio:</b> Tabatha Barton is currently working as an archaeologist in Milton Keynes. She is finishing up a master’s degree in archaeological conservation from Durham University and has an undergraduate degree in Classical &amp; Near Eastern Archaeology and Classical Languages (Greek and Latin) from Bryn Mawr College. Tabatha loves object conservation as well as working in the field, she hopes to work as an on-site conservator for archaeological sites in the future.</p>	<p><b>The rotation of the 18-19th century Pleasure Gardens fashion exhibition at the Museum of London #RedressingPleasure:</b> Melina Plottu, Timothy Long <a href="#">@melinaplottu</a>, <a href="#">@Fashion_Curator</a></p> <p><b>Abstract:</b> #RedressingPleasure is a mini-series, beginning in mid-September. The conservation and curatorial departments will redress the ‘Pleasure Gardens’ fashion exhibition. The project is presented through episodes (posts): live-feed, film, images will highlight the step-by-step artefact selection, conservation treatments, mannequin building and installation. Follower’s engagement will assist in the project’s formulation.</p> <p><b>Bio:</b> Melina Plottu is the Textile Conservator at the Museum of London. Melina graduated from the Institut national du patrimoine in Paris as a textile conservator (2007-2012) after studying art history and archaeology at Pantheon-Sorbonne (2003-2006). In 2012 she joined the conservation team of the Ethnographic Museum of Geneva. Then she worked part time as a free-</p>

		<p>lance textile conservator based in Paris and as textile conservator at the National Museum of Monaco. Since 2013, she is the textile conservator at the Museum of London. She is also a member of the ICON textile group and in 2007 joined the group committee as events co-ordinator. Instagram: melinaplottu Twitter: <a href="#">@melinaplottu</a></p>
11.45	<p><b>Museum Gel and Temperature: Having Fun with Transparent Goo</b>  Jenny Mathiasson  <a href="#">@curatedjenny</a>  <b>Abstract:</b> Museum Gel is a well-known staple in the museum world but what do we know about its properties? Become polymer scientists for a short while and join me in exploring this particular goo. Let's investigate its chemical structure, its working properties, and how it reacts to increased temperatures.   <b>Bio:</b> Objects conservator who graduated from Cardiff University in 2012. Currently running Clifton Conservation Service (@cliftonconserve) in Rotherham and co-host of The C Word: The Conservators' Podcast (@thecwordpodcast).</p>	<p><b>The role of effective building operation in providing the best possible environments for collection and fabric preservation.</b>  Ben Melham  <a href="#">@morticeconsult</a>  <b>Abstract:</b> Collaboration between conservation and facilities teams is vital to ensure the best possible environment is provided for the care of collections and historic building fabric. Through worked examples of how building operation impacts these best practice is identified and suggestions are made for new ways of of cross-discipline working.   <b>Bio:</b> Ben is Director of Mortice Consulting, specialising in the operation and care of our built and cultural heritage, with a particular in interest in how effective building operation can provide the best possible environments for collection and fabric preservation. He was previously Group Head of Estate for the Science Museum Group and has also cared for buildings ranging from the Palace of Westminster &amp; British Film Institute to Coutts Bank and the London Stock Exchange. Find out more: <a href="https://www.linkedin.com/in/benmelham/">https://www.linkedin.com/in/benmelham/</a>  <a href="http://www.morticeconsulting.com">www.morticeconsulting.com</a></p>
12	<p><b>Conservation through the lens of Digital Documentation: The case of a group of Pictish Stones from Inverurie (Aberdeenshire)</b>  Spectrum Heritage Ltd.  <a href="#">@SpectrumDH</a>  <b>Abstract:</b> This paper shows the combination of conservation and digital documentation used on a group of Pictish Stones from Inverurie (Aberdeenshire). This is presented as an example of how conservation can benefit greatly when integrated with digital documentation techniques, such as photogrammetry and RTI.   <b>Bio:</b> Spectrum Heritage is a team of heritage professionals dedicated to the preservation of cultural heritage using traditional skills and innovative technologies.</p>	<p><b>Conservation Measures for Graffiti and Street Art</b>  Rita Amor  <a href="#">@r1love</a>  <b>Abstract:</b> Graffiti and Street Art are notable practices in contemporary art. Although their controversy, the values given to some of their artworks produces the need of application of conservation measures. However, a lack of knowledge and criteria forces us to research further, finding better solutions to the problems they suffer nowadays.   <b>Bio:</b> Rita is a Painting conservator and Researcher. She will complete her Ph.D. in Science and Restoration of Historic and Artistic Heritage program (Polytechnic University of Valencia, Spain) in September 2017. Her research is based on the conservation of graffiti and street art, and the adaptation of conservation measures to aerosol art. Additionally, she has participated in diverse researching projects in conservation of paintings, collaborated closely with contemporary artists and volunteered in conservation, care collection and</p>

		engagement for the Royal Museums Greenwich and the Royal Academy of Arts.
12.15	<p><b>That's Toile Folks: Mounting an 18th century Mantua</b> Libby Thompson and Beatrice Farmer <a href="#">@HRPConservation</a></p> <p><b>Abstract:</b> The periodic display of an 18<sup>th</sup> century Mantua within the Royal Ceremonial Dress Collection has allowed developments in mounting techniques. We will discuss the role and use of an existing toile, the traditional petticoats from previous displays and the incorporation of an acrylic mannequin with skirt support and more recently Fosshape®.</p> <p><b>Bios:</b> Libby Thompson, Treatment Conservation Supervisor, Historic Royal Palaces. Beatrice Farmer, Senior Textile Treatment Conservator, Historic Royal Palaces. Libby and Beatrice are both part of the Conservation and Collections Care team at Historic Royal Palaces, with special responsibility for the conservation and display of the Royal Ceremonial Dress Collection which is housed at Hampton Court Palace.</p>	<p><b>Paper pulping- putting it to the test</b> Zoë Reid <a href="#">@NAIConservator</a></p> <p><b>Abstract:</b> In March 2017 Alan Buchannan gave a 3 day workshop on this technique in the National Archives, Ireland. Mould and water damaged Ordnance Survey triangulation maps were selected for paper pulp repair. 5 of the maps had been previously been lined with Japanese paper. This paper will compare both techniques.</p> <p><b>Bio:</b> Zoë Reid graduated in 1991 with a degree Art History and Paper Conservation from Camberwell College of Arts, London. She became an accredited conservator through the Institute of Conservation of Historic and Artistic works in Ireland (ICHAWI) in 2000. In May 2002 she took up a post as conservator in the National Archives of Ireland. Over the past 15 years Zoë has been involved in implementing a wide range of conservation and preservation projects. Over the course of her career Zoë has presented lectures and training events on various aspects of paper conservation, conservation of historic photographs, collection care and disaster planning and salvage. She has been active on a number of conservation boards both nationally and internationally. She is currently Ireland's representative and a council member of The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).</p>
12.3	<p><b>Ongoing conservation of the Mary Rose pump and stem post</b> David Pearson <a href="#">@spikapede</a></p> <p><b>Abstract:</b> Conserving large waterlogged objects from the Mary Rose hull, can be extremely challenging. We showcase the ongoing conservation of two important timbers recovered in 1981 and 2005; the pump and stem post. Dimensions up to 10 metres in length, equipment availability and associated cost significantly impacts the chosen conservation strategy.</p> <p><b>Bio:</b> David studied for a BSc in Conservation at Cardiff University before gaining employment working for Cardiff Conservation Services for 9 months. He joined the Mary Rose Trust in 2011 as a conservator and was heavily involved with the preparation of objects and installation for the New Mary Rose Museum in 2013. In 2016 he became Conservation Manager.</p>	<p><b>Digitisation of glass plate negatives</b> Lorraine Finch <a href="#">@conserve_lfcp</a></p> <p><b>Abstract:</b> Practical advice on digitising your collection of glass plate negatives covering the history of plates, the types of original boxes found, handling, preparing the plates including dry and solvent cleaning and good storage after digitisation, with a demonstration of how to make four flap enclosures and boxes.</p> <p><b>Bio:</b> I am an accredited conservator specialising in the conservation and preservation of photographic material. I am founder and head of LF Conservation and Preservation. I am a Trustee of Icon, an Icon assessor and social media officer for the Icon Photographic Material Group.</p>
12.45	<p><b>A new species of Silverfish found in UK Museums</b> Letitia Steer, Abby Moore <a href="#">@steer letty</a></p> <p><b>Abstract:</b> A new species to the UK, Ctenolepisma longicaudata (commonly known as the</p>	

	<p>Grey Silverfish), has recently been identified at the Museum of London. The implications of this finding should be considered serious as the species is already spreading rapidly in Europe and has also been found to survive and cause damage at ambient relative humidity (40-60%RH). <i>Ctenolepisma longicaudata</i> were first recorded at the Museum of London within the Costume Store (which holds the dress and textile collection) in March 2015, and are now the predominant species of silverfish at the Museum's London Wall site. The identification of this new species reiterates the need and importance of a clear and effective Integrated Pest Management (IPM) Programme with correct identification of pests that occur within the collection.</p> <p><b>Bio:</b> Letitia Steer and Abby Moore are both Collection Care Conservators at the Museum of London.</p>	
<p>13</p>	<p><b>Keynote 4: What do we conserve</b> Jane Henderson <a href="#">@LJaneHenderson</a></p> <p><b>Abstract:</b> What do we conserve The tweets will develop the sense of what conservation is from basic to more complex ideas i.e. What do we conserve:</p> <ol style="list-style-type: none"> <li>1. Beauty</li> <li>2. Memories</li> <li>3. Troublesome history</li> <li>4. Knowledge</li> <li>5. Music</li> <li>6. Identity</li> <li>7. Experiences</li> </ol> <p><b>Bio:</b> Reader at Cardiff University. I have been working in and studying in conservation and collections care in Wales since 1984. I teach on the BSc in Conservation and MSc's in Collection Care and in Conservation Practice. I currently serve as a trustee on the Welsh Federation of Museum and Art Galleries and The Cynon Valley Museum Trust. I am currently serving on the editorial panel of the Journal of the Institute for Conservation, the ICOM –CC preventive conservation working group and I represent Welsh Museums on the Welsh Government's Museum Strategy review group which helps direct government in the formation of museum policy. I am a member of a working group to create a strategy and vision for the conservation of the moveable heritage across Welsh institutions.</p>	
<p>13.15</p>	<p><b>Smoke on the water: Collections challenges at Arnol Blackhouse</b> <a href="#">@LynseyJHaworth</a> Lynsey Haworth</p> <p><b>Abstract:</b> The aggressive coastal environment combined with a burning peat fire present numerous care and conservation challenges for managing the associated collections. The review was carried out as part of a Postgraduate Diploma project.</p> <p><b>Bio:</b> Lynsey studied Ancient History and Archaeology at the University of Reading, and</p>	<p><b>The Use of Laser Cutting and CAD Technologies in Book Box and Display Formats</b> Bridget Mitchell Trading as Arca Preservation <a href="#">@ArcaPreservatio</a></p> <p><b>Abstract:</b> Tweets will illustrate/explain some of the new boxing and display designs developed in response to client and object requirements that have been enabled by the increased affordability and accessibility of laser cutting and CAD technologies.</p>

	<p>Museum and Gallery Studies at the University of St Andrews. She has over nine years experience working in the heritage sector, and has worked as a Collections Manager for Historic Environment Scotland since 2012. She recently completed a Postgraduate Diploma in Preventive Conservation at Northumbria University.</p>	<p><b>Bio:</b> Accredited Book Conservator. Previously, 9 years Senior Book Conservator at the Victoria &amp; Albert Museum, London. Currently working in private practise since 2003 running a busy studio in North Norfolk.</p>
13.3	<p><b>An Armour of Many Colours</b>  Philippa Beesley  <a href="#">@BeesleyPhilippa</a>  <b>Abstract:</b> A Milanese half armour in the collection of the Art Institute of Chicago had a history of restoration of its structural textile straps partially visible through the textile colours. Ethical considerations were challenged in the interventive treatment of the armour, which incorporated both traditional armouring techniques and modern alternatives.   <b>Bio:</b> Philippa graduated from the University of Exeter in 2008 with a BA (Hons) in Classical Studies. Following this Philippa completed an MA in Conservation of Archaeological and Museum Objects at Durham University, during which she undertook a 9-month internship at the Royal Armouries Museum in Leeds. Since graduating Philippa has worked both in the UK and internationally, first at the Royal Armouries and, most recently, at the Art Institute of Chicago as an Assistant Conservator of Objects specialising in the conservation of Arms and Armour. Philippa has previously completed internships at the National Railway Museum and Wolverhampton City Archives, and now undertakes private practice work with an objects specialty.</p>	<p><b>Preserving Film and Audiovisual Materials in "Traditional" Archives: The Case of the Polo del '900.</b>  Valentina Rossetto  <a href="#">@rossettoval</a>  <b>Abstract:</b> In 2016 was opened in Turin the Polo del '900 that house various institutes custodians of documentary sources about the 1900s. The archives are mainly paper- based with the exception of the Archivio Nazionale Cinematografico della Resistenza. From 2014 we deliver a special training to our partners on audiovisual preservation. (a short presentation of the Polo del '900 in English: <a href="http://www.compagniadisanpaolo.it/eng/Programmes/Polo-del-900">www.compagniadisanpaolo.it/eng/Programmes/Polo-del-900</a>)   <b>Bio:</b> I'm a film historian and a qualified archivist specialized in film preservation and restoration with 15 years working experience. I worked on the film and audiovisual collections of the National Museum of the Cinema and Castello di Rivoli Museum of Contemporary Art. I collaborated with RAI TV film archive, RAI TV Research Centre and at two research projects of the University of Turin. From 2014 I'm the film archivist and conservator of the Archivio Nazionale Cinematografico della Resistenza (National Film Archive of Italian Resistance) partner of the Polo del '900". My LinkedIn profile: <a href="http://www.linkedin.com/in/rossettoval">www.linkedin.com/in/rossettoval</a></p>
13.45	<p><b>A thorny issue</b>  The Staffordshire Hoard  <a href="#">@staffshoard</a>  <b>Abstract:</b> This paper will cover the award-winning conservation program of the Staffordshire Hoard, a complex collection of Anglo-Saxon treasures. Found in 2009 by a metal detectorist, the hoard has undergone an intensive period of conservation and research funded by <a href="#">@HistoricEngland</a>.   <b>Bio:</b> I am the largest collection of Anglo-Saxon gold and silver metalwork ever found. I was buried in 7th century and on display <a href="#">@BM AG</a> and <a href="#">@PotteriesMuseum</a>.</p>	<p><b>A Mounting Issue</b>  Kloe Rumsey  <a href="#">@PHMCons</a>  <b>Abstract:</b> From modern gloss papers, to magazines and collage, the People's History Museum requires fast, efficient, and highly flexible methods of flat works mounting for temporary exhibitions. I have received training and researched and developed non-adhesive methods to achieve a system for all materials, to please Curators and Conservators alike.   <b>Bio:</b> Graduated from Cardiff University Conservation Department in 2013, specialising in Organics Conservation, and started working at the People's History Museum as Conservator in May 2017</p>
14	<p><b>The Hidden Maya</b>  Pieta Greaves</p>	<p><b>A new approach to book-handling training: making collection care part of everyone's world</b></p>

	<p><a href="#">@PietaGreaves</a>  <b>Abstract:</b> This paper discusses the discovery and conservation of a Maya wall painting at Blue Creek, Belize. The site is being investigated as a part of the 25 year- long field work in the area by <a href="#">@MayaResearchPro</a>.</p> <p><b>Bio:</b> Pieta is currently a partner and conservator at <a href="#">@DrakonHeritage</a>. She trained as a conservator at Cardiff University and has been an accredited member of the Institute of Conservation since 2011. Her specialism is the conservation of museum and archaeological objects and she have considerable field experience in both conservation and archaeology, working in the UK and abroad.</p>	<p>Judith Finnamore and Rachel Chapman (The London Library)  <a href="#">@CollCareLonLib</a>  <b>Abstract:</b> Our former book-handling training programme had been labour-intensive with small returns. This paper describes how a new cascaded training scheme has helped us increase reach and impact: moving from 'laying down the law' towards greater collaboration with other departments to establish buy-in and find preservation solutions that work for everyone.</p> <p><b>Bio:</b> Judith Finnamore has been Head of Collection Care at the London Library since January 2014 Rachel Chapman has been Conservator at the London Library since August 2004</p>
14.15	<p><b>Medical Attention Needed: Rehousing an Appendix from 1883</b>  Erin Secord  <a href="#">@SciTechPreserv</a>  <b>Abstract:</b> An Appendix removed from a 12 year old boy in 1883 by Dr. A. Groves needed rehousing from its as-collected sealed acrylic container. The appendix was losing fluid and deteriorating. The appendix was removed, stepped through ethanol-water solutions and finally rehoused in a new glass container with custom glass support.</p> <p><b>Bio:</b> Erin Secord is an Objects Conservator with Ingenium: Canada's Museums of Science and Innovation, in Ottawa.</p>	<p><b>Make It So: 3D Printing Book Cradles and Exhibit Mounts</b>  Fletcher Durant, Sara Russell Gonzalez, Lourdes Santamaría-Wheeler  <a href="#">@fletcherdurant</a>  <b>Abstract:</b> Low-cost and widely available, 3D printers offer cultural institutions such as libraries, archives, and museums an exciting tool to create custom exhibition mounts. The University of Florida Smathers Libraries are currently investigating the design, printing, cost, sustainability, and material suitability of 3D printed supports for small campus exhibits.</p> <p><b>Bio:</b> Fletcher Durant is the Preservation Librarian at University of Florida Smathers Libraries. His work focuses on the preventive conservation of library and archival materials, the sustainability of cultural heritage, and risk management. He is a trained book and paper conservator and a Professional Associate of the American Institute for Conservation. Prior to joining the University of Florida, he was the Preservation Archivist for NYU Libraries and an Assistant Conservator for Special Collection at the New York Public Library. Sara Gonzalez is the Physical Sciences, Mathematics, and Visualization Librarian at the Marston Science Library at the University of Florida. Her research interests include emerging technologies in libraries, modeling and visualization of data, and scientific literacy instruction. She coordinates the Marston Science Library Visualization room, the MADE@UF software development lab, and the UF Libraries 3D printing service. She recently co-authored "3D Printing: A Practical Guide for Librarians" (Rowman &amp; Littlefield, 2016). Lourdes Santamaría-Wheeler is the Exhibits Coordinator at the University of Florida George A. Smathers Libraries. There she oversees an exhibition program that enhances research and learning opportunities by sharing and interpreting the Libraries' collections. Her work addresses an increasing imperative to academically engage students outside the classroom, and reveal collections to a broader public. She specializes in exhibitions, technology, community engagement, and broad access.</p>

<p>14.3</p>	<p><b>From Coast to Coast to Coast: Objects and Archaeological Conservation at Parks Canada</b>  Parks Canada-Objects Conservation Lab. Tweets by Jessica Lafrance-Hwang and Megan O'Connor  <a href="#">@PCArchaeology</a>  <b>Abstract:</b> 40,000 km, that's the distance eleven Parks Canada Objects Conservators covered in 2017 to conserve objects, sites and monuments, including a western ranch, a Yukon River paddle wheeler, a fort on Hudson Bay, and Gulf of St. Lawrence quarantine island. Follow us as we share field season highlights and challenges. This paper will be delivered in both English and French.   <b>Bio:</b> Parks Canada is a steward of Canada's natural and cultural treasures found in every province and territory. The Parks Canada collection encompasses over 31 million historic and archaeological artefacts. Currently eleven objects conservators located in Winnipeg, Quebec City, and Ottawa provide lab and in situ services to 171 National Historic Sites, 4 National Marine Conservation Areas, and 47 National Parks. While only objects conservation is represented at this event, Parks Canada also has a reproduction team and a staff of paper, furniture, textiles, and paintings conservators. Visit <a href="http://pc.gc.ca">pc.gc.ca</a> for more information. Objects Conservation Staff: Hugues-Frédéric Brouillette -Manager Michael Eisen – Supervisor Liz Croome – Supervisor Flora Davidson Leslie Hickey Amanda Thomas Antione Pelletier Lana Chan Daniel Doyle Megan O'Connor Kristen Stockstill Jessica Lafrance-Hwang</p>	<p><b>Crowdsourcing Conservation</b>  Emily Hick  <a href="#">@CRC_EdUni</a>  <b>Abstract:</b> The Centre for Research Collections, is developing innovative ways to carry out conservation work and engage with students. This paper will outline a two-day event, in which 24 students aimed to rehouse 136 boxes from the Laing collection. The presentation will describe the event, and provide an evaluation of it. It will also give useful tips for other institutions who are considering holding a similar event.   <b>Bio:</b> Emily Hick is the Special Collections Conservator at the Centre for Research Collections, University of Edinburgh. After completing an undergraduate degree in History of Art at the University of Glasgow, she undertook an MA degree in Conservation of Fine Art at Northumbria University, specialising in works of art of paper, graduating in 2013. Prior to starting at the CRC, Emily worked at the Alnwick Castle Archives, and has also been involved in conservation projects in India and Singapore.</p>
<p>14.45</p>	<p><b>A shady shade: plating curiosities during a recoating campaign</b>  Katie Rovito, Tia Polidori, Rosie Grayburn  <a href="#">@WinterthurMuse</a>  <b>Abstract:</b> Winterthur received an IMLS grant to conserve silver and silver alloy objects from the collection. Cleaning tests on an Argand lamp revealed that the lampshade was not fused plate and was exhibiting unusual optical properties! New interpretation of XRF data enabled the deduction of the plating techniques on the lamp.   <b>Bio:</b> Tia and Katie are conservation technicians working on a two-year IMLS grant at Winterthur recoating silver objects in the collection. Rosie is an Associate Scientist within the Conservation Department at Winterthur Museum.</p>	<p><b>Witnessing conservation in action: the new normal?</b>  Caroline Rawson and Tory MacDonald  <a href="#">@BrodsworthHall</a>  <b>Abstract:</b> Brodsworth Hall remained open to visitors during £1.5 million of conservation works. It's been an exciting opportunity to engage people with 'live conservation' and to promote interaction with heritage professionals but did it work? We will discuss what we have learned and consider how this idea can be developed for the future.   <b>Bio:</b> Caroline has been Collections Conservator (North) for English Heritage since 2007 and has previously worked for the National Trust and Castle Howard. She has a BA (Hons) in Conservation and Restoration from Lincoln University and became an ACR in 2014. Tory MacDonald is the Documentation and Collections Care Assistant for the Brodsworth project and is responsible for promoting the project on social media. She has an MA in Museum Studies from the University of Leicester and has previously done curatorial and conservation work for the Roman Baths and the National Trust</p>

<p>15</p>	<p><b>Staples in the Soup Tureen: The examination and treatment of an 18th century Norwegian soup tureen from Winterthur Museum</b>          Madeline Hagerman  <a href="#">@maddie_hagerman</a>  <b>Abstract:</b> Encased in yellowed overpaint, this tureen was a mystery. X-radiography revealed that the body was once joined with staples—some of which had been filed down and remained in the walls of the tureen. A tight deadline, staples, and historic epoxy putty repairs posed an ethical conundrum and treatment challenge.</p> <p><b>Bio:</b> Madeline Hagerman is a recent graduate of the MA/MSc in the Principles of Conservation/Conservation for Archaeology and Museums at University College London (UCL). She is currently in the first year of a two-year ceramics conservation fellowship at Winterthur Museum, Garden, &amp; Library, revolving around Winterthur's extensive collection of English and Dutch Delft tiles, the majority of which are installed in fireplaces around the house.</p>	<p><b>Working abroad, an unravelling attempt</b>          Emma Le Cornu and Sarah J Benson  <a href="#">@elecornu</a>  <b>Abstract:</b> We are expat conservators and want to share our experiences with museum professionals and bring awareness to working abroad. These tweets highlight our benefits and challenges. We welcome comments from others experiences or perceptions. Using accessible social media platforms we would like to start an overseas conservator support forum.</p> <p><b>Bio:</b> Emma is a paper conservator from Jersey, who studied and worked in England before becoming an expat in Singapore and now Qatar. Sarah is a textile conservator and has been an expat since studying in Scotland to now, working in Singapore, Qatar and just moved to Norway.</p>
<p>15.15</p>	<p><b>Multispectral Imaging as a Collaborative Tool for Conservation</b>          Micheal Toth  <a href="#">@michabt</a>  <b>Abstract:</b> The latest narrowband multispectral systems offer conservators insight into the unseen with standardized research tools. Portable equipment, software and standardized work processes empower conservation studies of objects and key areas of interest. Digital processing can reveal additional features not visible by eye. Conservators can transfer/share spectral image data for collaboration.</p> <p><b>Bio:</b> President R.B. Toth Associates &amp; Honorary Research Associate UCL. Over 25 years of experience in program management, systems integration, and strategic planning. Mike has provided program and technical management support for numerous cultural heritage and conservation projects. From the Sinai to California, he and his teams support institutions across the United States, Europe and the Middle East, working closely with scientists, conservators, scholars and institutional staff. With them he provides the development and support needed for efficient digital and multispectral imaging research and access. More info at <a href="#">www.rbtoth.com</a></p>	<p><b>Making a hashtag of it: #MyValuedPlaces and digital public participation in North West Ireland</b>          Andrew McClelland  <a href="#">@IHBCni</a>  <b>Abstract:</b> Social media methods are assuming ever-greater prominence within innovative research methodologies and public consultation processes. This paper reflects on emerging results from <a href="#">#MyValuedPlaces</a>, an online map-based survey launched in August 2017 to capture the public's perceptual values of places in the cross-border cultural landscape of the North West of Ireland.</p> <p><b>Bio:</b> Andrew McClelland is a Postdoctoral Researcher at Maynooth University, Ireland. His diverse research interests broadly encompass cultural heritage, planning history and cross-border cooperation on the island of Ireland. The current focus of his attention is the EU-funded REINVENT project concerning the management of heritage in contested cross-border contexts.</p>
<p>15.3</p>	<p><b>Project Airless - tackling pyrite decay at the NHM London</b>          Anna Fenlon &amp; Lucia Petrera  <a href="#">@Fenlonae</a>  <b>Abstract:</b> 'Airless' is a 3 year conservation project designed to combat pyrite decay in the NHM's fossil collections. Severely affected specimens are treated with ammonia before being individually re-stored along with other at risk specimens in bespoke anoxic micro-environments. Each treated specimen is then barcoded and imaged to promote museum digitisation.</p>	<p><b>Preserving more than the tangible: Public Conservation Preserving Human Agency and Interaction</b>          William Tregaskes  <a href="#">@TregaskesW</a>  <b>Abstract:</b> This paper demonstrates public conservation's ability to preserve human agency, through the continued interaction with cultural heritage in the public sphere. Public conservation further demonstrates, the regular interaction required, forming an essential part of the objects life story. Public</p>

	<p><b>Bio:</b> Anna Fenlon and Lucia Petrera are Conservation Technicians at the Natural History Museum, London. They both work alongside two other team members on 'Project Airless', which has been running since 2015.</p>	<p>conservation reduces the decay caused by both disassociation and physical processes.</p> <p><b>Bio:</b> I am an Archaeology graduate and Care of Collections masters graduate of Cardiff University. As a EMP I have gained experience in a range of roles from archaeologist and collection assistant to front of house and preventive conservator. I have specialised in the preservation of the intangible working on projects including carrying out public conservation at National Museum Wales, assessing how the public value historic sites and assessing the impact of the transition of cultural heritage into the museum environment.</p>
15.45	<p><b>'Avoiding a Pickle'- Improving the Care and Conservation of Fluid Preserved Collections</b> Julian Carter <a href="#">@NatHistConserve</a></p> <p><b>Abstract:</b> Fluid preservation is an important method used to preserve many millions of biological specimens worldwide. However there are many challenges for the care and conservation of such collections. This presentation will look at progress to develop better standards and provide more sustainable approaches for the conservation of such collections.</p> <p><b>Bio:</b> Principal Conservator Natural Sciences at Amgeuddfa Cymru - National Museum Wales with over 25 years' experience working on the conservation of natural science collections.</p>	<p><b>Managing volunteer schedules through social media</b> Meagen Smith <a href="#">@AmazingMeagen</a></p> <p><b>Abstract:</b> Using social media to easily manage conservation volunteer schedules. A review of how and why using social media tools like Doodle can reduce time spent scheduling volunteer time and increase benchtime.</p> <p><b>Bio:</b> Meagen Smith is a project paper and book conservator currently working at the Parliamentary Archives. In addition to book and paper conservation, she focuses on emergency planning, environmental monitoring, outreach and volunteer management.</p>
16	<p><b>Conservation and Re-articulation of a Nubian Giraffe Skeleton</b> Chelsea McKibbin <a href="#">@StoatsMcGee</a></p> <p><b>Abstract:</b> As part of the redevelopment of the Hintze Hall at London's Natural History Museum, a new giraffe 'Wonder Bay' has been installed. This is the story of the conservation and re-articulation of the skeletal giraffe specimen, which is part of this anatomical comparative display.</p> <p><b>Bio:</b> Chelsea is a Conservator at the Natural History Museum, London</p>	<p><b>Engagement with Amateur Archaeologists: Is There a Path to Public Archaeological Conservation?</b> Kimberly Roche <a href="#">@keroche3</a></p> <p><b>Abstract:</b> Public engagement with amateur archaeologists is a topic of increasing debate among archaeological conservators. The recent conservation of a waterlogged leather shoe at Cardiff University served as a centre point for investigation of this topic. This paper evaluates the ethical boundaries and methodology for an approach to public archaeological conservation.</p> <p><b>Bio:</b> Kimberly Roche obtained her BA in Art History and is currently undertaking an MSc in Conservation Practice at Cardiff University.</p>
16.15	<p><b>Analytical techniques as tools to include in the fossil preparator's workflow</b> Mariana Di Giacom <a href="#">@MarianaDGiacomo</a></p>	<p><b>Conservation and Social Media</b> Elspeth Jordan <a href="#">@PhotoCons</a></p>

	<p><b>Abstract:</b> For many years, institutional knowledge and solubility tests have been the ways to determine how to remove an old consolidant or adhesive applied to fossils. Nowadays, conservation science has more accurate tools, such as FTIR, that avoid the use of solvents on important specimens and help preparators with treatments.</p> <p><b>Bio:</b> Mariana Di Giacomo is a paleontologist doing a PhD in fossil conservation science. She graduated in 2012 with a Master in Zoology from the Universidad de la República, Montevideo, Uruguay. In 2006 and 2007 she received tutoring from fossil preparators at the Museo de la Plata, La Plata, Argentina and so began her interest in conservation of fossil bone. She has worked both as a paleontologist and as a teacher since the early beginnings of her career. After two fruitful excavations at Arroyo del Vizcaíno, Sauce, Uruguay, in 2011 and 2012 she became the manager of the collection which now has over 1000 specimens. Mariana is carrying out research at the Smithsonian National Museum of Natural History. Some of her study has focused on surface modifications in the color of vertebrate fossils exposed to museum lighting for prolonged periods of time. She is also interested in preparation techniques and the different adhesives and consolidants that have been applied to fossilized specimens.</p>	<p><b>Abstract:</b> How and why do people use social media to share and access ideas on conservation? This presentation will present the results of a 2017 survey of over 200 individuals from around the world on social media is impacting their conservation practices.</p> <p><b>Bio:</b> Elspeth Jordan is a photography conservator at Library and Archives Canada.</p>
16.3	<p><b>Megafauna meets Paraloid B-72: a case study with fossils from Arroyo del Vizcaíno site, Uruguay</b>  Arroyo del Vizcaíno Authors: Mariana Di Giacomo, Martín Batallés, Sebastián Tambusso, Lucía Clavijo, Luciano Varela, Santiago Patiño, Richard Fariña  <a href="#">@ArroyoVizcaino</a></p> <p><b>Abstract:</b> The Arroyo del Vizcaíno (AdV) waterlogged Pleistocene site was first excavated in 2011. It contains thousands of remains of megafauna, including giant sloths and glyptodonts. Paraloid B-72 was selected when the lab was founded due to its archival properties and has shown excellent results for both large and small fossils.</p> <p><b>Bio:</b> Arroyo del Vizcaíno is a Pleistocene fossil site in Sauce, Uruguay. It was originally discovered during a drought in 1997 and excavated by this research for the first time in 2011. We have collected over 1,500 fossils so far and have created a paleontology lab to focus on the study and preservation of these 30,000-year-old bones. One of our most important finds is a series of cutmarks that resemble those made by humans. More info at <a href="http://www.arroyodelvizcaino.org">www.arroyodelvizcaino.org</a></p>	<p><b>Showcasing Conservation in Person and Online</b>  Louise Stewart Beck  <a href="#">@LouiseSBeck</a></p> <p><b>Abstract:</b> Conservators at The Henry Ford are working to make their treatments known to the public, both in person and online. Between labs ‘on display’, Facebook Live events, and more, our conservation outreach is expanding. We’ve learned lessons about what the public is interested in and how to continue to improve.</p> <p><b>Bio:</b> Louise Stewart Beck is the IMLS project conservator at The Henry Ford in Dearborn, Michigan. She is a graduate of University College London.</p>
16.45	Icon: Final thoughts.	