



### Schedule as of October 23, 2025

Wednesday, November 19, 2025

Time	Description	
8:00 AM - 4:00 PM	Poster Walk Open	
2:45 PM - 3:45 PM	Poster Author Session	

Thursday, November 20, 2025

Time	Description	
8:00 AM - 4:00 PM	Poster Walk Open	

Friday, November 21, 2025

Time	Description	
8:00 AM - 10:00 AM	Poster Walk Open	

### Full Descriptions

Title	Description	Author
Blind Stamps and Chop Marks: A New Resource for Identification and Cataloging	<p>If you work with a collection that contains twentieth century prints, you have likely encountered embossed marks and symbols in the lower margins. These marks are often called “blind stamps” or “chop marks,” and denote the artist and/or publisher of an edition. For collection managers, identifying the chop mark allows for more complete cataloging of the object. Determining the printer or publisher of a print aids in identifying the technique and materials used, information that assists in proper storage and preservation. However, there has never been an accessible comprehensive resource denoting which symbol corresponds to which artist, printer or publisher. This collaborative project aims to rectify this through the development of the Printer’s Marks and Chops Archive, a free web-based resource to aid in the identification of printer’s marks and chops.</p> <p>This poster will illustrate how to access and submit chops to the PMC Archive. It will also highlight the collaborative effort between a Museum Registrar and a Professor of Museum Studies at two universities to establish the resource, demonstrating the utility of a collaborative model to launch future collection-based projects.</p>	Theresa Engelbrecht, Registrar & Exhibition Manager, Samek Art Museum, Bucknell University
Drilling for Information: Investigation into Old Loans from the Standard Oil Company (New Jersey)	In the 1960s/1970s, the Standard Oil Company (New Jersey) loaned several works by the artist, Franklin McMahon, to The George Washington University for an exhibition. The status of the objects was unclear, so the objects have been kept in collection storage until research could be conducted. In 2024, university museum staff set out to determine what information existed about these objects with the goal of learning more about where the objects came from and potentially returning them to the lender. We conducted extensive research of internal documentation and of other institutions that have works by the same artist or received works from the Standard Oil Company to determine if there was an existing entity that we could return the works to. Since the Standard Oil Company became ExxonMobil, we contacted staff there to determine if they considered the works part of their art collection. ExxonMobil stated that the works are not part of their collection. This poster highlights the exploration conducted upon discovering the old loans, the resources consulted to determine their ownership, and a proposed resolution. Ultimately, the museum intends to return the works outside the scope of our collection to the artist’s family and accession one work.	Molly Megan, Collections Specialist, The George Washington University Museum and The Textile Museum
Extra! Extra! Over 50% More Objects Online	To increase accessibility to the Albert H. Small Washingtoniana Collection, The George Washington University Museum and The Textile Museum began a special photography project to digitize 1,000 objects in one year. Sixty-seven percent of this collection had photographs; however, these images were low-resolution and primarily for reference and cataloging. A priority list was established by collections management and curatorial staff. Objects prioritized were framed objects, oversize flat files, objects slated for upcoming exhibitions, and those particularly challenging to photograph. Also, unlike earlier digitization projects, photography occurred at the Museum instead of our collections storage facility which resulted in one the biggest challenges for the project.	Kailey Dunmire, Collections Specialist, The George Washington University Museum and The Textile Museum

Blind Stamps and Chop Marks: A New Resource for Identification and Cataloging	<p>If you work with a collection that contains twentieth century prints, you have likely encountered embossed marks and symbols in the lower margins. These marks are often called “blind stamps” or “chop marks,” and denote the artist and/or publisher of an edition. For collection managers, identifying the chop mark allows for more complete cataloging of the object. Determining the printer or publisher of a print aids in identifying the technique and materials used, information that assists in proper storage and preservation. However, there has never been an accessible comprehensive resource denoting which symbol corresponds to which artist, printer or publisher. This collaborative project aims to rectify this through the development of the Printer’s Marks and Chops Archive, a free web-based resource to aid in the identification of printer’s marks and chops.</p> <p>This poster will illustrate how to access and submit chops to the PMC Archive. It will also highlight the collaborative effort between a Museum Registrar and a Professor of Museum Studies at two universities to establish the resource, demonstrating the utility of a collaborative model to launch future collection-based projects.</p>	Theresa Engelbrecht, Registrar & Exhibition Manager, Samek Art Museum, Bucknell University
HEART for Native Communities pilot program	<p>In 2015, the Smithsonian Cultural Rescue Initiative (SCRI) became the co-sponsor with the Federal Emergency Management Agency (FEMA) Office of Environmental Planning and Historic Preservation (OEHP), of the Heritage Emergency National Task Force (HENTF), a public–private partnership created to protect our nation’s cultural heritage. The Heritage Emergency and Response Training (HEART), developed through this partnership ,now boasts over 150 alums. In April 2025, SCRI and the National Museum of the American Indian (NMAI) co-hosted the first-ever HEART for Native Communities, a unique program specifically tailored to serve Indigenous communities in the U.S. This training brought together 25 participants from across the U.S. to the Smithsonian to spend a week learning cultural collections management, emergency planning, and what resources there are for those working to protect Indigenous cultural material.</p>	Karina Gomez, Collections Engagement Specialist, National Museum of American Indian Smithsonian Institution
Moving the Museum: Collaboration and Coordination to Relocate the North Carolina Museum of History Collections	<p>The North Carolina Museum of History is embarking on a massive renovation project, and this required the entire collection of over 100,000 artifacts to be moved off site for the project to commence. Beginning in June of 2024, the Collections Department began packing the collection to leave the building by the summer of 2025. As the project progressed, complications, difficult moves, and time-consuming projects began to arise. We encountered multiple lost or unnumbered items, objects in dire need of conservation treatments, numerous collections hazards, and objects that would require a team to move. With limited staff and funding, problem solving became a daily activity. Only through innovation, flexibility, and collaboration with other departments and contractors, were we able to move the collection within the requested timeline in a safe and efficient manner. This poster will highlight a number of special projects that required creative solutions to maintain safety of both the objects and staff during this massive undertaking.</p>	Natalie Carpiaux, Assistant Registrar, North Carolina Museum of History
Simple Preservation Steps for Collections Care	<p>The quest for perfect preservation conditions can be daunting. You may not have the budget or support to renovate your storage space, improve your HVAC, or purchase all of the archival shelving and storage boxes needed to follow “best” practices. But do not let that get in the way of actionable steps you can take! There are many of these steps that require few resources and provide significant benefits. This poster presents free and simple steps that make a strong impact on the long-term sustainability of collections materials, including steps in disaster preparedness. It highlights the positive preservation actions that collections care professionals are likely already taking and empowers them to do more. Being able to describe the preservation activities underway at an institution, even activities as simple as daily housekeeping and security, allows collections staff to demonstrate to funders and administrators their current preservation capabilities and advocate for additional support. This poster highlights that even small steps can make all the difference in protecting collections!</p>	Alyssa Magnone, Associate Preservation Specialist, Northeast Document Conservation Center (NEDCC)
From Palenque to San Diego and Back Again, a Repatriation Story	<p>The Museum of Us has operated within decolonizing practices for over a decade. While repatriation and consented stewardship work has largely been undertaken through expansive NAGPRA and CaINAGPRA activities, museum staff are actively expanding their work with non-NAGPRA eligible cultural heritage objects and moving outside of the United States to repatriate internationally as well. Recently, the Museum has focused on a stone tablet from the Maya city-state of Palenque in Chiapas, Mexico. This poster will illustrate the processes undertaken by Museum staff and Mexican government officials to identify, complete provenance research, consult, and gain Maya community support for the repatriation of this tablet.</p>	Kara Vetter, Senior Director of Cultural Resources, Museum of Us

On Guard: Security Training Methods at the New Jersey State Museum	Security at the New Jersey State Museum is made up of a team of guards employed by the NJ State Police. In the past, the Security Guards were supervised by a Senior Security Officer on site, but when that person left, the position was not filled and the Guards were left without direct supervision. In 2016, the Registrars of the NJSM created a Security Policy and Procedures. But a policy is not easy to read through, and being always “on guard,” Guards did not have time to delve deeply into the many pages of rules and regulations. This poster <b>will show the evolution of</b> creating new and stimulating security training methods which have had a direct impact not only on the safety of our visitors, but also on the protection of our many diverse collections.	Paula Bisson, Registrar, Cultural History, New Jersey State Museum
Across the Institutional Divide: Collaboration in Practice	Cross pollinating between departments within institutions is not always the best or easiest route. Every project requires different care and consideration. On occasion, we are lucky enough to come across objects/content that can bridge these divides. Enters “Mail Carrier with a Camera” at the State Historical Society of Missouri, a project that has been two years in collaborative development between volunteers, historians, archivists, curators, art department, editors, publishing, social media, and events planning. My intention is to showcase not only my place of work but celebrate my colleagues and the parallels of community that this collection and our organization epitomizes.	Cynthia Evans, Assistant Preparator, State Historical Society of Missouri
The Evolution of Fabergé’s 1894 <i>carnet de bal</i>	This poster will focus on the evolution of an object’s meaning from its creation as an intimate engagement gift between the last Romanovs to its current status as a relic of the pre-war past collected by a wealthy American heiress. It will also include the provenance research methods used and to investigate and identify the journey through which this object travelled.	Elizabeth Festi, GWU Master Student & Mars, Inc. Museum Intern, George Washington University
Saving Notre-Dame’s Treasures: Art Preservation from Fire to Rebirth	<p>“When the devastating fire struck Notre-Dame de Paris in 2019, it wasn’t just the cathedral’s structure at risk—its priceless artworks faced an uncertain fate. This session will take attendees behind the scenes of the unprecedented mission to safeguard, conserve, and reinstall the cathedral’s masterpieces.</p> <p>From the emergency evacuation of large-scale paintings and sculptures to the creation of a climate-controlled storage and restoration facility, this presentation will detail the expertise, precision, and innovation required to protect Notre-Dame’s artistic heritage. Learn how specialized transport solutions, conservation techniques, and meticulous reinstallation efforts ensured that these treasures could return home for the cathedral’s grand reopening.</p> <p>Designed for museum professionals, conservators, and logistics experts, this session will highlight the collaboration between art handlers, restorers, and cultural institutions, offering key insights into managing art rescue operations on a monumental scale.”</p>	Alexandre Bovis, Managing Director, Bovis Fine Art