

ORIGINAL



# Third Coast Conservation L. Liparini Studio

Proposal Response (Appendix A) to  
City of Aurora Request for Proposal 21-02

Request for Professional Services to Clean and Restore  
Murals at the Grand Army of the Republic Memorial Hall  
With Recognition of Addendum #1, and Historic Structure Report



To

City of Aurora, Purchasing Division  
44 E. Downer Place  
Aurora, IL 60507

Murals located at  
Grand Army of the Republic Memorial Hall  
23 E Downer Place  
Aurora, IL 60507

From

L. Liparini Studio &  
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## Third Coast Conservation L. Liparini Studio

January 27<sup>th</sup>, 2021

Dear City of Aurora Purchasing Division and Grand Army of the Republic, Memorial Hall and Museum Staff,

L. Liparini Studio and Third Coast Conservation (LTC), in collaboration with Adapt/re:Adapt Preservation and Conservation, LLC is pleased to submit the following proposal for the treatment of 4 murals on the walls of the Grand Army of the Republic Memorial Hall (Aurora Post 20). This Hall, built to pay homage to those who have fought and died for the abolition of Slavery and the Preservation of our Union through the Civil War, is a cherished piece of American History. This sanctuary, a gathering place, a shrine to the Union dead, deserves the utmost care and respect, as do the individuals honored by the murals and depicted within them. Our firm greatly respects the investment, effort, and passion that the City of Aurora has put into giving this Hall new life, revitalizing it at a time where the recognition of the Civil War and our Country's painful history could not be more pressing. To date the City of Aurora has completed amazing work to restore the hall, the furniture, and developing a fantastic museum. We are extraordinarily excited to help the City of Aurora with this final piece of the restoration process, to properly conserve these murals, finally enabling the Hall and Museum to be open, fully restored.

L. Liparini Studio has been operating in the Chicago area since the early 1980's, serving municipalities, museums, and private clients predominantly in paintings, mural, sculpture, and monument conservation, recently merging with Third Coast Conservation to enable a broader range of preservation services to the Chicago area. Our team encompasses a variety of experience, expertise, and education, enabling diverse perspectives upon which to tackle projects. From preserving monumental and culturally sensitive works at the Holocaust Museum or the Museum of Science and Industry to delicate paintings and objects at the Chicago History Museum, we are invested in helping the history of the Midwest in the most ethically and scientifically sound way, to enable diverse viewpoints of history to be preserved. For this project, we will collaborate with Adapt/re:Adapt's Sherry Nicole (Nicky) DeFreece Emery, a qualified Architectural Conservator and Professional Associate of AIC. Ms. Emery's specialty as an architectural conservator, also licensed as an architect, will enable us to evaluate and ensure that the plaster layers on the walls are stable.

These paintings present a complex challenge both structurally and on the surface. As noted by Barry Baumann in the late 1990's, the murals will be very difficult to conserve. Recent advances in the field of art conservation, including the Modular Cleaning Program, will enable us to complete the work that Barry could not find a resolution to. Our skilled professionals are properly trained in the science and art of Art Conservation and Historic Preservation, having the nationally recognized status of Professional Associate of the American Institute for Conservation of Historic and Artistic Works (AIC-PA). We will ensure that these murals are preserved through scientifically backed methods to maintain both the structural and surface stability of these murals both now and in the future. We work collaboratively with our clients, ensuring all parties understand the findings of our analyses and treatment protocols, as well as making sure any compromises or aesthetic compensation decisions are made with the client's full knowledge and approval. All work performed, including methods and materials/chemicals used, historical findings, will be elaborately described in a report provided to the client, to ensure that if any further work is needed, the next conservator will understand what has worked or been used in the past.

Additionally, our firm enjoys taking part in collaborative educational initiatives, giving back to the communities we serve. Within reason and at no additional cost, our Principal Conservator would gladly participate in programmatic activities to give tours of our work, to help educate the community about the scientific methods and processes involved in art conservation and historic preservation.

It would be LTC and Adapt/re:Adapt's honor to provide the professional, qualified services to preserve these murals. Our reputation and qualifications will serve the City of Aurora very well, and we look forward to this fantastic partnership. We thank the City of Aurora and the staff at the Grand Army of the Republic Memorial Hall, Post 20 for this opportunity and their consideration in serving these important murals.

Anna Weiss-Pfau, MAC, AIC-PA  
Principal Conservator

## Project Understanding

It is LTC's understanding that the City of Aurora wishes to hire a professional to conserve four murals at the Grand Army of the Republic Memorial Hall. Following the American Institute for Conservation's guidelines for practice, these murals will be treated with scientifically proven methods and materials to not harm the artwork, to age well and be color-fast, to be completely reversible, to retain the object's historical integrity and patina, and to be aligned with the artist's intent.

All treatments will be documented, should the treatment need to be reversed or repeated in the future.

Note: The murals will be referred to as murals and not frescoes, as they have been called in some historic documentation.

Tony Rajer, a conservator who performed extensive analysis on the murals in 1994, indicated that they were likely oil on plaster and not by using the true fresco method, but instead a fresco-secco technique.

### Dirt, Grime, Coating Reduction

The primary objective as further defined in the Addendum, is to clean and restore what can currently be seen, predominantly in removing the dirt, grime, and reducing a yellowed varnish or coating that drastically obscures the visibility of the murals. Tasks relating to this goal are detailed in the Treatment Proposal further.

### Overpaint

We understand some areas around the edges have been painted over, as well as drips around the edges, and the City wishes to have those removed or reduced. In archival images, there are some decorative elements immediately adjacent to the portraits that have been painted over (e.g. the stars above Lincoln's portrait). LTC will do a minor amount of exploratory cleaning to determine if those elements are recoverable, but uncovering them will not be a goal of this project as also stated in the Addendum. If additional time allows in the project, additional recreation of missing elements may be possible. We understand that there were also extensive battle scenes and other frescoes that may be under other layers of paint, but those are not part of this project. We will ensure that any treatments to the main body of the murals currently visible will not hamper the City of Aurora's ability to uncover additional areas in the future. Tasks relating to this goal are detailed in the Treatment Proposal further.

### Structural Stability of Mural/Plaster Layer

LTC also understands via the Addendum that the City has expended considerable resources to ensure that all known structural issues have been addressed inside and out. It is known that the crack on the south wall was from when the building was twisting prior to restoration. As diligent professionals, we will conduct follow-up analysis to ensure that the plaster underneath the murals is still sufficiently stable and attached to the masonry since the previous work. Tasks relating to this goal are detailed in the Treatment Proposal.

### Paint Layer Consolidation, Loss Compensation

Upon close inspection, there are areas where the paint has been lost due to flaking. With removal of the grime and coating layers, some of these areas may need to be consolidated further. Additionally, areas of both plaster and paint layer that have been lost will be filled with appropriate materials and in-painted to aesthetically reintegrate the surrounding area.

### New Varnish Layer

LTC understands that the City has requested that if possible, a new varnish layer could be added to protect the work, but with all attempts made to ensure the varnish will not produce a glare. Tasks relating to this goal are outlined in the Treatment Proposal further.

### Hall Protection

LTC understands that the cabinets will not be moved, and that there will be protection to the floor and the cabinets as provided by the City of Aurora, as well as light fixtures moved. The load bearing strength of the floor is 100 pounds per square foot.

### Timeline

The timeline is intended to complete the conservation by June 30<sup>th</sup>, 2021. LTC intends to begin our structural assessment and testing phase in February, and to finish cleaning in June.

LTC is estimating this work will be 20 days in total and intends to spread the work out to accommodate for appropriate ventilation for solvents as well as for COVID-19 social distancing. We intend to only have 2-4 individuals in the space at any one time. Additionally, certain steps like in-painting must be completed by 1 individual's hand as to remain consistent aesthetically.

## Background, Construction, & Descriptions

The Grand Army of the Republic (G.A.R.) building is located in downtown Aurora, Illinois. It is on the National Register of Historic Places, and was historically called by many names including the Memorial Building, the Soldiers' Memorial Hall, and the Public Library, and the G.A.R. Memorial Hall & Military Museum. It was constructed beginning in 1877 and was a Veteran's Memorial and public gathering space. The GAR Aurora Post 20 disbanded in 1947, but remained, through the Aurora Post 20 Memorial Association, a place that serves as custodian to an important collection and location for remembering the Civil War veterans. The assembly Hall or "Angel Room", where the murals of the subject of this RFP, retained a chapel-like, ceremonial use over time. By 1950 the Memorial building was in disrepair. In 1963 the City of Aurora saved the original 1877 portion of the building to serve its purpose as a Veteran's memorial. The City of Aurora has since invested significant resources in preserving this building and its intention.

The Historic Structure Report prepared by Arris Architects + Planners in 1999, developed from an extensive process of archival research and physical examination, indicated the possibility on the interior, to "restore the interior of the memorial Hall to a *character* reminiscent of the late 19<sup>th</sup> century", intending to be sensitive to the historic material which remains."

### Plaster Wall Description

Walls and ceiling surfaces of the Angel Room within the GAR Memorial Hall are painted plaster with both visible and overpainted murals. The four murals which are the subject of the RFP are located in pointed arched niches at the north, east, south, and west walls. The height of the ceiling in the Hall is 30 feet, according to the Historic Structure Report. The substrate on which the plaster is adhered is not known, and may consist of either wood or metal lath, or stone. Typical plaster of the era consists of three-coat plaster on wood lath, but this has not been confirmed.

### Mural Descriptions

The City of Aurora believes that the original artist of the murals is Samuel Hitchcock based on designs by Rev. Isadore Leins, painted in the late 19<sup>th</sup> century. Page 29 of the Historic Structure Report indicates that the painting and frescoing was executed by Mr. Samuel Hitchcock, and page 79 includes a receipt for "painting 4 portraits in Memorial Hall" for \$20 and indicating S. Hitchcock received payment, dated July 12<sup>th</sup>, 1879. Historical documents also describe "thrilling battle scenes" also adorning the walls which are no longer visible.

The murals are painted in a form of medallion portraits surrounded by national flags and floral ornamentation, in a fresco-secco technique. Descriptions of the content of the murals provided below are from the Historic Structure Report prepared by Arris Architects + Planners, June 22<sup>nd</sup>, 1999. The original paint type is unknown and the murals were not originally varnished.

#### North Wall – George Washington 25.9 sq ft

"In the north alcove, over the entrance, appears a portrait of Washington, surrounded by half furled national flags resting upon central shield. In the foreground is the American eagle, with quiver and arrow in his talons, standing upon a pile of muskets and cannon of the Revolutionary period."



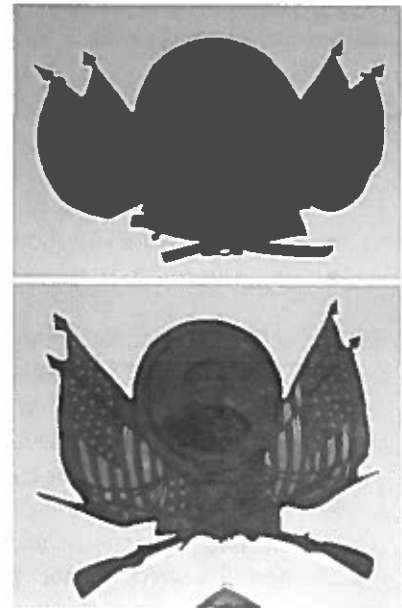
#### South Wall – Abraham Lincoln 31.29 sq ft

"The south alcove, opposite the entrance, is devoted to the portrait of president Lincoln, set amid half-furled national flags. On either side pyramids of books represent the Constitution of the United States and the Laws of Nations; from that upon the right depending a scroll bearing the inscription, "Proclamation of Emancipation" with the broken shackles and whip beneath – and from that upon the left a scroll with that immortal sentence... "With charity for all and malice toward none," the pen and inkstand appearing below."



East Wall – Admiral Farragut 27.4 sq ft

"A portrait of Admiral Farragut occupies the east alcove in similar setting of flags with naval sword and telescope crossed."



West Wall - General George Thomas 29.47 sq ft

"The west alcove contains a portrait of General Thomas, with U.S. flags similar to the others, and beneath a couple of muskets crossed denote the Army."

#### Mural Condition History

1994 The Historic Structure Report elaborated that the Memorial Hall or Angel Room, was actually full of extensive frescoes, not only including the four portraits but also battle scenes. On page 134-135 indicates that "A 1994 report completed by Tony Rajer of Fine Arts Conservation Services details the extensive damage to the original fresco painting throughout the main assembly room caused by years of intensive painting." Both reports continue to state that due to extensive water damage and repairs rectifying that damage and the poor environment, the original frescoes of the battle scenes are not recoverable. Other important notes from Mr. Rajer's report include:

- The report provided by Tony Rajer notes that the battle scenes were painted out in the 60's and were probably flaking several years before.
- Mr. Rajer analyzed cross sections of the stratigraphy of the paint, indicating that there are several layers of paint, at least three, the current being white, below that pink, and various shades of green. The green was the earliest decoration, and contemporaneous with the construction of the building in 1877 and 1878.
- The original murals and decoration were probably executed in oil on plaster, not in true fresco. Also notable from his report was that in some areas, the area had been completely replastered within the recent past, and no color stratigraphy was noted.
- The American flags associated with each portrait have been repainted in the past, but they were not out of sync with the general dark tone of the decoration.
- The remaining portraits have an extensive coating or varnish layer applied to them that has darkened, which he hypothesized may be polyurethane.

#### Condition: Plaster Walls

Conditions vary at each of the plaster niches and at each mural surface. Typical are:

- barely visible hairline cracks to distinctive cracking and displacement of the outer plaster layers, which are in turn visible on the mural surfaces

Conditions of particular note consist of the following:

- Cracks with displaced plaster surfaces are especially evident at the south niche, and extend both horizontally and vertically across the wall surface of the niche and through the mural (fig. 1)
- The north niche exhibits evidence of map cracking throughout the mural surface, and variations in the plaster surface near the ceiling/wall intersection
- The east mural exhibits vertical hairline cracking
- Additional conditions including, but not limited to interlayer plaster separation, broken plaster keys, and active structural cracking may be present, but could not be verified during the site visit



Possible water damage to the plaster walls due to previous roof leaks has been reported in the RFP, but this could not be confirmed during the site visit

#### Condition: Murals

The condition of the murals is poor. Structural concerns include the following:

- The walls on which murals are painted have structural cracks (depth and extent of the cracks will be determined after closer examination)
- Open cracks are visible on the murals surface (fig.1)
- Previous repairs of the cracks are visible on the murals surface (fig.2)

Paint layer (binding medium likely oil) is flaking along the bottom edge of the North Mural (fig.3)

- Visible losses of the paint layer (fig.4)
- The paint layer is covered with heavily yellowed varnish
- The varnish layer is covered with dirt, grime, likely soot and nicotine staining, and thick layer of dust (fig.5)
- The murals have bright green paint drip marks (same as color of surrounding walls – 2012 renovation) (fig.4)
- Wall paint and plaster from previous repairs overlaps the edges of murals (Fig. 6)
- The analysis of the old photographs indicates that there were additional ornaments around the medallion portraits, which are not visible now (probably are covered by the wall paint layer and plaster) (Fig.7)



Fig.1 Open cracks



Fig.2 Previously repaired cracks



Fig.3 Flaking paint layer



Fig.4 Paint layer losses and drip marks

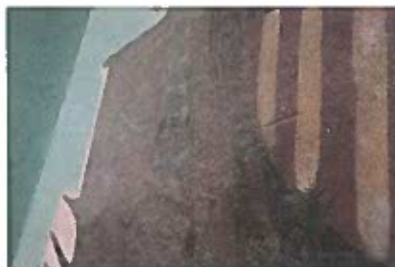


Fig.5 Dust deposits



Fig.6 Plaster overlapping the mural

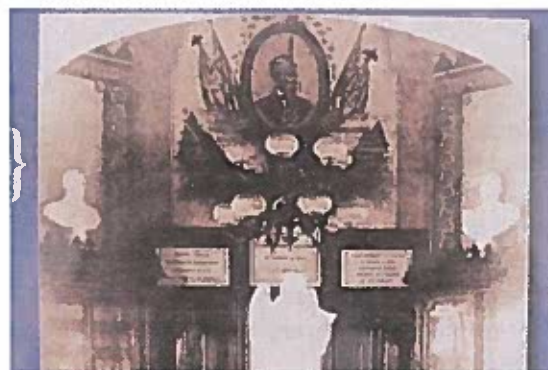


Fig.7 South Mural, stars above medallion portrait and reach leaf ornamentation on the bottom  
Image circa 1880

## Treatment Proposal (Work Plan and Deliverables)

### Approach

LTC's conservators approach projects in a scientific manner, conducting a material characterization and before treatment documentation, testing and analysis as necessary, prior to conducting the conservation treatment. All treatments will be undertaken in accordance with the Secretary of the Interiors Standards for the Treatment of Historic Properties, the American Institute of Conservation's Code of Ethics, and industry best practices, such as the National Park Service's Preservation Briefs. We intend to use conservation methods that are well known in the field, materials that will not harm the painting or the plaster below, and materials that will age well and compatibly with the materials and the environment in the Hall. All methods and materials will be documented for future conservators.

The ultimate intent is to return the visible murals to a more legible appearance, consistent with how they original would have appeared, while retaining their aura and historical integrity.

The murals do have contextual overpaint on the decorative portrait and elements (including the flags) applied over time. It will not be a goal to remove that overpaint, as what is below may likely not be visually consistent with the rest of the work. Additionally, depending on the nature of the varnish/coating, it may only be possible to reduce the layer and not to remove it completely, in order to not threaten the stability of the paint below. This will be determined through extensive testing, with options discussed with the client as necessary.

### Deliverables, Due Dates, and Invoicing

- Conservation Treatment Report, which will include complete condition assessment information on each mural, including any additional historical details uncovered during the process of conservation, the results of all testing and any analysis that was completed, and all treatment methods and materials used in the process. This report will be beneficial to continue the maintenance of the murals and from which to compare future condition reports and concerns.
- All photography, microscopy, and technical information and results.
- Testing and analysis will begin as soon as possible, likely in February depending on the date of the award. The exact date of the bulk of the work is to be determined, however it is completely feasible that the treatment will be completed by **June 30<sup>th</sup>, 2021**.
- The project will be invoiced upon completion.

### Personnel, Hours

The personnel involved will include 4 conservators whose backgrounds are detailed in the "Background and Experience" section. They include Anna Weiss-Pfau, Sherry (Nicky) DeFreece Emery, Dorota Bobek, and Maria Paras. All conservators work between 9 to 4:00 and are assigned approximately 400 hours divided among them as needed.

Timeline	Tasks
Prior to commencement	<b>Literature Review</b> Prior to undertaking any plaster repairs, all available documentation regarding existing conditions, previous maintenance and repair reports, and construction documents will be reviewed for information regarding the plasters and related building systems.
Week 1 – Structural Assessment	<b>Material Characterization</b> If the documents from the City's literature review do not provide sufficient material characterization, the plaster will be sampled and characterized to determine its method of attachment (wood or metal lath, or application directly to stone) and material components in order to develop a compatible repair material and methods. This will consist of non-destructive testing using a digital wall scanner and verified by sampling near the murals, but away from the decorative paints. Small (approximately 1") sample exposure areas will be carefully created using surgical scalpels, and later filled with compatible conservation grade plaster patching material and inpainted when complete. Sampled

plaster will be analyzed in-house, or will be sent to an outside laboratory for testing if necessary. Test results will be used for developing appropriate reattachment methods, which may include dry anchors, consolidation grouts, or a combination thereof. The plaster samples will also be tested for soluble salts, although these are not anticipated.

#### **Documentation and Structural Survey**

The wall niches containing visible murals will be fully documented with high-resolution digital photographs and annotated sketches to show conditions such as cracking. They will then be sounded for voids, separations, and other damage that may be present. This will be done through non-destructive means consisting of manual tapping on the upper portions of the wall niches and murals. Areas found to be damaged will be documented and marked with small pieces of low-tack removable tape to identify them for consolidation. Any areas of imminent loss will be immediately stabilized with Japanese tissue paper brushed with conservation grade adhesive formulated in accordance with the paint type on which it is applied.

Week 1 –  
Surface  
Assessment and  
Work

#### **Dry Surface Cleaning**

Dry cleaning with HEPA filtered Vacuum and soft brush to remove heavy deposits of dust and dirt followed with vulcanized natural rubber sponge to reduce soot and nicotine staining.

#### **Wet Surface Cleaning**

Wet cleaning with mild enzymatic solution and tri-ammonium citrate in distilled water, paired with mechanical removal of wall paint drip marks and cleaning up of the edges of the murals. This will also be paired with exploratory cleaning of areas of repair and overpaint to complete elements of design.

#### **Testing – Varnish/Coating Removal**

Once basic soot and grime layers are removed, LTC will be able to thoroughly test and identify the most efficient and safe method to remove or reduce the varnish layer. While removal of the soot and nicotine stains will help improve the appearance of the murals, a reduction in the varnish layer will substantially improve the appearance. Varnish removal will likely be with an appropriate solvent solution (potentially including a combination of acetone, deionized and/or adjusted water, NMP, DMF) delivered via a gel system. The system may be derived by use of the Modular Cleaning Program.

Week 2 & 3 –  
Surface Work

**Consolidation and Varnish Removal** Varnish removal from the areas of the flaking paint layer will be performed simultaneously with consolidation (several consolidants will be tested in situ, e.g. 2.5% Klucel E in isopropanol and distilled water).

Week 3 –  
Structural Work  
(As Needed)

#### **Plaster repairs and consolidation**

Repairs and consolidation should occur only after stabilization of any underlying structural conditions have been rectified if found. It is assumed that all structural problems were addressed during the recent building renovations. Prior to treating any voids or damage to plaster, mock-ups of repair methods will be prepared first off-site, then in-situ on the existing plasters in order to determine the most appropriate method for the GAR Memorial Hall. Mock-up testing may include both commercially available products and custom formulas, with the goal of re-supporting existing plaster layers while minimizing impacts to the mural surfaces. It should be noted that the visible cracks may remain if repairing the cracks will result in visible or material disruptions of the murals or surrounding plaster walls.

Once the appropriate repair material and method is identified, its application will be tailored to the specific material requirements. However, the application is generally expected to include either plaster anchors, grout, or a combination thereof. Special care will be taken to avoid areas of visible and suspected murals. In the case of anchors, small, drilled holes (less than 1/8") in the plaster surface and through the lath. In the case of grout, the holes will be cleared of loose plaster and dust through careful cleaning with HEPA filtered vacuums. Then, the formulated grout will be injected through these holes to fill voids and create new plaster keys into the lath. The holes will be patched level with the surrounding wall surface and inpainted after curing to match the surrounding wall color.



Week 3 – Surface Fills	<p><b>Loss Compensation</b></p> <p>The consolidants for the paint flakes and fill material for the losses will be developed in collaboration with the structural assessment materials. Previously repaired cracks and fills will be modified as necessary mechanically in order to match the surrounding texture of the plaster; this may include mechanical removal of plaster that overlaps the murals. Fine cracks on the mural surface will be filled with PVA resin putty (Modostuc) and match to the original texture of plaster</p>
Week 4 Final Surface Work	<p><b>Barrier layer varnish and inpainting, final varnish</b></p> <p>Depending on the level of reduction possible for the yellowed varnish layer, a new varnish layer will be added as a separation layer prior to additional in-painting. (Likely a synthetic, mineral spirit acrylic varnish that allows water vapor permeability).</p> <p>If that layer is only able to be reduced and not completely removed, a different system may be necessary.</p> <p>Losses that have been filled will be in-painted with an aldehyde resin conservation paint (Gamblin). A final varnish layer will then be applied to protect the final in-painting. This varnish will be selected to reduce the amount of glare as much as possible.</p> <p>As time allows, additional reconstruction of decorative elements not currently seen from archival photos may be possible. (e.g. stars above Abraham Lincoln's portrait) With respect to clarification, if an element like a leaf is partially covered and upon removing overpaint, it is indiscernible, the missing areas will be in-painted.</p>

## Background & Experience

### Company History

L.Liparini Studio and Third Coast Conservation, LLC are allied professional conservation practices located in Chicago, primarily serving the Great Lakes and Midwest (or, the "Third Coast") region's museums, municipalities, and collectors. Our primary focus is the conservation, restoration, and preservation of objects and collections of historic and artistic significance large and small. At Liparini, we treat paintings and murals, and at Third Coast we treat objects from public sculpture and planes, to archaeological and ethnographic artifacts.

Our practice began when Luciano Liparini immigrated to the United States from Italy in 1979, opening our studio the Liparini Restoration Studio in Evanston in 1983. Luciano was well loved by many Chicago collectors and institutions, unfortunately passing in 1998. Inez Litas, paintings conservator from the Czech Republic, continued on Luciano's practice as the Litas Liparini Restoration Studio, expanding the practice to also include the treatment of small objects. In 2003, the practice partnered with Foley Conservation in the United Kingdom. Jane Foley, accredited Conservator through the Institute of Conservation, further expanded the practice's expertise to include major sculpture, monuments, and industrial objects conservation. Anna Weiss-Pfau, Professional Associate of the American Institute for Conservation, began working with Jane and Inez in 2009, and ten years later formed Third Coast Conservation, LLC, to represent the breadth of collections and the region this lineage of conservators have come to serve. The merging of these two companies allowed L.Liparini Studio & Third Coast Conservation to further expand their services beyond paintings and objects conservation to include services for collections overall, including museum assessments, project management, and emergency planning and response training.

### Project Conservators

The lead conservators on this project will be Anna Weiss-Pfau (AIC-PA), Sherry (Nicky) DeFreece Emery (AIC-PA), and are assisted by AIC-PA, Dorota Bobek and Maria Paras. Consulting on the project from a distance due to the pandemic, would be Christine Gostowski, AIC-PA.

Anna Weiss-Pfau

Anna serves as Principal and Conservator of Objects and Sculpture and is a peer reviewed Professional Associate of the American Institute for Conservation. She earned her Master's in Conservation at Queen's University in Kingston Ontario and studied Art History, Chemistry, and Painting at Bradley University. Prior to re-joining Liparini Studio and forming Third Coast Conservation, LLC, Anna worked for the Smithsonian's National Air and Space Museum and The National Museum of the American Indian, The American Museum of Natural History in New York, and the Smart Museum of Art at the University of Chicago. Additionally, she has worked on excavations in Italy and Greece for UCLA, the American School in Athens, and for Queen's University, including on ancient Roman painted plaster. In addition to conservation, Anna holds substantial training in Emergency Preparedness and Response.

Nicky DeFreece Emery

Nicky is an architectural conservator and licensed architect who has been practicing in the fields of architectural history, historic preservation, and architectural conservation for over 15 years. She is the owner and senior conservator of Adapt|re:adapt Preservation and Conservation, LLC. She received a Bachelor of Arts degree from Drury University in Springfield, Missouri, where she specialized in the study of Art and Architectural History. She continued her education at the University of Pennsylvania, where she received a Master of Science in Historic Preservation, with a concentration in building materials conservation, and at the University of Texas at Arlington where she earned a Master of Architecture. Nicky has performed conservation and preservation work in the majority of U.S. regions, including National Historic Landmarks, and Save America's Treasures and World Monuments Fund Watch sites. Nicky is active in numerous organizations including the Association for Preservation Technology International, the US Green Building Council, the American Institute for Architects, is a Past President of Preservation Dallas, and is a Past President of the APT Texas chapter. She is also a Professional Associate of the American Institute for Conservation. She meets the Secretary of the Interior's Professional Qualifications Standards for History, Architectural History, Architecture, and Historic Architecture. She also meets the Secretary of the Interior's Proposed Historic Preservation Professional Qualification Standards for Conservation.

Dorota Bobek

Dorota Bobek serves LTC as Associate Conservator, specializing in the conservation of painted surfaces, although she has extensive experience in many areas of conservation, including outdoor sculpture, frescoes, and murals. Exemplary mural projects she has worked on in Chicago during her time at the Chicago Conservation Center include the WPA era Eugene and Calumet Park murals and 12 murals in the Sherman Park Fieldhouse dating to 1912. She began her career at the Archdiocesan Museum and at the Sima Art Conservation Studio in Krakow Poland, where she worked on 17<sup>th</sup> century frescoes for the Kalwaria Zebrzydowska Brody Church and Holy Trinity Basilica at the Lubomirski Chapel, as well as at the Corpus Christi Basilica, Assumption of Mary Chapel. Dorota has worked with Liparini Studio since 2009. She speaks Polish, English, German, and Persian. She received her education at the Technical School for Conservation in Zakopane, Poland and the Institute for Oriental Studies in Krakow, Poland.

Maria Paras

Maria serves LTC as Assistant Conservator, specializing in gilded and painted surfaces. She earned her BFA in Paintings and Drawings at the Art Institute of Chicago (1988). Maria apprenticed with Rick Strilky Fine Art Restoration (RSFAR), working extensively on mural, frame, and painting conservation. She continued on working as full-time sub-contractor for RSFAR as frame conservator and painting conservation technician for 25 years. Maria has been a part of the L.Liparini Studio (now Third Coast Conservation) for 20 years. Maria is a member and the webmaster for the Chicago Area Conservation Guild, a member of the American Institute of Conservation, and the Society of Gilders.

Christine Gostowski

Christine serves as Conservator of Paintings. Formerly, she was an Associate Paintings Conservator at Kuniej Berry Associates in Chicago. She is a Professional Associate of the American Institute for Conservation, and committee member of the Paintings Specialty Group, contributing as an Editor for the PSG-Wiki. Christine received her Master of Arts degree and a Certificate of Advanced Study in Art Conservation from Buffalo State College. Internships included working at Winterthur/University of Delaware Program in Art Conservation, The Williamstown Art Conservation Center in Massachusetts, The Barnes Foundation outside Philadelphia, Indiana University Art Museum, Corcoran Gallery of Art in D.C., and The Walters Art Museum in Baltimore.

## Relevant Projects

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See Reference Worksheet for contact information including the City of Chicago, Chicago History Museum, and Past Matters, LLC.

Examples of similar projects conducted by L.Liparini Studio & Third Coast Conservation, as well as Adapt/re:Adapt include:

L.Liparini Studio, Field Museum of Chicago

Conservation treatment of a 650 in fresco section from Boscoreale – Chicago, IL (2017). Provided treatment in collaboration with the Metropolitan Museum of Art to stabilize, both structurally and on the surface, detaching and flaking components.

Adapt/re:Adapt Preservation and Conservation

Painted Mural Preventive Conservation Recommendations, Private Client—Fort Worth, TX (2019). Conservator. Provided preventive conservation recommendations to protect a significant interior mural on plaster from vibration damage due to immediately adjacent construction (for Artemis Fine Arts Services, with Brown Mountain Restoration).

Nicky DeFreece Emery, while employed at McCoy Collaborative Preservation Architecture

Fair Park Emergency Plaster Stabilization—Dallas, TX (2017). Architect/Architectural Conservator. Conducted conditions assessment, designed treatment approach, prepared design drawings and specifications, and conducted construction administration for emergency repairs of failing plaster at two adjoining buildings within the National Historic Landmark boundaries of Fair Park that were modified with plaster facades in 1936 for the Texas Centennial. Work involved testing and evaluating plaster reattachment and grouting techniques that would preserve as much original material as possible while preventing future plaster failures.

Nicky DeFreece Emery, while employed at Mission San Juan Capistrano

Mission San Juan Capistrano—San Juan Capistrano, CA (2001, 2002-2004). Architectural Conservator. Performed architectural and archaeological conservation at the eighteenth century Great Stone Church ruin and surrounding adobe and brick structures of Mission San Juan Capistrano. Key tasks were materials testing, site studies and evaluation, conditions survey, research and documentation, and conservation of original materials, including reattachment and consolidation of the extensive plaster and limewash finishes present throughout the site. This facility is a United Nations Education, Scientific and Cultural Organization World Heritage Site, a World Monuments Watch “100 Most Endangered” site of 2002, and a Save America’s Treasures site.

