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Message from the Program Director

I am very pleased to introduce our 2011-2012 newsletter. Much has happened over the past year, and I would like to briefly summarize some of the changes.

Alison Murray and John O'Neill returned to the Art Conservation Program in January 2011 after their periods of parental and sabbatical leave. The program is now back to its full complement of four full-time faculty members. Krysia Spirydowicz has stepped down from her position as Director of the Art Conservation Program, in order to devote more time to research. She will continue to teach and supervise students specializing in the conservation of artifacts. John O'Neill assumed the role of Program Director for Art Conservation in May. Also, it is a pleasure to welcome Professor George Bevan from the Department of Classics who is now cross-appointed with our program. We are also very pleased to have Alexander Gabov and Margaret Bignell working with our students in the lab.

The inaugural meeting of the Advisory Committee for the Art Conservation Program took place in early May. This committee is composed of national and international conservation experts, representatives from the Faculty of Arts and Science, recent graduates, the School of Graduate Studies and the Department of Art, Program faculty and students. There was a very productive exchange of advice and opinions at this first meeting. Contributions from the committee will assist program faculty in shaping the future directions of the program. The committee will meet annually to provide input on curriculum, internships, program publicity, fundraising and other matters.

In April students and faculty travelled to Delaware for the 37th annual conference of the Association of North American Graduate Programs in Conservation (ANAGPIC), sponsored by the Winterthur/University of Delaware Program in Art Conservation. Ten Queen's students presented posters, and two, Amber Harwood and Hai-Yen Nguyen, presented papers.

We congratulate the graduating class of 2011: Tasia Bulger, Maki Ikushima, Golya Mirderikvand, Emmanuelle Perron (paintings), Catrina Caira, Charles-Emmanuel Messier, Kate Sullivan (artifacts), Amber Harwood, Jennifer Robertson, Tessa Thomas (paper), and Hai-Yen Nguyen (conservation science). *We wish them the very best in their future careers.*

A warm welcome to the incoming class of new students in 2011: Wendy Crawford, Timothy Greening, Daniela Vogel (paintings), Evelyn Ayre, Katherine Dobson, Sonia Kata, Sarah Mullin (artifacts), Katherine Potapova, Corinne Souied, Dorcas Tong, Jayme Vallieres (paper), and Ashley Freeman (conservation science).

For more up-to-date information on the activities here, be sure to visit the Art Conservation Students' blog, at **http://queensartcon.blogspot.com/**.

Finally, thank you very much to all alumni and friends who have donated to the Art Conservation Program. Through these important gifts, we have been able to contribute to internship support for students and have been able to introduce students to specific areas of expertise through guest lectures and workshops.

John O'Neill
Director, Art Conservation

Please consider a gift to the Art Conservation Program at Queen's that will help to preserve and enhance the learning experience of our students. Visit **https://www.givetoqueens.ca/artconservation** where you will find a link to on-line giving to the Art Conservation Trust Fund.

Header Image: Fall 2011 Graduation, (left to right) Maki Ikushima, Tessa Thomas, Amber Harwood, Tasia Bulger, and Jennifer Robertson. Photo: Alison Murray.

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Faculty News

Barbara Klempan, Associate Professor of Painting Conservation, co-authored the catalogue *Lost and Found: Wright of Derby's View of Gibraltar,* Agnes Etherington Art Centre, Kingston, 2011. The title of her essay in the catalogue was "Technical Examination and Conservation Treatment of A View of Gibraltar". It discusses the structure and condition of this significant painting and subsequent conservation treatment which was undertaken by Barbara over a four-year period between 2003 and 2007. As part of the exhibition on Wright of Derby's works, the Agnes Etherington Art Centre hosted a panel discussion in early March and Barbara presented a talk on the examination and treatment of the painting. This public event was very well attended and ended with several catalogue "signings".

Over the past year, Barbara spent time in the Rare Books and Special Collections Library at McGill University in Montreal and at the Osler Library of the History of Medicine, McGill University, conducting further research into the early history of artists' materials in Canada. This research was made possible through a Queen's University Senate Advisory Research Committee Grant. She also went on a related research trip to London in February where she was able to study paintboxes at the Tate Britain and pursue research at The National Archives at Kew and the British Library. Barbara spent a good part of the summer undertaking the final editing of a paper she is preparing on a Toronto manufacturer of artists' materials which will appear in a future issue of the Journal of the Canadian Association for Conservation (JCAC).

Image: Kelly O'Neill in the Queen's University Painting Lab.
Photo: Fiona Beckett.

Krysia Spirydowicz, Associate Professor of Artifacts Conservation, was one of a select group of international conservators and the only Canadian to be chosen for a professional placement on the Staffordshire Hoard at the Birmingham Museums and Art Gallery during the summer of 2011. The Hoard, which consists of over 1,500 beautifully crafted gold and silver objects, is the largest and most valuable collection of Anglo Saxon metalwork to be found in the UK to date. The goal of the project this summer was to treat the top 100 objects for a forthcoming exhibition in Washington, DC in the fall of 2011. The work was extremely painstaking especially on pieces that included filigree or garnet insets. Krysia gained a new appreciation for the skill of the Anglo Saxon metalworkers who were true masters of their craft. In some cases, the fineness of their work could only be appreciated with the aid of a microscope. Research and analysis of this amazing group of objects is already underway. It is likely that the findings will revolutionize scholarly thinking about this period.

Later, Krysia travelled to Ankara, Turkey to continue her work with Dr. Elizabeth Simpson on the Gordion Furniture Project at the Museum of Anatolian Civilizations. The complete study of the furniture from Tumulus MM was published as a two volume set during the winter of 2010-2011. See E. Simpson, The Furniture from Tumulus MM, Brill, Leiden and Boston, 2010 which appeared as Volume 32 in the series Culture and History of the Ancient Near East. Krysia contributed a lengthy appendix on the conservation treatment of over 15 pieces of ornate wooden furniture that were found in the tomb of King Midas at Gordion, Turkey. During the summer of 2011, both researchers continued to collaborate on the preparation of an additional volume which will study the furniture found in Tumulus P and W as well as the remains of carbonized furniture and wooden objects from the City Mound at Gordion.

Header Image: Staffordshire Hoard, Birmingham Museum and Art Gallery

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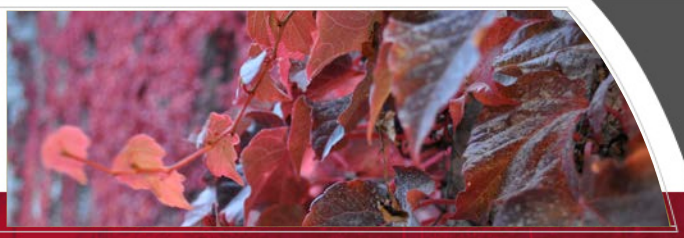

Faculty News Continued

John O'Neill assumed the role of Director and Graduate Coordinator of the Queen's University Art Conservation Program in May 2011, and he continues as Associate Professor of Paper Conservation. During his sabbatical year in 2010, he undertook research into the history of coated papers, particularly those used for art works in the 19th century. This uncovered a wealth of information about hand-coating of papers, and the transition from hand to machine-coating in the 1840s, particularly in the wallpaper industry. With the assistance of several students and Gus Shurvell, John has been recording images of watermarks and laid lines in paper, using the program's beta radiography plate. Clear images of watermarks and laid lines have been recorded from a variety of paper objects, including 17th century Flemish prints and 19th century Canadian postage stamps.

Alison Murray, Associate Professor of Conservation Science, is continuing to work on infills in contemporary paintings with Professor Laura Fuster-López at the Polytechnic University of Valencia, Spain, and two Queen's students, Golya Mirderikvand, a graduating paintings student, and Michael Doutre, a senior undergraduate chemistry student. This work is the subject of posters at the conference on adhesives at CCI in Ottawa and the ICOM-CC in Lisbon, both in the fall. With Professor George Bevan, from the Classics Department, Alison has been working with Hai-Yen Nguyen, a conservation science research student. Yen completed her master's degree on the application of computed tomography, using different sources, in art conservation and archaeology. Alison has also been working with CCI on ways to strengthen collaborations on student research projects. Alison would be very pleased to hear from conservators in private practice or institutions about potential research topics for students.

George Bevan, Assistant Professor in Classics and now cross-appointed with the Art Conservation Program, is an historian of Late Antiquity. He has already worked with conservation students on computed tomography and reflectance transformation imaging over the last two years and looks forward to continuing this work in the future. George also hopes to add photogrammetry and multi-spectral imaging to the tools available to students, as well as assisting with x-ray fluorescence spectroscopy. This appointment will also strengthen the long-standing ties between Classics and Art Conservation.

Adjunct Professor **H.F. (Gus) Shurvell** continues his work with students and faculty with spectroscopic analysis of artists' materials. Gus gives lectures on vibrational spectroscopy in the course *Instrumental Methods of Analysis* (ARTC-808). Some of his other collaborations are featured later in this newsletter. He is also a co-author of the second edition of the book: *Organic Structural Spectroscopy*, by J. B. Lambert, S. Gronert, H. F. Shurvell, and D. Lightner. He has written the section on Vibrational Spectroscopy (infrared and Raman) in the book.

Adjunct Professor **Alexander Gabov** is teaching the Artifact Laboratory courses. One of the graduating students, Catrina Caira, was an intern in his private sculpture conservation firm CSMO over the summer. Alex continues his research in polynomial texture mapping and hemispherical harmonics, photogrammetry, neutron, photon and X-ray imaging and tomography with Alison Murray and George Bevan and surface physics and multispectral imaging with Professor Ron Spronk (Art History).

Margaret Bignell is enjoying being back in the Paper Laboratory teaching two afternoons a week. She continues in her role as conservator at Queen's University archives where MAC student Christina Prokopchuk was an intern last summer.

Header Photo: Heather Smith.

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Queen's MAC Student Internship List: Summer 2011

We would like to thank all the labs where our students interned this past summer!

Jeanne Beaudry-Tardif, Paper,
National Gallery of Canada and Library Archives Canada, Ottawa

Fiona Beckett, Paintings,
National Gallery of Canada, Ottawa

Elizabeth Boyce, Artifacts,
Canadian Conservation Institute, Ottawa

Tasia Bulger, Paintings,
National Gallery of Canada, Ottawa

Catrina Caira, Artifacts,
Conservation of Sculpture, Monuments and Objects, Kingston

Moya Dumville, Paper,
The Rooms Provincial Archives, St. John's NL

Amber Harwood, Paper,
Library Archives Canada and Canadian Conservation Institute, Ottawa

Maki Ikushima,
Paintings, Atelier Anita Henry,Montreal

Charles-Emmanuel Messier,
Artifacts, Parks Canada, Ottawa

Golya Mirderikvand, Paintings,
Intermuseum Conservation Association, Cleveland

Jennifer Morton, Paintings,
Canadian Conservation Institute, Ottawa

Kelly O'Neill, Paintings,
Atlanta Art Conservation Center, Atlanta

Emmanuelle Perron, Paintings,
Centre de Conservation du Québec, Québec

Ghazaleh Rabiei, Artifacts,
Commonwealth of Western Australia Museum, Fremantle WA

Jessica Regimbald, Paper,
Atelier de restauration et de conservation des photographies de la ville de Paris, Paris

Jennifer Robertson, Paper,
New York Academy of Medicine, New York, and the British Library, London

Kate Sullivan, Artifacts,
American Museum of Natural History, New York

Tessa Thomas, Paper,
The Royal Ontario Museum, Toronto

Brittany Webster, Paintings,
Winnipeg Art Gallery, Winnipeg

Anna Weiss, Artifacts,
National Museum of the American Indian, Suitland MD

Class Photo 2011, Ontario Hall. Queen's University. Photo: Fiona Beckett.

Header Image: Fiona Beckett at the National Gallery of Canada. Photo: Tasia Bulger.

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The Isabel Bader Fellowship in Textile Conservation

The Agnes Etherington Art Centre and Queen's University's Master of Art Conservation Program were pleased to welcome Caterina Florio as the recipient of the inaugural Isabel Bader Research Fellowship in Textile Conservation.

Starting in January, Caterina researched public perception of conservation treatment. Her project, "Textile Conservation and the Museum Public," focused on conservation practices as part of the museum experience: how costume treatments are received and interpreted in exhibitions and to what extent modern aesthetic expectations affect the level of conservation intervention. During her residency, Florio worked closely with the Queen's University Collection of Canadian Dress at the Agnes Etherington Art Centre and shared her professional and academic expertise with Master of Art Conservation students.

http://www.queensu.ca/news/articles/new-fellowship-enhances-art-conservation-program.

Caterina Florio during her residency. Photo: Chris Miner.

Andrew W. Mellon Fellows in Conservation Education

Queen's was very fortunate to have Margo Delidow give a number of lectures on the Conservation of Contemporary Art in the winter term of 2011. She is an Andrew W. Mellon Fellow in Conservation Education at the Institute of Fine Arts Conservation Center of New York University. The program contributes to the formation of future educators in the conservation profession. This November students and professors at Queen'senjoyed the visit of another Andrew W. Mellon Fellow in Conservation Education, Dr. Caitlin O'Grady, from the Winterthur University of Delaware Program in Art Conservation. She gave lectures on topics including hand-held x-ray fluorescence and disaster recovery in Haiti. We are very thankful to the Andrew W. Mellon Foundation for funding the Conservation Education Fellows.

Conservation Students Talk To Union Gallery Event

On 2 March 2011 Queen's University's Union Gallery was host to talks by artists in connection with *Body of Work*, an exhibition featuring the work of students Laura Stewart, Katie Strang, and Bronwyn Loucks. The event was open to the public and after the artists' talks an informal Q&A was held with two students of the Master of Art Conservation Program, Tasia Bulger and Tessa Thomas. Questions included inquiries from the exhibiting artists regarding their choice of materials, recommendations for storage and general conservation practices. Students and the general public had the opportunity to have an open discussion about both the symbolic and physical nature of artworks. The event was a success and the students look forward to continued collaboration with the Union Gallery .

Header Image: Andrew W. Mellon Fellow, Dr. Caitlin O'Grady. Photo: Kelly O'Neill.

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Art Conservation Welcomes Visitors at Doors Open Event

On Tuesday, 29 March 2011, the Art Conservation program participated for the first time in the Doors Open program, which is the signature event of the annual Queen's Campus Community Appeal. Two groups of visitors to the Art Conservation Program were given a guided tour of the laboratory facilities in the MAC program. Visitors were shown a variety of objects being researched and conserved by students in the MAC program, including watercolours, photographs, paintings, textiles, costumes, as well as metal, ceramic and glass artifacts. The scientific laboratory introduced visitors to a variety of analytical techniques used to examine and identify a vast array of materials. This was a very successful event, and there was much positive feedback from many of the visitors.

Tessa Thomas Receives Emerging Conservator Award

Congratulations to MAC student Tessa Thomas who received the emerging conservator award this year from the Canadian Association for Conservation (CAC). This annual award recognizes the dedication and outstanding potential of a future conservator in a Canadian conservation training program. Tessa was presented with the award at the CAC annual conference in Winnipeg in May, 2011. She will be graduating from the Art Conservation Program in November 2011. We wish her every success in her future career.

Beth Boyce, Evelyn Ayre, and Anna Weiss, RTI training at Queen's University. Photo: Marlin Lum.

Workshop On Reflectance Transformation Imaging (RTI)

A four-day workshop on reflectance transformation imaging (RTI) was recently presented to students and faculty in the Art Conservation Program by the members of Cultural Heritage Imaging (CHI). This non-profit organization based in San Francisco is dedicated to the development of new techniques of digital imaging. RTI is an exciting new technique that combines digital photography with computer modelling to produce enhanced virtual images that reveal surface features not otherwise visible. The method involves taking multiple digital photographs of a subject from a stationary camera position. Mathematical processing of the resulting images creates a virtual three-dimensional representation of the subject that can be rotated, zoomed and examined on screen from many angles. As the current world leader in the field, CHI works to advance the state of the art in digital capture and documentation of the world's cultural, historic and artistic treasure. The workshop was one in a series presented to conservation training programs in North America. Funding for all of the workshops was made possible by a generous grant from the Institute of Museum and Library Services (IMLS) in the USA. Queen's University was the only Canadian venue in the series.

Context and Meaning X

Fiona Beckett, Tessa Thomas and Brittany Webster presented papers at Context and Meaning X, the Graduate Visual Culture Association's annual conference in the Department of Art at Queen's. This conference is organized by and for graduate students and had 24 speakers from across Canada. The papers from the art conservation students were: Fiona Beckett presenting on *Vermillion and Cinnabar: A Brief History with Emphasis on Conservation Issues*; Tessa Thomas on *Ad Reinhardt: Method and Conservation*; and Brittany Webster discussing, *Vermeer: Techniques of a Master Painter and Unresolved Mysteries.*

Header Image: Evelyn Ayre, Corine Soueid, and Daniela Vogel, RTI training at Queen's University. Photo: Marlin Lum.

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Beta Radiography Plate In Action

Jennifer Robertson, John O'Neill, and Gus Shurvell

A beta-radiography plate acquired by the Art Conservation Program in 2007 has recently been used successfully to image important watermarks in old prints and papers. The plate is a thin sheet of acrylic impregnated with unstable carbon 14 isotopes, which emit a very weak radiation ("beta rays"). These rays can be used as a kind of weak x-ray, to image watermarks that are difficult or impossible to see by other means, such as transmitted light.

To obtain an image, the subject paper is sandwiched between the beta plate and a sheet of x-ray film, and left for about 50 minutes. The beta rays pass through the paper and create a latent image on the film, which is then developed in a darkroom. The result is a precise exact-size image of the watermark and the internal structure of the paper. The great advantage of this technique is that there is no interference from the text or the image on the paper, so that it gives a very clear reproduction of the watermark.

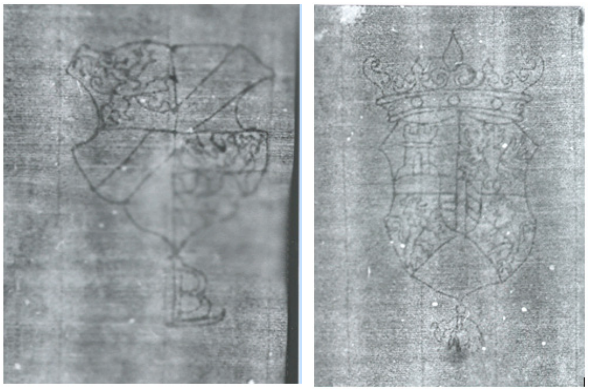
Except for only two occasions, watermarked paper has never been used for postage stamps of Canada. The stamps investigated are from the first issue of the Dominion of Canada following Confederation in 1867. They were printed by the British American Banknote Company in Ottawa and the majority were printed on unwatermarked wove paper.

A few stamps of this issue were, however, found to have watermarks. A paper conservation student, Jennifer Robertson, recorded the beta radiograph shown above. The watermarks are barely visible to the eye, but are clearly seen in the radiograph. These letters are part of the complete watermark of the paper maker.

For many years the origin of these watermarks remained a mystery. Research showed that the supplier of the paper was Andrew Whyte and Son of Edinburgh, Scotland, which had a warehouse in Bothwell Street, Glasgow. The paper was made by W. and J. Somerville of Gloucester, England. The full watermark is in the header above. It is an artificial name made up from Edinburgh, Glasgow and Bothwell (E. & G. Bothwell, Clutha Mills).

Two watermarks in prints from the Agnes Etherington Art Centre were recently imaged using the Beta radiography plate. The prints are from the series of etchings Topographia Variarum Regionum, by the Flemish artist Simon Frisius (around 1570- 1628), dated 1611. The watermark images are free from interference from the printed image, and they are clearly identifiable in reference books such as W.A. Churchill's *Watermarks in Paper in Holland, England, France, etc., in the XVII and XVIII Centuries and Their Interconnection.*

The watermark on plate 24 is composed of the Arms of Burgundy and Austria, and is dated by Churchill to 1623. The watermark from plate 18 shows the Arms of Baden Hochberg, from the Rhenen region of Germany, and is dated by Churchill to 1644. Dating paper using watermarks can be a very useful tool in identifying prints, and assigning an approximate date to their printing.



Left: Beta Radiograph of watermark in Plate 18
Right: Beta Radiograph of watermark in Plate 24

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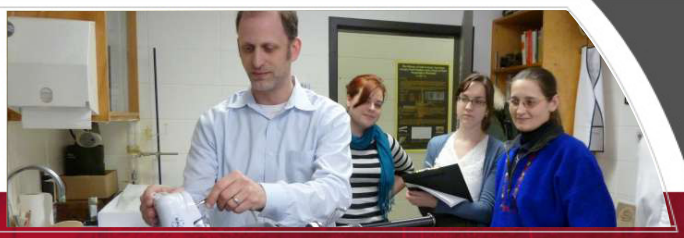


Beta Radiography Plate Continued

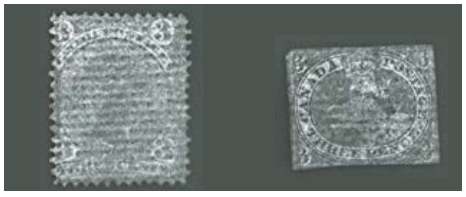
Another topic of research is that of detecting laid lines on early Canadian stamps. Early moulds used for producing paper were constructed from metal wires laid in parallel lines and linked together by other wires positioned at right angles to them. This produced a pattern of parallel lines in the paper, which became known as laid paper. Later moulds were made from wires woven into a mesh fabric. Paper produced in these moulds became known as wove paper. The lines in laid paper resemble a watermark and we speculated that they should be revealed by beta radiography.

Only two Canadian stamp issues were printed on laid paper. These were the 1851 Province of Canada issue and the Large Queen issue of 1868. Two early Canadian stamps printed on laid paper are shown below.

Laid lines are visible on the 3 cent Large Queen, but are barely perceptible on the 3 pence beaver. Beta radiographs were taken of these two stamps and the result is shown below.

The laid lines are very clear on the 3 cent Large Queen and can now be easily seen on the 3 pence beaver, proving that it is a copy of the first stamp of The Province of Canada.

Funding from the Senate Advisory Research Committee (SARC) at Queen's University, through George Bevan, is gratefully acknowledged for the x-ray film.



Header Image: Professor Aaron Shugar, Emma Perron, Tasia Bulger, and Catrina Caira at Queen's University.

Elemental Analysis - Much Greater Capabilities in the Art Conservation Program

Alison Murray

We received the exceptional news, just after the New Year, that the Art Conservation Program would acquire a new, top-of-the-line, state-of-the art, handheld X-ray fluorescence (XRF) analyser from Bruker Elemental, on long-term loan. The capabilities of the new Bruker instrument far exceed those of our previous system. The new XRF is more powerful and can detect elements as light as aluminum and silicon. The instrument allows us to obtain information about metal objects, paintings, ceramics, photographs, and other objects. This opportunity is extremely welcome, as the company that produced our previous handheld XRF had told us in November 2010 that it would no longer support our five-year-old unit. Professor Emeritus H.F. (Gus) Shurvell, the program's invaluable mentor, alerted the conservation field of our plight thereby setting the wheels in motion for this happy outcome.

Bruker Elemental now has XRF units in all the North American conservation programs as well as in 500 museums worldwide, including the Smithsonian Institution and the Getty Conservation Institute. Dr. Bruce Kaiser, Chief Scientist at Bruker Elemental, visited the Queen's program in 2008 and gave presentations to our students at that time. He values our program as having international as well as Canadian students who, after graduation, go on to jobs around the world. Dr. Aaron Shugar, Associate Professor at the Art Conservation Department at Buffalo State College, visited the program for two days in March to show us how to use the system. His visit was greatly appreciated and indeed appropriate as he was a key figure in facilitating this long-term loan to Queen's. While here Dr. Shugar gave two talks, "X-Ray Fluorescence: Theory and Its Use in Conservation" and "Corrosion Issues with Copper and Copper Alloys." Dr. Shugar is co-editing a book about handheld XRF analysis in conservation, which will be very important in the field.

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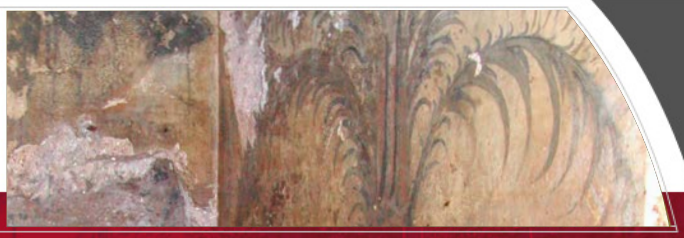

Elemental Analysis continued

We want to thank all the people at Bruker Elemental, especially Dr. Bruce Kaiser, as well as Dr. Aaron Shugar for making these exciting developments possible at Queen's! Gus and I are delighted that our students will learn about XRF through this instrument. Both of us are certified operators of the XRF analyser.

Caere Excavation & Conservation Project 2012-2013

Fabio Colivicchi and Alexander Gabov

Cerveteri is a town on the west coast of Italy, 48 km north of Rome. It lies on the site of the Etruscan city of Chaisra, called Caere by the Romans. Caere was one of the metropolises of the ancient Mediterranean, a rich and powerful city which was an ally of Carthage and a good neighbour of the Romans, which sent young aristocrats to Caere to complete their education. Caere was also highly regarded as a centre of religious learning. The English word "ceremony" actually comes from the Latin caeremonium, meaning "pertaining to Caere". The site is famous for its necropolis of rock-cut tombs imitating houses, complete with carved furniture and decorations; the site was recently listed among the UNESCO World Heritage Sites. Many of the most famous Etruscan artworks, such as the *Sarcophagus of the Spouses*, were found in the tombs of Caere. While the cemetery has already attracted scholarly attention and some sanctuaries are already known, the general urban plan of the city is still largely unexplored.

Computer reconstruction of its original state by architect and team member Luca Tarantini.

The team from Queen's University includes Director Fabio Colivicchi, Italian collaborators, and conservators Alexander Gabov, Krysia Spirydowicz and Barbara Klempan, who will be assisted by undergraduate and graduate classics students and graduate conservation interns. The researchers will investigate and conserve a religious compound in the centre of the city, the "hypogaeum of Clepsina", which consists of an underground room with frescoes, sketches and inscriptions, and a network of corridors and stairways. This was the cult centre of the ancestors of the community and the seat of rituals dealing with its foundation and its destiny, including divination. The orientation of the complex was based on Etruscan religious and cosmological beliefs, and it is likely to have established the master plan for the whole city. A new trench will be also opened to investigate the urban area surrounding the hypogaeum.

The project has received SSHRC funding and the Italian collaborators of the team are currently working on logistics. The excavation is to take place in June 2012 and will last five weeks. Field activities will include classes on Etruscan and Roman archaeology, field methods of archaeology, multi-spectral imaging, fresco, site and field conservation, and other topics of interest. During weekends, daytrips to Rome and other sites of the region will be organized.

More information regarding internship opportunities with the project will be advertised through the Art Conservation Program and the Department of Classics.

Header Image: Paintings in an underground chamber at the Caere Excavation. Photo: Fabio Colivicchi.

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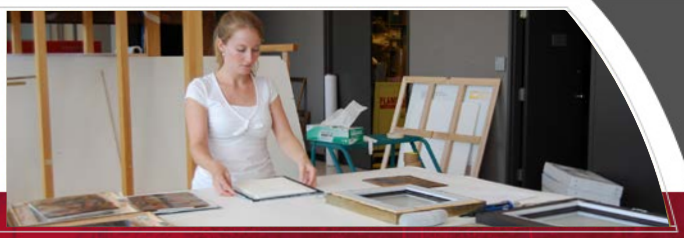

Student Conference 2011

Jennifer Robertson and Kelly O'Neill

This summer, Queen's MAC students attended the 37th annual conference of the Association of North American Graduate Programs in Conservation (ANAGPIC) at The Winterthur/University of Delaware Program in Art Conservation. After one border crossing and a long bus ride, we made it safely to our host city of Wilmington, Delaware. For two lecture-filled days, students listened to fellow graduate students present papers, projects, treatments, surveys and research, which ranged from potential theories to finished work. Two of our second-year students presented their research findings at the student conference. Amber Harwood, from the paper stream, presented her research on *Analysis of the Physical Characteristics of Transparent Cellulosic Nanofiber Paper* and Hai-Yen Nguyen, from the conservation science research stream, presented a paper on *Low-Flux Neutron and Megavoltage Gamma Computed Tomography for the Non-Destructive Imaging for Archaeology and Art Conservation*. Both talks were impressive and well received. Krysia Spirydowicz and John O'Neill represented Queen's, along with former Adjunct Professor Gary Albright. Professor Spirydowicz also moderated an afternoon session.

Between lectures we were able to explore the Winterthur Museum, the conservation laboratories and the extensive grounds. In the evening, the conference's reception at the lovely Archmere Academy provided an opportunity for mingling with fellow conservation graduate students and conservation professors. During the cocktail hour the second-year students displayed their research posters and were available for further questions. We enjoyed a delicious dinner and ended the night with dancing.

On the final day, keynote speaker Dr. C. Brian Rose, the James B. Pritchard Professor of Archaeology at the University of Pennsylvania and Deputy Director of the University of Pennsylvania Museum of Archaeology and Anthropology presented *Talking to the Troops about the Archaeology of Iraq and Afghanistan*. His involvement in training for cultural heritage preservation with U.S. troops has improved how cultural property is understood and dealt with in war zones. Dr. Rose's talk, followed by *The Conservation/Conservation Science Lightening Round* provided thoughtful insight and left us many things to consider in our future careers as conservators.

This year's ANAGPIC was well worth the trip. It was a great experience for both first- and second-year students to engage with students and professors from other conservation programs and share experiences. For the second-year students, it was also a pleasure to reconnect with those who were present at last year's conference held at Queen's.

We are looking forward to next year's conference in New York!

Header Image: Fiona Beckett at National Gallery of Canada.
Photo: Tasia Bulger.

Jennifer Morton at the Canadian Conservation Institute.
Photo: © Canadian Conservation Institute, 2011.

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The CAC Conference in Winnipeg

Beth Boyce (1st-Year Artifacts Student and Class Co-President)

Photo: Beth Boyce

This past May, I was lucky enough to attend the Canadian Association for Conservation (CAC) conference in Winnipeg. It was a really successful conference, with a number of very interesting talks and presentations. I also participated in the two-day Emergency Preparedness and Response workshop, where the first day was full of hands-on activities. The morning was spent assessing risks and areas that needed immediate response using detailed floor plans of the institution. The floor plans were tremendously useful, because they were designed to assess risks to the collections based on materials and susceptibility to water damage. The floor plans were colour-coded to facilitate a very quick response, and by being prepared before a disaster occurs, would enable a team to respond, assess and salvage in a much more organized and efficient way.

This exercise was followed by a mock disaster where we had to put our newly developed skills to use! We were given tyvek suits and masks and gloves, and assigned to an area of the "disaster" zone. We had to assess, prioritize and treat the objects using the materials we had available to us. It was a really enjoyable day, which ended with a discussion of every area of the disaster and the possible treatment options for the objects there. The second day of the workshop was more theoretical, with a number of interesting talks about how to plan for an emergency, use of community resources, and risk assessment. All in all it was a really valuable experience.

The rest of the conference was also a lot of fun! Other Queen's students there were Brittany Webster (first-year paintings) and Christina Prokopchuck (second-year paper), and recent graduates Meaghan Monaghan (Paintings) and Bo Shin (Paper). The "meet-and-greet" session for emerging conservators was extremely well attended, both by emerging conservators, and conservators who had already emerged! It was a really great opportunity to meet our peers and make connections.

The Queen's Students also participated in the Silent Auction annually held at the CAC conference. Students and Profs donated a number of items to be auctioned off. Overall it was a great success with the Auction securing almost $300 for the Queen's Student Travel Fund! We are fundraising to pay for our travel to the annual student ANAGPIC conference, which this coming spring will be held in New York City.

To follow all the activities of Queen's students in this programme, please check out our Blog! It will keep you updated about fundraising efforts, guest lectures, workshops, internships, and the other fun stuff in which our students are involved! The address is http://queensartcon.blogspot.com/.

Photo: Beth Boyce.

Header Image: MAC students and graduates attending the CAC conference in Winnipeg (photo at the Winnipeg Art Gallery): Brittany Webster, Bo Kyung Brandy Shin, Meaghan Monaghan, Beth Boyce, and Christina Prokopchuk.

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AIC Philadelphia 2011 and Queen's Reunion

Anna Weiss and Kelly O'Neill

Three of Queen's MAC American students attended the 39th annual meeting of the American Institute for Conservation of Historic and Artistic Work in Philadelphia this year. From May 31- June 3, Kelly O'Neill, from the painting stream, Hai-Yen Nguyen, from the conservation science research stream, and Anna Weiss, from the artifacts stream, enjoyed the general sessions and specialty group meetings relating to this year's conference topic *Ethos Logos Pathos: Ethical Principles and Critical Thinking in Conservation*. They also attended other activities such as the Personal Protective Equipment workshop, tours of the Barnes Center and an opening reception at the Philadelphia Museum of Art. Anna also attended workshops and meetings for AIC's Collections Emergency Response Team (CERT).

Additionally, Hai-Yen gave a very interesting talk, entitled *An Open-Source Workflow for the Visualization of CT Data in Art Conservation and Archeology*, during the Thursday morning session of the Research and Technical Studies group. The talk was well attended and received, and corresponded perfectly with J.P. Brown's talk on *Medical Computed X-Ray Tomography and Volumetric Reconstruction for the Technical Examination of Organic/Composite and Ceramic Objects*. Conservators and researchers were especially intrigued by the open-source software available and were interested in the advice given by Yen on how to utilize their own resources and budgets to perform computed tomography on their own objects. Former Queen's Adjunct Professors Reza Vatankhah and Judith Bannerman were also in attendance. Judith addressed the Paintings and Research and Technical Studies at Friday's joint session on microclimates and anoxic frames being developed at the Tate London.

This year, the Queen's MAC program helped fund a Queen's alumni reunion at the AIC meeting at Chili's Bar and Grill. The reunion was organized by Queen's students attending the AIC meeting and Dr. Alison Murray. Although the reunion was advertised only on the AIC bulletin board, approximately 30 conference participants attended! The students and alumni had a fantastic time bonding over tales of Kingston, exchanging advice and business cards, and collectively hoping to organize another reunion again next year!

We would like to thank the organizers of the AIC annual meeting for excellent talks and workshops, and are looking forward to meeting in Albuquerque, New Mexico next year!

Graduating Students

This past summer **Tasia Bulger** interned at the National Gallery of Canada (NGC) in Ottawa, focusing on the treatment of panel paintings. For the upcoming year, she has been awarded the Claudia De Hueck Fellowship in Art Conservation at the NGC. She will be completing the extensive retouching of a 17th century Italian painting by Antoino Carneo. The fellowship will also allow her to concentrate on the research and treatment of contemporary sculptures by the artist collective General Idea. Tasia plans to continue working with contemporary art and panel paintings in the future.

Also in the summer of 2011, **Catrina Caira** worked with Alexander Gabov at Conservation of Sculpture Monuments and Objects. She worked on a number of pieces of historic furniture as well as graffiti from outdoor monuments. One of the major non-studio projects was working with a small museum on its integrated pest management program. This involved not only monitoring but also treating infested objects.

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Header Image: Tasia Bulger at the National Gallery of Canada.
Photo: Fiona Beckett.

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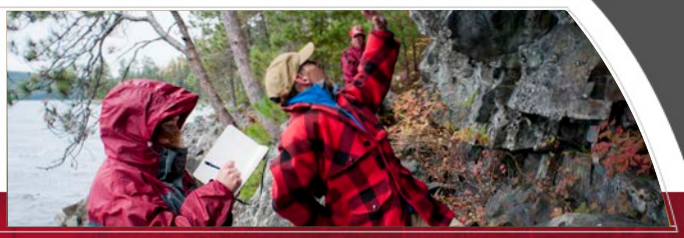

Graduating Students continued

Amber Harwood travelled to Ottawa for her summer internship at Library and Archives Canada and at the Canadian Conservation Institute (CCI). During these placements, Amber had the opportunity to conserve a variety of photographic objects, including photographic albums, acetate and glass plate negatives, and silver gelatin, albumen and collodion prints. She looks forward to future fellowships and employment opportunities where she can continue to develop her skills as a conservator of fine art on paper and photographic materials.

Maki Ikushima spent her summer internship in Montreal working at a private studio for paintings conservation owned by Anita Henry. During this time, Maki helped to conserve historical and contemporary paintings owned by private individuals and public institutions. She also had an opportunity to conserve a metal sculpture and a tile mosaic mural. Maki's internship contract was extended for an additional five months, so she will remain in Montreal until the end of 2011.

Charles Messier completed an internship this summer under the supervision of Flora Davidson, professional conservator at Parks Canada Ontario Service Centre, located in Ottawa. The facility is responsible for housing a wide variety of archaeological material from across Canada, waiting to be treated by the five archaeological object conservators at the centre. Charles had the chance to work on wooden objects from the Brown's Bay shipwreck, metal objects from the "Terrasse Dufferin" in Québec City, and leather shoes from Louisbourg, Nova Scotia. Charles also had the opportunity to help in the preparation for moving a gunboat shipwreck within Ontario, from Mallorytown to Fort Wellington. This boat, along with other objects, forms the heart of a newly designed exhibition to commemorate the 200th anniversary of the 1812 war.

Golya Mirderikvand completed her three-month summer internship at the Intermuseum Conservation Association (ICA) in Cleveland, Ohio, where she had the opportunity to work on the conservation of a variety of modern and contemporary paintings. One of the major projects was the conservation of a series of large-scale mural paintings by LeRoy Flint from 1940. These are representative of the many Works Projects Administration (WPA) public art projects set in motion by president Roosevelt in the 1930's as part of the New Deal economic programs. The restoration of these murals was extremely challenging due to the variety of damage incurred over the years, such as fire and water damage, physical abrasions, paint loss, and deformations of the Masonite support. Golya will be returning to ICA as of September 2011 to take up a contract to work on another set of murals located at the West Virginia University.

Hai-Yen Nguyen spoke about her thesis project at the 2011 ANAGPIC conference in Delaware and at the 2011 AIC Annual Meeting in the RATS specialty session. She was award a George Stout Grant to fund her presentation at the AIC. She finished her thesis project on the application of computed tomography for metal artifacts this fall. She hopes to continue working in conservation science.

Emmanuelle Perron spent her summer internship at the Centre de Conservation du Québec (CCQ) in Québec City. She documented and treated two etchings on anodized aluminum, an acrylic painting, and a contemporary wall painting which required her being trained in the use of motorized work platforms. While working at CCQ, she also participated in projects at Le Musée des beaux-arts de Sherbrooke and the Ministère de la Culture, des Communications et de la Condition féminine located in Québec City.

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Header Image: Brittany Weber and Martin Cooper (archaeologist with Archaeological Services Inc.) investigating pictographs in Temagami, Ontario. Photo: Michael Fergusson.

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Graduating Students continued

Jennifer Robertson spent an exciting summer doing two internships in book conservation. She started in New York City at the New York Academy of Medicine, where she worked on leather and vellum bindings in the library collections. The second half of the summer was spent at the British Library in London, UK, working with a fabulous team (and drinking lots of tea!). Jennifer has started an internship at the Sheridan Libraries at Johns Hopkins University in Baltimore.

Kate Sullivan completed her second-year summer internship at the American Museum of Natural History in New York City. She worked in the Anthropology Conservation Laboratory on pieces from the ethnographic collection. Kate has moved to Ottawa and has started a six-month internship in the Archaeology Laboratory at CCI.

Tessa Thomas completed an internship at the Royal Ontario Museum this summer. She was given the opportunity to work on a wide variety of conservation projects including Indian painted photographs, 19th-century French panoramic wallpaper, Tibetan Thangka paintings, and an Egyptian Book of the Dead. Tessa is excited about continuing her conservation career and hopes to further her interests in the treatment of works of art on paper and reflectance transformation imaging.

Students Entering Second Year

Fiona Beckett is a paintings conservation student who interned at the NGC this summer, where she gained experience both in the lab and in the gallery. The highlights of her internship included participating in the installation of the Caravaggio exhibition, preparing several Group of Seven paintings for loan, and conducting many diverse lab treatments. Fiona is looking forward to her final year at Queen's where she will continue her research into different pigments and dyes.

Beth Boyce spent her summer interning in the Archaeology Lab at CCI. She thoroughly enjoyed working on objects recovered from frozen and waterlogged archaeological sites in British Columbia, Nunavut and the North West Territories. These objects included skin clothing, ivory snow goggles, gut amulets, wooden objects, cedar bark baskets, baleen baskets, a gut skin parka, and some knit textiles. This experience with waterlogged archaeological materials will greatly help Beth in her research next year when she will be investigating the consolidation of waterlogged cedar bark with sucrose. In May, Beth attended the Canadian Association for Conservation Conference in Winnipeg, and took part in the two-day Workshop, Emergency Preparedness and Response. Also in May, Beth had the opportunity to help package 21,000 stolen Bulgarian artifacts for transportation.

Jeanne Beaudry Tardif did her first internship at the NGC where she treated works of art on paper such as engravings, etchings, drawings and watercolours. As part of her second internship in the Maps and Manuscripts Lab at Library and Archives Canada, Jeanne treated several sections of a large scale 44-sheet map of the St. Lawrence River valley area. This map was commissioned by Governor James Murray in 1761. The Canadian War Museum in Gatineau is planning an exhibition in partnership with LAC on the subject of the Seven-Years War, and all 44 sections will be exhibited as a unit.

Moya Dumville recently concluded her first internship at The Rooms Provincial Archives in St. John's, Newfoundland. While there, she completed many projects, including a severely degraded montage of 16 photographs; a watercolour from 1920s; and several maps from the cartographic collection. She also worked preparing new acquisitions for storage, and helped to write a disaster plan and recovery strategy for the archives.

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Header Image: Jeanne Beaudry Tardif at Library and Archives Canada. Photo: Elizabeth Jaquish.

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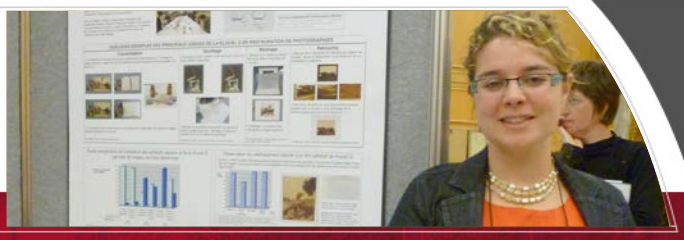

department of art

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Students Entering Second Year continued

Jennifer Morton travelled to Ottawa this summer to complete an internship in the Fine Arts Laboratory at CCI. She gained experience working on a 19th-century portrait of James Harris, the great-grandfather of Robert Harris, a well-known painter from Prince Edward Island. She also worked on a landscape painting of Kakabeka Falls from Thunder Bay, Ontario. Additionally, Jennifer participated in several on-site evaluations of galleries and collections by performing a risk assessment and monitoring artifacts by taking colorimetry measurements. She hopes to gain more on-site experience in her next summer internship.

Kelly O'Neill travelled to Atlanta, Georgia for her summer internship at the Atlanta Art Conservation Center (AACC). AACC is a satellite of the Williamstown Art Conservation Center in Williamstown, Massachusetts and is also affiliated with the High Museum of Art in Atlanta, Georgia. Kelly assisted in report documentation, on-site visits, and treatments on paintings owned by both individuals and institutions, including participation in a WPA-era mural project. She hopes to continue her interest in mural conservation next summer.

Ghazaleh Rabiei completed her summer internship at the Western Australia Museum in Fremantle, Australia. She performed various treatments on artifacts from the Maritime Archeology Department. Included were objects from ships wrecked along Western Australia's coastline, such as Zythrope and Star. Most of these artifacts comprised both organic and inorganic materials. Ghazaleh hopes to further her knowledge of the conservation of artifacts during her second year in the MAC program.

Jessica Régimbald worked on photographic media this summer in France, at the Atelier de Restauration et de Conservation de Photographies de la Ville de Paris (ARCP). She worked on different types of photographs, including albumen prints, silver gelatine prints, chromogenic prints, glass plate positives, and negatives. She saw many different aspects of a conservator's responsibilities, such as dismantling exhibitions at various Paris museums. In October, Jessica represented the ARCP at CCI's symposium, Adhesives and Consolidants for Conservation. She presented a poster on which she collaborated, and discussed the use of Klucel G at the ARCP. The experience acquired this summer will help Jessica with her research project investigating Klucel G.

Brittany Webster spent her summer in Winnipeg, Manitoba, interning at the Winnipeg Art Gallery. She conserved a 1662 painting by Spanish artist Juan Carreño. This untitled painting of the Madonna is now on display in the gallery's "Permanent Collection on View" exhibition. Brittany was also able to repair several frames in the collection and help with the mounting of exhibits. She hopes to combine her knowledge of painting conservation with environmental design in her upcoming research project on pictographs. She would love to work on a large-scale project involving a mosaic, or fresco, for her next internship.

Anna Weiss had an exciting summer filled with American Indian ethnographic materials! At the American Museum of Natural History in New York City she researched, documented, and began treatment of four oversized ethnographic materials. She then attended the American Institute for Conservation's annual meeting in Philadelphia, where she participated in workshops and meetings for the Emergency Committee to which she was appointed this year. Anna then worked at the National Museum of the American Indian in Washington D.C., where she treated toys, games, and kids' gear for a Windows on Collections exhibition, participated in a sculpture maintenance program, and revitalized a monitoring program for glass disease on beads.

Header Image: Jessica Régimbald at the poster session at the Canadian Conservation Institute's Adhesives and Consolidants conference in Ottawa. Photo: Jeanne Beaudry Tardif.

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Incoming Students

Evelyn Ayre is drawn to conserving artifacts fabricated from naturally derived materials. She begins her first year after volunteering at the Waterloo Region Museum as a Conservation Assistant. While at Waterloo, she helped prepare artifacts for the museum's November 2011 opening. She has also worked as Collections Technician at the Cambridge Butterfly Conservatory, where she recatalogued and maintained the dried insect collection. Evelyn looks forward to conserving artifacts such as dinosaur bones and prehistoric art.

Wendy Crawford has a background in Art History and Collections Conservation and Management and is excited to enter the paintings stream of the Master's program this fall. She has interned with a private paintings conservator and participated in conservation projects at the McMaster Museum of Art, the McMichael Gallery and the Royal Ontario Museum. She has spent this past summer studying portrait painting and is looking forward to studying traditional and contemporary painting materials.

Ashley Freeman graduated with her BA in Chemistry from Monmouth College in Monmouth, Illinois. For her senior thesis she conducted an analysis on the oxidation process of oil paint on canvas utilizing two-dimensional nuclear magnetic resonance (NMR) surveys. She was then admitted into the Chemistry PhD program at Loyola University at Chicago, where most of her research was directed at obtaining a better understanding of the catalytic mechanism used by nitrile hydratase (NHase). After three and a half years, she decided that a career in biochemistry was not her path of choice. In December 2009, Ashley graduated with her MS in Chemistry. During the 2010-2011 school year, she attended Lorenzo de' Medici in Florence, Italy, where she completed the Study Certificate program for Art Restoration and Conservation.

Katherine Dobson, originally from Elliot Lake, Ontario, completed her Bachelor of Fine Art at Queen's University. She is entering the artifacts stream with a specific interest in jewelry and costume conservation. Katherine looks forward to expanding her knowledge on treatment techniques and preventive conservation.

Sonia Kata completed her bachelor's degree in Art History at the University of Guelph. Over the summer she interned with a conservator for the City of Hamilton, implementing preventive conservation and caring for collections at the city's civic museums, including Dundurn Castle, Whitehern Historic House & Garden, and the Hamilton Museum of Steam & Technology. At Queen's, Sonia will specialize in artifact conservation and hopes to eventually work with costumes and fashion.

Tim Greening volunteered at the Dundas Museum and Archives this summer. Although his interest and passion is in oil paintings, he enjoyed the opportunity to conserve and help move 18th- and 19th-century furniture there. In the future, he hopes to work with paintings from a similar period.

Sarah Mullin graduated from Mount Allison University where she received a Bachelor in Fine Arts. Mount A is also where she had her first experience working in a conservation setting, as an assistant to the conservator at the Owens Art Gallery. As well as working for the Owens, during the past two summers she has worked at the Moncton Museum, accessioning items as well as aiding the collections assistant. Having worked with as many different media as she could, including pottery, metalwork, and woodworking, she is excited by the challenges that the artifacts stream will bring. She is especially interested in bringing a larger arts and culture community together in her home town, Moncton, New Brunswick.

Header Image: Moya Dumville and Jessica Régimbald in the Queen's University Paper Lab. Photo: Fiona Beckett.

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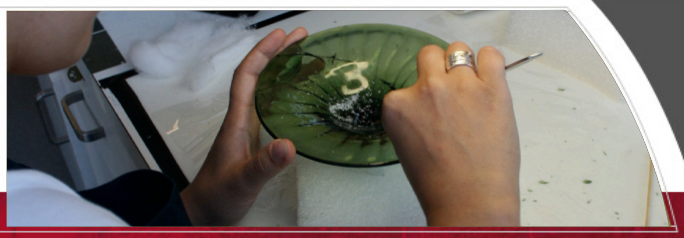

Incoming Students continued

Katherine Potapova is excited to begin her studies in the conservation of paper artifacts this September. Although her undergraduate degree was in Art History, she may specialize in the future in the conservation of books rather than works of art on paper. Currently she has a summer job at the Royal Alberta Museum, where she previously volunteered. Her job includes cataloguing and photographing artifacts, as well as packaging them for storage.

Corine Soueid has been interested in art since childhood, and has worked with different media from an early age. She worked on 19th-century Christian icons in Lebanon. She also did a summer internship at the National Library in Beirut, where she conserved 18th-century books. She hopes to further her interest in the conservation of artifacts.

Anna Weiss in the Queen's University Artifacts Lab. Photo: Fiona Beckett.

Dorcas Tong is entering her first year of the treatment stream in the MAC program with a focus in the conservation of paper objects. She is a recent graduate of the University of British Columbia (UBC) with a Chemistry major and Art History minor; her passion for the fine arts has led her to pursue in the study of Art Conservation. Through a short internship with the Hong Kong Heritage Museum during this past summer, she has gained valuable insight into the work done by conservators of different specialties. The objects that were treated by these conservators ranged from Chinese opera manuscripts to early contemporary Chinese oil paintings. In the extensive field of paper objects conservation, she is particularly interested in pastel drawings and photographs.

Jayme Vallieres is entering her first year in the MAC program in the paper stream. Her interests in this field were sparked a couple of years ago when she attended a summer course at the Cesma Institute in Cuorgne, Italy. There she met an enthusiastic books conservator. Jayme hopes to concentrate her studies in the conservation of books.

Daniela Vogel worked in conservation labs in Germany for two years, where she conserved historical building interiors as well as sculptures and paintings. At the same time, she participated in the mass treatment of objects with mould infestation at the Hamburg Museum in Germany. More recently, as a collection management assistant at the Centre d'exposition de l'Université de Montréal, Daniela was responsible for the preventive conservation of paintings and paper objects. For her research project in the Queen's MAC program, Daniela hopes to study methods of cleaning acrylic paintings. Her ambition is to work at an art gallery next summer.

Header Image: Beth Boyce in the Queen's University Artifacts Lab. Photo: Fiona Beckett.

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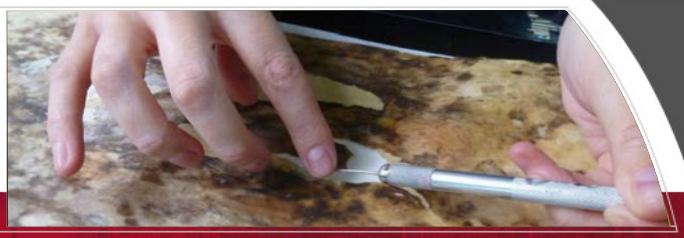

Alumni and Friends

Melina Avery (2009) is starting her second year of a fellowship at the Northwestern University Library in Chicago, where she spends half her time working on a variety of conservation treatments from Northwestern's Special Libraries, and the other half of her time researching the degradation and conservation of early photo-reproductions in the music library. Melina is hoping to present her research at the American Institute for Conservation (AIC) conference this spring.

Dr Thea Burns (1978) has had an interesting and productive year. The four articles and books reviews she published in scholarly journals were on Cennino Cennini, the Florence floods, the watercolours of Winslow Homer, and a 17th-century papermill. Through her research interests in pastels and metalpoint, she was invited to give papers at the Rijksmuseum in Amsterdam, the Museum of Fine Arts in Boston, and the Metropolitan Museum of Art in New York City. She also presented workshops at the Art Conservation Department at Buffalo State College in Buffalo and the Straus Center, at the Harvard University Art Museums, in Cambridge, Massachusetts.

Hillary Ellis (2005) recently completed a brief study, in collaboration with Bruker, using the Tracer hand-held X-ray fluorescence (XRF) analyser for the elemental analysis of an 1830s portrait by Randall Palmer from Auburn, New York. In September, Hillary and her husband relocated from North Carolina to Rochester, New York. Hillary Ellis works in private practice as a painting conservator.

Caterina Florio during her residency. Photo: Chris Miner.

Mark D. Gottsegen, the Art Materials Information and Education Network (AMIEN™) administrator, writes, "after a seriously destructive hacking in June, www.AMIEN.org was redesigned, reconstructed, and relaunched in August 2011". It resumed its place as a source of free, unbiased, information about art materials for artists and other interested users, with thousands of visits from more than 125 countries and 10 - 20 posted questions/ comments per day."

On December 28th 2010, **Amanda Gould** (2005), and husband Luc Leblanc were thrilled to welcome their daughter Lydia Elise Gould Leblanc. Equally delighted godparents are fellow graduate Katy Whitman (2005) and husband Dan Trommater. Amanda and Luc moved into their new house in Amanda's hometown of Kemptville, Ontario, just prior to the birth, and Amanda has since been enjoying her maternity leave. She will return to her position as paper conservator at the Canadian Museum of Civilization in January 2012.

Eric Hagan (2004) was recently hired as Conservation Scientist in the Preservation Services section of CCI. After graduating from the Queen's MAC program, he completed a PhD at Imperial College, London, with fellowships from Tate and NSERC to investigate the mechanical properties of latex paints. He continues to study the mechanics of artist materials at CCI, while also working with staff in areas such as museum lighting and risk assessment.

Martin Jürgens (2001) is now the photograph conservator at the Rijksmuseum Amsterdam. Known mainly for its 17th-century Dutch art, the Rijksmuseum is also home to a large and growing collection of photographs. The museum will reopen its main building in April 2013, after a decade of renovation.

Header Image: Jeanne Beaudry Tardif working on parchment at Library and Archives Canada. Photo: Elizabeth Jaquish.

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Alumni and Friends continued

Meaghan Monaghan (2010) just began the second year of a two-year Conservation Fellowship in Paintings Conservation Department at the Yale University Art Gallery. She is working on the Huntington Murals project, conserving a group of 19th-century American decorative murals that will be exhibited for the first time in 2012.

Ida Pohoriljakova (2010) has had a very enriching year at the Arizona State Museum, University of Arizona in Tucson. Beyond furthering her education in conservation, she also experienced the diverse cultural and natural environments of the beautiful American Southwest. In October, Ida travelled to Philadelphia to take up a nine-month post-graduate fellowship at the University of Pennsylvania Museum of Archaeology and Anthropology.

Anna Weiss and Alexander Gabov, RTI training at Queen's University. Photo: Marlin Lum.

During her three-year Andrew W. Mellon Fellowship as Paper Conservator in the Department of Prints and Drawings at the Art Institute of Chicago, **Cher Shneider** (2008) was the lead conservator on two special exhibitions about the two World War posters, Belligerent Encounters and Windows on the War showing July 31–October 23, 2011. These two simultaneous shows incorporated approximately over 600 objects in which over 200 were conserved in the past year and a half. The treatments ranged in complexity. A technical study was carried out on the materials used and stencil methods used in the Russian TASS posters seen in the Windows on the War exhibit. The over-sized TASS posters were all hand-stenciled with oil-based paints that were produced in editions up to 1000 and made for almost every day of the war. This study led to a co-authored chapter in the exhibition catalog. To read more on this exciting project please see the book, Windows on the War: Soviet TASS Posters at Home and Abroad, 1941-1945. Cher has just accepted a position that starts in January 2012 at the University of Illinois Urbana-Champaign as the Andrew W. Mellon Sr. Special Collections Conservator.

Morgan Zinsmeister (2003) is a senior conservator at the National Archives in Washington, DC, where he has worked since 2006. Currently he serves as one of two treatment conservators for a copy of the 1297 Magna Carta and also a member of the team developing a new anoxic encasement for the document with the National Institute of Standards and Technology (NIST). This version of the document, known as the Rubenstein Magna Carta, is one of only two copies held outside of the UK. The press release and documentary video related to the work can be found at http://www.archives.gov/press/press-releases/2011/nr11-152.html.

Header Photo: Raw pigments. Photo Fiona Beckett.

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