

LETTER FROM THE DIRECTOR

It gives me great pleasure to offer a new edition of the annual newsletter to MAC alumni. There has been a series of noteworthy events in the past year. John O'Neill, professor of paper conservation and program director from 2011-2013, retired at the end of June 2013. As a parting gift, his students nominated him for the Charles Mervin Ruggles Award in Art Conservation, which he received from the CAC in May. John has retired to Cobourg where he plans to work on rehabilitating his rural property on the Oak Ridges moraine in Northumberland County.

Rosaleen Hill, our new professor of paper conservation, joined the art conservation faculty in July. In a sense, it is a homecoming for Rosaleen, who is a graduate of the MAC program. For many years, Rosaleen has been running a very successful private practice in paper conservation in Vancouver, BC. She is also an experienced academic who has developed and taught graduate-level courses in the preservation of library and archival media at the University of British Columbia iSchool – School of Library, Archival and Information Studies. One of her first projects has been to set up a Facebook page for the program. Please check it out at <https://www.facebook.com/QueensUniversityArtConservationProgram>.

We are very fortunate to have Norman Paul teaching our new photography course which concentrates on techniques of digital imaging. We also extremely pleased to welcome Scott Williams, newly retired from the Canadian Conservation Institute, who is teaching while Alison Murray is on sabbatical in the winter term. We are delighted to introduce our new program assistant, Sandra Dudley. Please read more about these staff members in this newsletter.

For the first time since the founding of the Association of North American Graduate Training Programs in Conservation (ANAGPIC), the annual student conference was held in Los Angeles, at the Getty Center and the Fowler Museum at UCLA, in April 2013. The

conference was hosted by one of the newer members of ANAGPIC, the UCLA/Getty conservation training program. Almost the entire student body from our program attended. Artifacts student, Sonia Kata presented a paper entitled "Chitosan as a Consolidant for Fragile Silk" and Ashley Freeman, a student in Conservation Science, presented a paper entitled "Craquelure Documentation and Analysis". Eight students presented posters based on their research projects.

In September 2013, we welcomed the following new students to the program: Megan Doxsey-Whitfield, Danny Doyle, Carolyn Savage and Sophia Zweifel (Artifacts); Lauren Buttle, Laura Hashimoto, Natasa Krsmanovic and Kaslyne O'Connor (Paper); Maryse Bonalso, Bethany Jo Mikelait and Marie-Hélène Nadeau (Paintings).

We would like to extend our congratulations to the graduating class of 2013: Evelyn Ayre, Sonia Kata, Sarah Mullin, Corinne Soueid (Artifacts) and Jessica Lafrance (Artifacts-Research); Katherine Potapova, Dorcas Tong, Jayme Vallieres (Paper) and Kelli Piotrowski (Paper-Research); Wendy Crawford, Timothy Greening and Daniela Vogel (Paintings). A special note of congratulation goes to Sonia Kata who received the Emerging Conservator of the Year Award at the CAC annual conference in Fredericton, NB.

We are looking forward to celebrating the 40th anniversary of the Art Conservation Program in September 2014. We welcome suggestions from all of you on how best to celebrate this momentous event. Please forward your ideas to artcon@queensu.ca.

Finally, we would like to thank all those who have donated to the Art Conservation Program. These important gifts have enriched our students' experiences, by providing internship support, guest lectures, and workshops.

Krysia Spirydowicz
Director, Art Conservation Program

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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.

Barbara Klempan, Associate Professor of Painting Conservation, continued her research into Lyman & Co. (Pharmaceuticals) of Montreal and into the materials and techniques of Canada's Official War Artists (World War II). The results of both research projects will contribute to a better understanding of artists' materials and painting techniques in Canada. A significant publication by Barbara, "Early Manufacture of Artists' Materials in Canada: A History of Canadian Art Laboratory," appeared in the *Journal of the Canadian Association for Conservation (JCAC)* in early 2013.

At the end of March, Barbara attended a conference in Amersfoort (Netherlands), on *Issues in Contemporary Oil Paint*. This conference provided valuable information on the manufacture, degradation and long-term stability of oil paint. Papers were presented by oil paint manufacturers, conservators and conservation scientists. Of particular interest to practising painting conservators was the growing concern with the solubility of oil paint during cleaning procedures.

Paint and wall samples removed from the underground Hypogaeum of Clepsina at Caere (Cerveteri, Italy) last summer have now been analysed by the Canadian Conservation Institute (CCI). We are grateful for their interest in this project and for undertaking the analysis of these samples. The interpretation of the analysis is now under way, and a paper will be presented on the wall paintings from the Hypogaeum at a future conference.



Jan Garrett (retired Technical Director, Winsor & Newton) presenting the paper "A History of Colour Making at Winsor & Newton in the 20th Century," *Issues in Contemporary Oil Paint* symposium, Amersfoort, Netherlands, March 2013. Photo: B. Klempan

Rosaleen Hill joined the Art Conservation Program in July as Assistant Professor and Conservator of Paper, Photographic Materials and New Media. Rosaleen has taught at the University of Canberra, Australia, in the Conservation of Cultural Materials Program and most recently was Adjunct Professor at the University of British Columbia iSchool – School of Library, Archival and Information Studies.

Rosaleen has published on the preservation of photographs and paper objects, delivered conference papers, and conducted many mid-career workshops in the museum, gallery, archival and library fields. These online and "in person" courses were designed for both conservators and allied professionals. Rosaleen has also undertaken global preservation assessments, master planning and assessments for archives, art galleries, libraries and museums, as well as developing and implementing emergency and disaster plans. She also develops conservation policies and carries out collection surveys.



Alison Murray's research lab is continuing research into modern materials, with a focus on fill materials. The people working on this collaborative project are: Michael Doutre (Research Technologist in the Art Conservation Program), Ashley Freeman (graduated in November from the conservation science master's stream), George Bevan (Associate Professor in Classics and cross-appointed in Art Conservation), Brad Diak (Associate Professor in Mechanical and Materials Engineering), Herbert F. Shurvell (Emeritus Professor in Chemistry and Adjunct Professor in the Art Conservation Program) and Laura Fuster López (Associate Professor at the Universidad Politécnica de Valencia, Spain). The results from the research include presentations at the American Institute Conservation (AIC) meeting in June ("Gessos: Porosity and the Effects of Capillary Action") and at the Materials Research Society meeting in December ("Focused Ion Beam Scanning for Characterizing Fine Pore Structures in Gesso" and "Effects of Humidity on Gessos for Easel Paintings"). These presentations are being submitted for publication. This past spring, Alison also gave lectures to the Art Conservation Department, Buffalo State College, on past and current research and on the new stream Studies in Art History and Art Conservation in the Queen's Art History PhD program.

Alison worked with research students Jessica LaFrance (artifacts research student), Kelli Piotrowski (paper research student), and Nenagh Hathaway (art history PhD student). Alison's lab hosted Anahita Sasani, a PhD student from the University of Ferrara, who is working on Armenian wallpaintings. Alison was also able to secure a new portable spectrophotometer for colour measurements, thanks to the Queen's Arts and Science Innovative Learning Fund, the Winnifred Ross Multimedia Fund, and the Queen's University Art Conservation Trust Account. Alison is on sabbatical from January to June, 2014.





Krysia Spirydowicz with MAC grads Lisa Ellis and Tom Sandstrom in the Old Town, Warsaw.

In November 2012, **Krysia Spirydowicz** delivered an invited paper entitled *Conservation of the Royal Wooden Furniture from Gordion* at the annual conference of the American Schools of Oriental Research (ASOR) in Chicago. The conference attracted archaeologists and other specialists working on sites throughout the Mediterranean and the Middle East. Five papers were presented at a special session on conservation entitled *Archaeological Conservation Strategies in the Near East*. Krysia's paper presented an overview of the Gordion Furniture Project, based in Ankara, Turkey, and described the contributions of an international team of conservators, archaeologists and scientists over the past thirty years.

Krysia returned for a second season to the Etruscan site of Caere, near Rome, Italy, in May 2013. Over 35 students from Canadian and American universities participated in the excavation which is run by the Department of Classics at Queen's University. Krysia directed the field conservation laboratory and was assisted by two conservation students from Queen's, Emily Ricketts and Corinne Soueid. Among the important architectural features uncovered were an ancient fountain and two large underground rooms that gave access to an adjacent cistern. Samples of painted plaster were taken from several areas of the excavation and from the Tomba dei Tarquini at the adjacent UNESCO World Heritage site of Banditaccia. Analysis of the samples by the Canadian Conservation Institute will provide important information about the possible sources of the pigments and the techniques used by the Etruscan artists.

In late October 2013, Krysia attended the ICOM--CC conference on *Heritage Wood: Research and Conservation in the 21st Century*, which was held at the National Museum in Warsaw, Poland. Krysia presented a paper on her work in Turkey entitled "Fit for a King: Conservation and Reconstruction of the Ancient Wooden Furniture from Gordion, Turkey". She also chaired a session on the investigation of materials, techniques and treatments for movable heritage.



Photo: Margot Paul

Norman Paul is the new Adjunct Professor teaching the Imaging and Documentation course. Norman taught Photography at Algonquin College in Ottawa for over 20 years. It was while on a sabbatical at the National Gallery of Canada that he developed a love for the challenges presented by the photo documentation of the restoration of works of art. After retiring from Algonquin, he started working on contract basis with Library Archives Canada where he helps conservators document their interventions on historical artifacts. The Imaging and Documentation course at Queen's presents unique challenges since the goal is to familiarize students with the many imaging possibilities in the field of conservation, from "straight" photography to esoteric infrared, ultraviolet, x-ray, etc. as a means of documenting the composition or treatment of works of art, artifacts, and museum/cultural objects.

In 2012-13 **George Bevan**, along with an undergraduate research student, Ian Longo, completed infrared (IR) photography of over 100 paintings by the 19th-century Canadian painter Paul Kane in the Royal Ontario Museum (ROM), the NGC and the Art Gallery of Ontario (AGO). George's MA students in Classics also completed IR photography of Greek ostraka (writing on ceramic sherds) and papyri in the collections of the Royal Ontario Museum and the Fisher Rare Book Library at the University of Toronto. George and Ian also had the rare opportunity to perform IR imaging on an Edward Hopper painting, "High Noon", in the collection of the Dayton Art Institute, with spectacular results. In May 2012, George, with two of his Classics students, Mike Fergusson and Marla Mackinnon, also offered the Swedish National Heritage board workshops in the use of reflectance transformation imaging (RTI) and photogrammetry for archaeology, forensics and art conservation. Also with these students, George and Glen Corbett (a fellow at the American Center of Oriental Research [ACOR]) co-directed a photogrammetric survey of Thamudic rock-art and epigraphy in Southern Jordan in July 2012. Finally, in collaboration with the Royal Canadian Mint and the University of Ottawa, George completed a pilot project for evaluating the use of wavelength dispersive x-ray fluorescence (XRF) to detect trace amounts of platinum in Roman gold, a process key for fingerprinting the sources of gold in Late Antiquity. The team hopes to publish the results in the *Journal of Analytical Atomic Spectrometry* later this year. In 2013-14 George will be on sabbatical, but will still be involved in various projects in the Art Conservation Program and the Departments of Geology, Civil Engineering and Classics.



Herbert F. Shurvell

Professor H.F. (**Gus**) **Shurvell** (Emeritus Professor in Chemistry and Adjunct Professor in the Art Conservation Program) has been continuing his much valued work as described in last year's newsletter. As always, this past fall, he was keen to work with the first-year students, to show them the potential of different analytical techniques. We are fortunate to have such a respected spectroscopist working with students on their conservation and research projects. Everyone treasures his enthusiasm and approachability.

Gus also is researching the degradation of asphalt with Professor Simon Hesp from Chemistry. In December Gus and Simon travelled to Brazil where Gus presented their research at a conference in Sao Paulo and gave a talk at the University of Brasilia. Gus visited colleagues whom he had not seen for 30 years, when he was last in Brazil, teaching and performing research.

Robert Waller serves as Adjunct Assistant Professor in the MAC program in addition to continuing his work as President and Senior Risk Analyst at Protect Heritage Corporation. Rob spent much of fall 2012 working as Guest Editor for two issues of the AltaMira journal *Collections: A Journal for Museum and Archives Professionals* (Vol. 8 No. 4 and Vol. 9 No. 1). These two issues brought together 16 papers based on presentations made at the *International Workshop and Symposium on Cultural Property Risk Analysis* held in Lisbon, September 2011. Rob also gave workshops on risk assessment management in Buenos Aires, Copenhagen, Cardiff, Neuchâtel, Bern and Brussels and provided consulting services to the Museum Victoria in Australia, the American Museum of Natural History, and the Smithsonian Institution. Rob is also working on several papers, including two co-authored with Jane Henderson of Cardiff University, on intuitive and analytical strategies for conservation-related decisions and how each strategy might be guided to support the other better.



Assessing and Managing Risks to Your Collections, KIK-IRPA Brussels June 2013

Scott Williams will be teaching courses on microscopy and properties of organic and polymeric materials while Alison Murray is on sabbatical leave. He recently retired after 37 years as a Senior Conservation Scientist at the Canadian Conservation Institute. His work there involved chemical analysis of all types of cultural objects, ranging from North West Coast masks to the Archimedes Palimpsest and the Hudson's Bay Charter to modern plastic puppets. His most recent interests were the development of portable instrumentation to use for chemical analysis at museums. He has been especially interested in the analysis, use, and preservation of plastics in museums. During his time at CCI, in addition to his many consultations with, and reports to clients, he lectured and conducted workshops on infrared spectroscopy and plastics in museums. He is excited by the new challenges of teaching at Queen's and hopes that he can pass on some of the experience and knowledge he gained from others during his career at CCI.

Sandra Dudley is our new Program Assistant. Since coming from England in 2005, she has held various positions at Queen's.

We are pleased that **Amandina Anastassiades** and **Margaret Bignell** continue their valuable work in the Art Conservation Program at Queen's.



In April, John O'Neil's retirement lunch was held at the University Club. Here is a slightly modified speech that Alison Murray gave at that lunch.

John worked at Queen's since 2003, when we were able to lure him away from the big city and the Art Gallery of Ontario (AGO), where he had been for 19 years. John has given much to the conservation community over his professional career. John wrote papers and reviews, and was an editor and technical reviewer. He made numerous presentations on wide ranging topics including micro-climate exhibition cases, preventive conservation, old master drawings, watercolours, tinted papers, velum and frames. A striking feature of John's work is how often he has written for or presented to groups outside conservation. He also held important roles in the Canadian Association of Professional Conservators. Students have appreciated his experience and hands-on approach to teaching. As a colleague I have valued his decisive, straight-forward, sensible ideas and actions, as well as his hard work, especially this past couple of years when he was the director. We will miss John, both as a colleague and a friend and hope he will visit us often. On behalf of students and colleagues here at Queen's, we would like to thank him for all his contributions.





Fiona Beckett



Dr. Anna Bülow

Fiona Beckett (2012) is currently in Ottawa as the Director's Trust Fellow in paintings conservation at the National Gallery of Canada (NGC). In addition to working on several paintings, her primary project is the conservation of a large 19th-century painting on canvas by French artist Thomas Couture. The project involves considerable structural conservation and restoration treatments that are both challenging and rewarding. The conservation process and the technical art history of Couture's materials and techniques will be displayed in a focus exhibition at the gallery early in 2014. (<http://www.ngcmagazine.ca/features/masterpiece-in-focus-thomas-couture-in-the-studio>). Fiona has accepted a two-year appointment as the Clowes Conservator of Paintings at the Indianapolis Museum of Art (IMA).

Tasia Bulger (MAC 2011) completed her second-year internship at the NGC's paintings conservation lab. As the Claudia de Hueck Fellow in Art Conservation, she researched and treated three contemporary sculptures by the Canadian artist collective General Idea. Tasia presented her initial results at the CAC 2012 conference and the NGC Fellowship Lecture Seminar in summer 2012. Final treatment results were presented at the American Institute for Conservation's (AIC) 2013 conference, in Indianapolis. Currently, Tasia is completing a one-year term in the Fine Arts lab at the Canadian Conservation Institute, focusing on early Canadian paintings.

In February 2013, **Dr. Anna Bülow** (1999), started her new post as Deputy Head of Conservation and Scientific Research at the British Museum in London, UK. Anna moved to the British Museum from her previous post as Head of Preservation in the Department of Collection Care at The National Archives, UK.

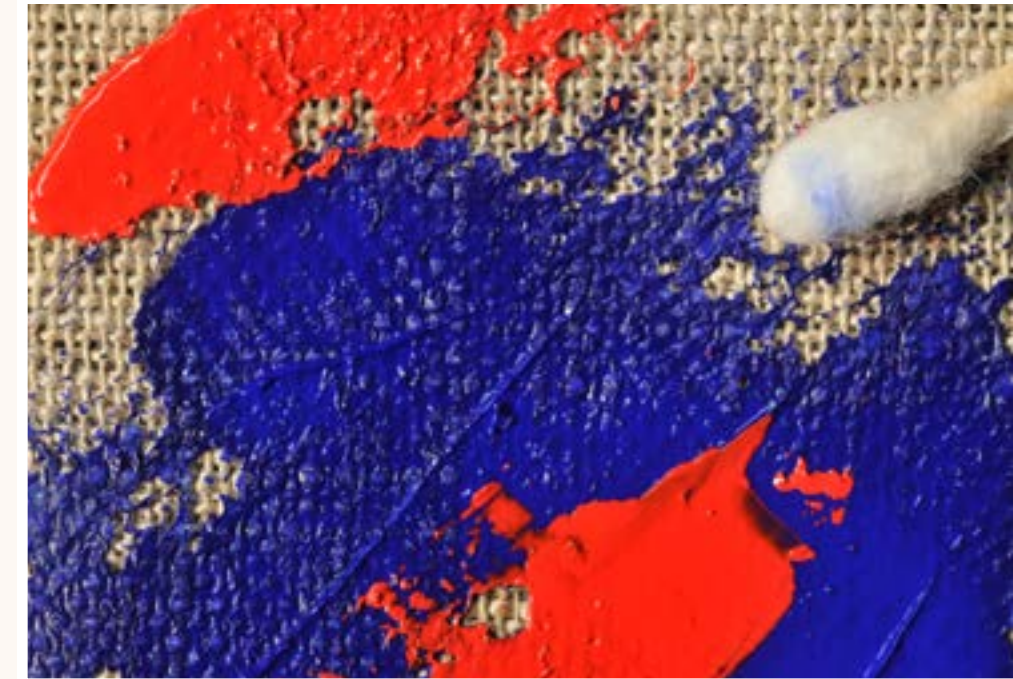
Dr. Thea Burns (MAC 1978) saw her most recent book, *The Luminous Trace: Drawing and Writing in Metalpoint*, published by Archetype (London) in Dec 2012. In the same month she lectured at the National Museum, Stockholm, and, in April 2013, at the Harry Ransom Center, University of Texas at Austin. In May 2013 she began serving on a doctoral thesis committee in the Department of History, University of Paris.

Miriam Clavir (MAC 1976) had her short story "Knowing Home", published in *The Antigonish Review*, Number 171, Fall 2012. Her first mystery novel, *Insinundo: Murder in the Museum*, was published in 2012. Underlying all Miriam's fiction is a theme very familiar to conservators: the significance of the past.

The conservation practice Fine Art Paper Conservation has been in operation in Winnipeg for nearly 35 years and now **E. Mary DeGrow** (MAC 1978) is thinking about an "exit strategy". She's not done it yet, but is getting closer. Any conservators interested in the possibility of taking over a conservation practice of paper, paintings and the odd flat textile, in Winnipeg please contact E. Mary DeGrow, 621 Oak Street, Winnipeg Manitoba, R3M 3P9. Phone: 204-488-7010, email: fapc@gatewest.net.

From August 26th to September 13th 2013, Canadian Museum of Civilization (CMC) Paper Conservator **Amanda Gould** (MAC 2005) attended the course "Conservation of Japanese Paper" jointly organized by the National Research Institute for Cultural Properties in Tokyo and the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome. The ten international participants in the course benefitted from an intensive program of theory and hands-on practice. The course was held in Tokyo and in Kyoto, from where a study tour allowed participants to visit traditional paper-making centres and leading conservation studios. The new knowledge gained by Amanda will directly influence conservation methodologies and enhance the preservation of the CMC's National Collection. For example, the majority of the CMC's close to 6,000 Inuit prints, including those currently showcased in the travelling exhibition "Inuit Prints: Japanese Inspiration, Early Printmaking in the Canadian Arctic" are printed on Japanese papers. Amanda and the CMC Collections Management and Conservation Division gratefully acknowledge the sponsorship of the National Research Institute for Cultural Properties, which covered all travel and accommodation costs, as well as the support of the Canadian Museum of Civilization Corporation for this unique professional development opportunity.

Marta Leskard, MAC 1982, has recently embarked on a part-time PhD in Civil Engineering at the University of Bath, supported by the Science Museum. She is studying how hygric buffering building materials, such as hemp and lime, can help museums to maintain current standards for storage and display environments. She presented current research on the development of the Hemcrete® Store at the *Big Stuff 2013* conference in Ottawa in September. This object store, recently built at the Science Museum's storage site in Wiltshire, England, has won three building and heritage awards for sustainability and ingenuity.



Mark MacKenzie (MAC 1981) has been the Chief Conservator and Director of Conservation for the Museums of New Mexico since 2007. With four museums and eight historic sites to care for, as well as eight or more exhibitions per year, the conservation unit is very busy. The recent addition of a portable Raman spectrometer and microscope to the materials research/science unit allows the analysis of artifact materials, pigments, resins and dyes. This analysis supports such large projects as New Mexico's Museum of International Folk Art's major exhibition "The Color Red". This exhibition traces, through art and artifacts, the production, trade and use of reds derived from the cochineal insect.

In 1999, when **Richard Moll** (MAC 1992) accepted the position of Paper Conservator for the Autry National Center, he and his spouse, Susan Wong, moved to Los Angeles. They bought a house in Highland Park in 2001 and began their foray into organic gardening, which continues to this day, gophers notwithstanding, with a new excursion into beekeeping. After receiving a Green Card in 2008, Richard became the Autry's Chief Conservator. In addition, he returned to both music (with the band Bob Adams and Thirsty Boots, now unfortunately disbanded) and acting, as a member of the Sacred Fools Theater Co. He is even involved with the odd (sometimes quite odd) film project and became a member of the Screen Actors Guild in 2011. Although Richard specialized in Paper Conservation, his work at the Autry has necessitated garnering expertise with a wider range of materials, especially firearms and saddles. This has led to working with fascinating artifacts, including President Kennedy's Presentation Pistol whose engraving work was halted upon his death, Billy the Kid's rifle (now functioning), and Theodore Roosevelt's hunting saddle. Richard has also been active in community outreach, giving presentations, lectures, workshops, and advice to small but burgeoning museums and historical societies such as the National Association of Police Museums (and local affiliates), the Firefighters Museums, and the Academy of Motion Pictures Museum. He also presents annual career seminars to high schools, Scout troops, and "at risk" youth in juvenile detention facilities. Richard's work with firearms has given him a passion for black powder, muzzleloading weapons. He can now often be found at the range with his Hawken Renegade and Great Plains rifles, and the 1847 Colt Walker and 1858 Remington New Army single action revolvers.

Since graduating last fall, **Kelly O'Neill** (MAC 2011) has been working with the private painting conservation studio Rustin Levenson Art Conservation Associates (Miami, Florida). There she has worked on modern and contemporary paintings from private clients and museums. She also participated in an 11-week, on-site mural conservation project at Woodlawn High School (Birmingham, Alabama), with painting conservators from the Atlanta Art Conservation Center (Atlanta, Georgia). This project focused on cleaning, stabilizing and restoring a large-scale, Works Progress Administration (WPA) era mural in the school's auditorium.

After three semesters as lab instructor in the MAC Objects lab, **Tom Riddolls** (MAC 2005) left Queen's to work for the City of Kingston as curator of the MacLachlan Woodworking Museum where he manages a collection of 10,000 objects. He is partway through an ambitious project to document maker marks on the hand plane collection using reflectance transformation imaging (RTI). Tom maintains his private practice and, in October 2013, he presented a poster at the International Cemetery Preservation Summit in Niagara Falls, New York, on his treatment of an 18th-century burial ground in 2011-2012.



Photo: (Above and below) Jeanne Beaudry Tardif



Photo: Morgan Zinsmeister treating the first page of the Emancipation Proclamation issued January 1, 1863.



Photo: Brittany standing in a boom lift, ready to heat the bronze statue. Photo by A. Gabov, 2013.

Jennifer Robertson (MAC 2011) has recently returned to Canada to work as Book and Paper Conservator at Art Conservation Services Inc. in London, Ontario. In the spring of 2013 she completed an internship in book conservation at the Smithsonian Institution Libraries in Washington, DC. Before then Jennifer was working on contract as book conservator at Johns Hopkins University Libraries in Baltimore, MD. Jennifer was also awarded a Director's Scholarship to take a course at the Rare Book School at the University of Virginia. She reports that studying the history of bookbinding with the unparalleled expert Jan Storm Van Leeuwen was an amazing experience, and she can't recommend the Rare Book School enough! Jennifer greatly appreciated the chance to work with professionals and institutions in the USA after her graduation from Queen's, and is now happy to return home bringing with her the knowledge and experience she has gained.

Jeanne Beaudry Tardif (MAC 2012) was recently hired as the Team Lead, Conservation, for the Library of Parliament in Ottawa. She will be coordinating the Library's preservation laboratory, working in collaboration with a small team of bookbinders and book conservators, in order to consolidate and expand a centre of expertise in the fields of preservation, conservation, binding, and digital imaging. She is also focusing her efforts on coordinating a stabilization project of the rare book collection.

Valerie Tomlinson, MAC 1991, has moved to New Zealand to work as conservator for the Auckland Museum, the second largest museum in the country. Her work involves providing for the conservation needs of everything from a Spitfire airplane to stone-aged archaeological material, as well as looking after the largest collection of Pacific and Maori cultural material in the world. The big project at present is a condition survey of the entire museum collection, from applied arts to zoological material.

Brittany Webster (MAC 2012) has been working with Alexander Gabov (MAC 2000) at Conservation of Sculptures Monuments and Objects (CSMO), in Kingston Ontario. This year Brittany had the privilege of working on several monumental bronzes and was able to 'wield the torch' during the application of protective coatings. Highlights have also included working with fellow conservator Moya Dumville (MAC 2012) to chisel and replace failing mortar on a large monument; providing emergency treatment for graffiti removal; and working at the Royal Military College, where Alexander and Brittany were presented with the Commandant's Coin.

After graduating in 2012, **Anna Weiss** (MAC 2012) began working primarily for the Litas Liparini Conservation Studio in Chicago on large projects such as elements of a German U-505 submarine and a Nazi-era railcar. In October, Anna began a fellowship with the U.S. National Air and Space Museum, Smithsonian Institution, primarily working on Hitler's first stealth jet fighter, the Horten 229. Anna also maintains her post on AIC's Emergency Committee and looks forward to furthering conservation outreach.

Morgan Zinsmeister (MAC 2003) is a senior conservator at the National Archives in Washington, DC and continues to work privately. Between November 2012 and January of this year, he treated the unique official United States Government copies of the Preliminary Emancipation (1862) and the final Emancipation Proclamation signed and issued by President Abraham Lincoln on January 1, 1863 in advance of the 150th anniversary of both documents. In June, he and a colleague presented a paper on the Magna Carta re-encasement project at the annual AIC meeting held in Indianapolis.



Stephanie Barnes

Study of Severe Delamination in *Nu Féminin* (1967), by Montreal Artist Jori Smith

Marie-Lou Beauchamp

The Use of Cyclododecane as a Temporary Fixative for Loose Surface Media on Paper to Allow Mechanical Conservation Treatments

Mélanie Cloutier

The Use of Glass Microballoons to Modify the Mechanical Properties of Commercial Filler Materials

Samantha Fisher

Examining the Effect of Relative Humidity on Mammoth Molars

Erin Kraus

Comparison of the Preparation of Klucel G Pre-made Mending Tissue Using Isopropanol and Ethanol and Three Methods of Reactivation

Laurence Gagné

Evaluation of Two Anti-Graffiti Polysaccharide Coatings for Outdoor Contemporary Murals

Emily Ricketts

Critical Analysis of Structured Light Scanners for the 3D Imaging of Ancient Ceramics

Aimee Sims

A Comparative Analysis of Printable Fabrics for Use in Conservation

Aimie Turcotte

Marc-Aurèle de Foy Suzor-Coté (1869-1937): A Study of the Painting Entitled *Wet Snow, Arthabaska*

Emily Turgeon-Brunet

The Effect of Shout® Triple Acting Trigger Solution on Removing Oil Stains from Whatman's Filter Paper

Please see the Art Conservation website for more information on these research projects.



Research Projects

Evelyn Ayre

Calibrated UV Reflectance Photography for Lepidoptera Collections

Wendy Crawford

Gatorfoam Backings as an Alternative to Lining Paintings

Timothy Greening

Metamerism in Complimentary Colour Mixtures of Cadmium Red and Pigment Red 254

Sonia Kata

Chitosan as a Consolidant for Fragile Silk

Sarah Mullin

Treatment and Prevention of Tears in Historical Rawhide Drumheads Using BEVA 371 Film Using Traditional Lining Materials

Katherine Potapova

Light Bleaching of Paper without Aqueous Immersion: Assessing the Possible Damage

Corine Soueid

Micro X-ray Computed Tomography for Identification of a Pseudomorph from the Elizabeth and Mary Shipwreck

Dorcas Tong

The Evaluation of Modified Laponite Solvent-Gel as a Poultice in Paper Conservation

Jayne Vallieres

Gellan Gum: Investigating Applications as a Solvent Gel

Daniela Vogel

The Impact of Microlight Microspheres on the Mechanical Properties of the Acrylic Medium High Solid Gel



Research Theses

Ashley Freeman

Characterization of Filling Materials for Easel Paintings

Jessica Lafrance

Correlating Additives to Deterioration and Assessing the Effectiveness of Acrylic Coatings for the Protection of Rubber

Kelli Piotrowski

The Effects of Several Paper Characteristics and Application Methods on the Sublimation Rate of Cyclododecane

Please see the Art Conservation Website for more information about the research completed by the 2013 graduates.

www.queensu.ca/art

Evelyn Ayre completed her second-year internship in the Objects Conservation Lab at the Canadian Conservation Institute in Ottawa, under the supervision of Senior Object Conservator Carole Dignard (MAC 1986) and Janet Mason. She greatly enjoyed the challenges presented by her main internship project: the treatment of a Chinese Lion Dance Head. This complex multi-media performance object with moving parts required a range of treatments, giving Evelyn the opportunity to work with various conservation materials and employ many different techniques. Awarded a Fitzgerald Travel Grant, Evelyn travelled to Rapid City, South Dakota to present a poster of her Queen's research project "Calibrated Digital UV Reflectance Photography for Lepidoptera" at the annual conference of the Society for the Preservation of Natural History Collections (SPNHC). She looks forward to publishing her research in the SPNHC journal, *Collection Forum*. Evelyn has recently accepted the position of Conservator - Intern, Preservation Services, at CCI.

Wendy Crawford spent her summer in Ottawa as a Paintings Conservation Intern at the National Gallery of Canada. Selected projects presented interesting conservation challenges and the opportunities for advanced training in XRF analysis and infrared photography were very rewarding. Wendy completed a short contract at the NGA before heading to Cincinnati for a Kress Fellowship in 17th-century Spanish painting at the Cincinnati Art Museum.

Tim Greening spent his summer internship at Anita Henry's private conservation studio in Montreal. While there he documented, installed, and carried out conservation treatments on works ranging from contemporary murals to various oil paintings from the 20th century and large format 19th-century church paintings. Tim is now volunteering at the Dundas Museum and Archives, where his first project was documenting an 18th-century tapestry. The journal *Powder Diffraction* will publish a short note on the organic pigment diketopyrrolopyrrol (DPP), based on part of Timothy's research project, "Metamerism in Complimentary Colour Mixtures of Cadmium Red and Pigment Red 254".

This spring, **Sonia Kata** presented her research project "Chitosan as a Consolidant for Fragile Silk" at the ANAGPIC student conference hosted by the Getty and University of California, Los Angeles (UCLA). Over the summer, she interned at the McCord Museum of Canadian History in Montreal, working on a variety of costumes and composite objects. Sonia hopes to pursue textile conservation.

Sarah Mullin spent her summer internship at the Canadian Museum of Civilization in Gatineau, Quebec. There she worked on many projects involving various materials such as: reshaping basketry, repairing tears in leather moccasins, consolidating wood and performing stone and ceramic infills. After her internship Sarah will be returning home to the Maritimes and will be searching for contracts with regional museums. Particular interests in conservation include ceramics, metals, skin products and other ethnographic objects.

Jessica Lafrance-Hwang is currently laser cleaning stone with RJW-Gem Campbell Stonemasons Inc. as part of the West Block Rehabilitation project. They are using cleanLASER CL 500, CL 600 and CL 1000 watt lasers to carry out the cleaning in tandem with other masonry and conservation work. The team is working 24 hours a day, with a day, evening, and graveyard shift. Claire Neily (MAC 2008) and Meaghan Monaghan (MAC 2010) have been working on the evening shift with Jessica for a few months, and Ida Pohoriljakova (MAC 2010) joined the team in March 2014.

Kelli Piotrowski has been awarded a Kress Conservation Fellowship in the Weissman Preservation Center at Harvard Library. The one-year fellowship will focus in part on the conservation and rehousing of approximately 200 English manor rolls on parchment produced between the 14th to 18th centuries. She plans to build on this experience by pursuing additional fellowships in rare books and archives conservation.

Katherine Potapova spent the summer as an intern at the Provincial Archives of Alberta in Edmonton, working with conservator Alison Freake. The most lengthy project was the stabilization of a number of newspapers, printed in 1909, from the Alberta Legislature time capsule. The summer went by so quickly that Katherine is still wondering where it has gone, but reports that the internship was a great experience and that her supervisor, Alison, was a wonderful, very generous and patient mentor, who did a great deal to help Katherine appreciate aspects of a conservator's work that had not been emphasized in her training at Queen's. Katherine is very excited to have graduated with her M.A.C. degree and looks forward doing some contract work for the Alberta Provincial Archives in the fall.

For her first summer internship, **Corine Soueid** travelled to Caere, Italy, where she worked on various archaeological finds recovered from an Etruscan site. The finds included terracotta, ceramic, bronze, iron, lead, silver, and glass objects. Corine then travelled to Central Lydia, Turkey, to work on several projects, including planning for a conservation lab for future excavations, testing stone and mudbrick walls, carrying out conservation treatments at the Sardis conservation laboratory, and surveying Tumuli chambers.

Dorcas Tong recently completed her second internship at the National Gallery of Canada. She mostly assisted with conservation treatments in preparation for the upcoming exhibition "Artists, Architects and Artisans". Highlights of the projects undertaken included a 1910 architectural watercolour drawing *The Victoria Memorial Museum, Ottawa* by the Canadian architect Percy E. Nobbs and an early 20th-century silver gelatin print of *6 Beaver Hall Square*, Montreal for the architects Edward & W.S. Maxwell. Dorcas is interested in furthering her knowledge of East Asian watercolour paintings and hopes to pursue a career specializing in prints and drawings.



Evelyn Ayre hard at work

Jayne Vallieres completed her internship with the Library and Archives Canada Preservation Centre where she gained valuable conservation experience, in particular with work on 25 parchment treaties and an Audubon print. In partnership with CCI, Jayne was also trained to operate the micro-fade tester, which she used to test iron gall ink on paper and parchment, as well as watercolour pigments. Jayne is working with the New Brunswick Museum on the Millar Brittain Conservation Project as their final Young Canada Works intern.

Daniela Vogel spent her summer internship at the Museu de Arte de São Paulo (MASP), where she examined masterpieces from various periods. The objects she conserved included one large-scale modern abstract painting and some termite-infested sculptures. She also participated in designing a travel crate for a Renaissance panel painting. Daniela has specialized in the conservation of paintings and would love to work in a museum.

Stephanie Barnes spent her summer internship at the Canadian Conservation Institute, where she was very excited to be working on the conservation of three small oil sketches by Tom Thomson and Group of Seven artists Lawren Harris and Frank Carmichael. In the coming year, Stephanie is looking forward to learning more about the conservation of modern and contemporary art.

Marie-Lou Beauchamp is a second-year paper student. Her summer internship was at the Cleveland Museum of Art in the paper conservation lab. Among other things, she worked on the museum's manuscript collection, which dates from the 15th century, and on surrealism photographs for an upcoming exhibition. Her research project explores the use of cyclododecane as a temporary fixative for loose surface media on paper. In October 2013, she presented a paper on the conservation of architectural drawings at the Heritage Canada Foundation 40th Anniversary conference in Ottawa.

Mélanie Cloutier had two internships during the summer. Her first consisted of six weeks at Library and Archives Canada in Gatineau, Quebec. Her second was with the private conservator Anita Henry in Montreal. Together, these internships, during which she worked on many projects, gave her the opportunity to explore two different approaches to conservation, private practice and a governmental institution.

Samantha Fisher split her summer internship between the Asian Art Museum and the Fine Arts Museums of San Francisco. At the Asian Art Museum, she worked with the textile and object conservators on the conservation treatment of two wayang golek puppets from Indonesia, a hide shadow puppet, and a Burmese narrative hanging. She also assisted with a textile survey, carried out Oddy Tests, and performed gallery checks. While at the Fine Arts Museums, she worked on a damaged cast plaster panel from an 18th-century French period room. She researched the panels and treatment methods, removed overpaint, adjusted or retouched existing fills and made fills for losses.

Laurence Gagné completed a three-month summer internship under the supervision of Catherine O'Meara, painting conservator, and Richard Gagnier, head of the conservation department at the Montreal Museum of Fine Arts. She performed many conservation-related museum tasks, and was responsible for the conservation treatment of one traditional painting and two modern paintings. For the upcoming year, Laurence has received a fellowship from the Social Sciences and Humanities Research Council of Canada (SSHRC) to investigate the suitability of new anti-graffiti coatings for outdoor murals.

Erin Kraus spent the majority of her summer at the University of Kansas (KU) in the Stannard Conservation Lab. She developed a procedure for an ongoing project for humidifying and flattening a large collection of rolled architectural plans. She also surveyed two large collections in the KU archives and performed various treatments. The rest of her summer was spent in Austin, Texas, at the Harry Ransom Center where she treated eight large propaganda posters for an upcoming World War 1 exhibition. Her treatment of a historic letter sparked her interest in researching solvent-set tissues and their use in paper conservation.



Marie-Lou Beauchamp

Emily Ricketts reports that she spent the summer pinching herself as she worked as a conservation intern at the Caere Excavations in Cerveteri, Italy, and the Agora Excavations in Athens, Greece. Having completed an undergraduate degree in Classics, Emily felt honoured to be able to contribute to these two significant sites and to treat objects such as red and black figure ceramic fragments, a 14th-century BC Mycenaean goblet, and 6th-century BC oil lamp. As a result of her three months working in the Mediterranean, Emily feels that her practical skills as an archaeological conservator have grown just as much as her enthusiasm and passion for the field.

Aimee Sims completed a three-month internship at the Birmingham Museum and Art Gallery (BMAG) in Birmingham, UK. Her work consisted of conserving parts of the Staffordshire Hoard, Bronze Age axe heads, and Samurai armour. In addition she helped in preventive conservation and gallery changeovers. She felt privileged to attend the MEMORI conference and the ICON Archaeology Group conference. For her research project Aimee is studying inkjet printing on textiles. She hopes to return to the UK next year to intern at the Historic Royal Palaces.

This summer **Aimie Turcotte** interned at Fraser Spafford Ricci Art and Archival Conservation Inc. in South Surrey, British Columbia, where she learned a wide variety of conservation techniques from passionate conservators. She also participated in the emergency treatment of paintings damaged in the 2013 Calgary floods and contributed to the condition reports for the travelling exhibition of *The Automatiste Revolution* at the Art Gallery of Grande Prairie, Alberta. This year, Aimie is researching the authenticity of a painting by Suzor-Coté, owned by the Agnes Etherington Art Centre in Kingston, Ontario.

Emily Turgeon-Brunet is a second-year paper conservation student. This summer, she spent her first-year internship at the Royal BC Museum in Victoria, BC working under Lisa Bengston and Betty Walsh, along with three fellow conservation interns. Her time at the museum was split into two segments; for six weeks she worked on a unique Chinese Freemason revolving horse lantern and for another six weeks she worked on artifacts from the Helmcken Heritage House. Emily gave a short talk at the Pacific Conservation Group conference in Vancouver on the treatment of the Chinese Freemason lantern, some of which was carried out before the public in one of the exhibition spaces. Her talk outlined how the museum was educating the public about art conservation. Towards the end of her internship she attended an XRF workshop offered by Bruce Kaiser at the Museum of Anthropology in Vancouver.



Erin Kraus

After owning an art gallery for eight years and completing a degree in fine arts with a major in painting and drawing, **Maryse Bonaldo** did a 15-month, pre-program Internship in Conservation at the McCord Museum of Canadian History. As an intern, she had the opportunity to work on a wide range of items from the museum's collection. Maryse is, since April 2012, a member of the Groupe des Restaurateurs de la Région de Montréal.

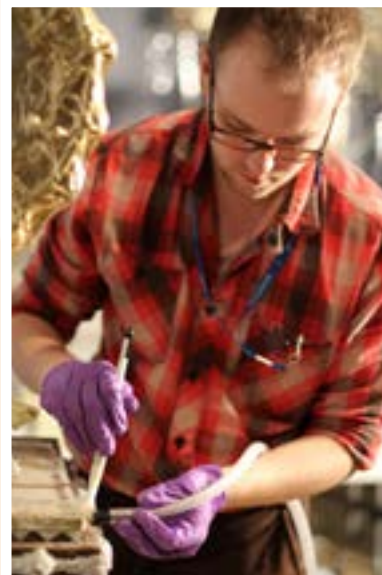
Lauren Buttle entered the paper stream of the Art Conservation Program. Lauren's interest in this stream stems from her practice in watercolour as well as her fascination with Medieval manuscripts. Lauren completed her undergraduate degree at York University majoring in Art History and minoring in Anthropology. The majority of her studies focused on the Medieval and Gothic periods in Europe.

Megan Doxsey-Whitfield moved east after a period of ten years in Vancouver beginning with her studies for a BA in Art History at the University of British Columbia. She spent last year volunteering at the Museum of Vancouver under conservator Carol Brynjolfson. She is very excited to be starting her studies in objects conservation at Queen's. Megan has a strong background in sewing, and is particularly looking forward to learning about textile conservation and conservation of organic materials. Recently, she spoke at the Pacific Conservation Group meeting about her use of Fosshape™ in the treatment of a Coast Salish basket at the Museum of Vancouver.

While working towards his Honours Bachelor of Arts at the University of Toronto, **Danny Doyle** volunteered as an interpreter with the Royal Ontario Museum. Subsequently, he obtained a diploma in Museum Studies from Algonquin College, Ottawa, with a focus on conservation. Since then, Danny has worked in the labs of various institutions as a conservation intern, including the Canada Science and Technology Museum, the New Brunswick Museum, and the Smithsonian Institution's Lunder Conservation Center.

Laura Hashimoto graduated with a BAH from Queen's University, majoring in English Language and Literature and minoring in Art History. She gained initial conservation experience while volunteering with Margaret Bignell at the university's Archives, and more recently had the opportunity to volunteer at the Oxford Conservation Consortium in England, focusing on cleaning and rehousing medieval parchment deeds belonging to Magdalen College. Laura is thrilled to be returning to her alma mater in order to specialize in the paper stream within the conservation program.

Natasa Krsmanovic is joining the paper stream in the Art Conservation Program after completing her BAH degree in Art History at Queen's University. During her undergraduate degree, she completed an internship at the Union Gallery and enjoyed volunteering as a docent at the Agnes Etherington Art Centre. Natasa looks forward to working in conjunction with the Queen's and Kingston art communities. Her studies have prompted her to become very interested in early photography and printmaking and hopes to continue to focus on the materiality of art objects.



Danny Doyle



Natasa Krsmanovic

Bethany Jo Mikelait graduated from Queen's in 2005 with a Bachelor of Fine Art degree. Since then, she has exhibited her paintings while also working as a dance costume designer and production manager for one of the largest costume manufacturers in Canada. While these activities challenged her and gave her a creative outlet, Bethany Jo continued to feel the pull of visual arts. Inspired by her experiences in museums during her travels in France, Ireland and the British Isles, she decided last year to return to the university to study chemistry, and was also given a valuable opportunity to apprentice under the Senior Paintings Conservator, Heidi Sobol at the Royal Ontario Museum. She is very excited to be undertaking studies in paintings conservation at Queen's.



Bethany Jo Mikelait

After acquiring a CEGEP Diploma in Plastic Art, **Marie-Hélène Nadeau** completed an undergraduate degree at Concordia University with a major in Painting and Drawing and a minor in Art History. She worked at the Musée national des beaux-arts du Québec and as Assistant Manager for Cultural Activities at the Musée de la civilisation in Quebec City. Since the summer of 2010, she has been working at the Montreal Museum of Fine Arts (MMFA). She completed an internship at the MMFA's Art Conservation Department, under the direct supervision of Richard Gagnier, Head of the Department, and was involved in all stages of the conservation of an early work by Jean-Paul Riopelle. Her aspiration is to maintain, promote, and preserve Canadian paintings from the first half of the 20th century as well as to further the collective knowledge of the artworks from this period through her conservation practice.

Kaslyne O'Connor is a graduate of the University of Guelph who has recently completed her BA with honours in Classical Studies and Art History. Her interest in art conservation was intensified after travelling to Romania in 2012, where she gained practical experience as an excavator on the archaeological dig of Orgame/Argamum. This past year she has assisted with the classification of the Guelph Civic Museum Collection and Archives. Her particular interests are in manuscript materials and Kaslyne will further her studies this year in the paper stream of the Art Conservation Program.

Carolyn Savage completed her Honours B.A. in Art History at Carleton University in Ottawa where her studies provided her with experience and knowledge of art history and chemistry. A Directed Reading and Research credit at Carleton in 2012 culminated in a placement with Parks Canada's Historical Sites and Monuments Board, Architectural History Division. Her report "Formation of the Canadian Inventory of Historic Buildings and Its Contributions to Canadian Heritage Architecture" explored preserving Canadian identity through national architecture and artifacts. While studying fine arts at the Ottawa School of Art, Carolyn worked on the preventive conservation of outdoor low relief sculptural bronze plaques at the Canadian War Memorial under the tutelage of Professor David Clendening. These experiences solidified her desire to contribute to preserving Canadian national art and artifacts particularly through her strong interest in metals.

Sophia Zweifel graduated with an MA in Art History from University College London (UCL), following a BA at the University of British Columbia. During her studies in art history, Sophia pursued her interest in material studies through volunteer work in the conservation labs of the Vancouver Art Gallery and the UCL Special Collections Library. Her most recent opportunities in the laboratory included preparing the Francis Galton archive for digitization, a project that cleaned and catalogued a diverse collection of 19th-century papers and objects. She is thrilled to be joining the Artifacts stream.



On April 23, 2013, 22 MAC students made the cross-country journey to Los Angeles for the annual ANAGPIC Conference. This was the first year the conference had been hosted by the UCLA/Getty program and for most students it was their first time visiting Los Angeles. We were lucky enough to plan our trip so that we arrived a day in advance of the conference and had time to do some sightseeing beforehand.

The first day of the conference was held at the Getty Villa in Malibu. Guests were given a variety of tours of the site from the current UCLA/Getty students and conservators. An evening cocktail party was held to open the conference and allowed the students and staff to converse. In keeping with the Italian theme, Mediterranean appetizers and beverages were served, which put everyone in a festive mood. Following this, shuttles transported everyone to the Santa Monica Pier where dinner and shopping were the order of the night.

The following day was hosted at the Getty Centre where students made presentations about their work. It was thrilling to hear the variety of treatments and projects that students in other programs were undertaking and researching. Presentations included the conservation of a mounted Orangutan, a technical study of a group of screen prints, and an assessment of the risks of plant-based art. We were extremely proud of our two Queen's students, Ashley Freeman and Sonia Kata, who presented their research projects on craquelure documentation and analysis and chitosan as a consolidant for fragile silk, respectively. A few highlights of being at the Getty Center were having access to the museum and bookstore, and witnessing the breathtaking sights and gardens. The stimulating day finished with a banquet and dancing, which carried on late into the night.

The final day of the conference took place on the UCLA campus at the Fowler Museum where guests were treated to a lecture by Robin Sloggett from the University of Melbourne, Australia. This was followed by a panel discussion on the topic of how conservators interact with communities. Lunch provided us with an opportunity to view posters of projects undertaken by the students of the various programs. In the afternoon guests had the chance to tour the Fowler museum and participate in a symposium for graduate students in conservation.

Overall the conference was a great success. We were able to speak with other students and professors and the lectures were stimulating and insightful. Being in Los Angeles was an added bonus. This conference provided us with the opportunity to network with future colleagues and represent our program alongside those in the United States. We would like to thank the Queen's Art Conservation Program for their support in making this conference accessible to all the students.

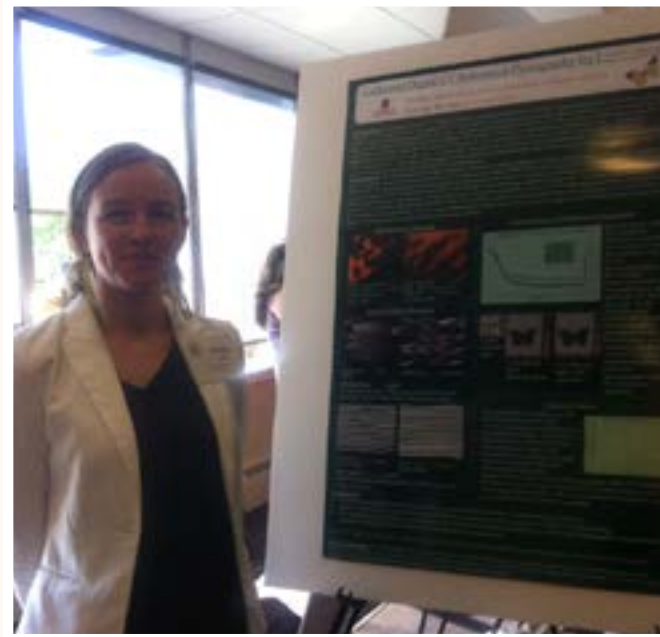


“We were able to speak with other students and professors and the lectures were stimulating and insightful.”



Evelyn Ayre (MAC 2013) writes:

“I was thrilled to be given the opportunity to present a poster of my major research project, “Calibrated Digital UV Reflectance Photography for Lepidoptera,” at the annual conference of the Society for the Preservation of Natural History Collections (SPNHC) held in in Rapid City, South Dakota in June 2013. This trip was made possible thanks to a Fitzgerald Travel Grant, awarded by SPNHC to emerging professionals in fields related to the conservation and management of natural history collections, and funding from the Queen’s Art Conservation Student Travel Endowment. “



Evelyn Ayre beside her poster for the SPNHC

The conference included pre-conference field trips, presentations and a post-conference workshop. For my field trip, I travelled to Devil’s Tower, Wyoming, a massive volcanic inclusion. This site, featured in Spielberg’s 1977 film *Close Encounters of the Third Kind*, is considered sacred by the indigenous peoples of the region, particularly during the summer solstice in June. We found many prayer ribbons and offerings adorning the trees adjacent to the tower.

SPNHC encompasses professionals trained in a broad range of disciplines including paleontology, geology, parasitology, entomology, ichthyology, anthropology, conservation, and mycology. Most members currently work in institutions housing natural history collections. I was excited to learn about the rocks, trees and bugs at Devil’s Tower from fellow conference delegates with this fantastic mix of expertise.

The conference talks encompassed a range of issues facing natural history collections today. Many delegates gave talks about digitization, as many institutions are carrying out major collection digitization projects, thereby allowing information to be shared more easily with researchers through web access. We also heard talks about the history of the bison of the region, the challenges of maintaining cryogenic tissue collections, various Integrated Pest Management (IPM) practices, practical tips for using risk assessment data in making decisions for collections care, and many other fascinating topics.



Devil's Tower, Wyoming.

I also attended the post-conference workshop at Mammoth Site of Hot Springs, South Dakota, a Columbian mammoth bone bed where bones have been conserved in situ. This unique site contains the highest concentration of fossilized mammoth skeletons in the world. We were given an outstanding tour of the facility by Dr. Larry Agenbroad, who discussed with us the challenges of conserving these gigantic bones in situ, while sharing this remarkable site with the public. We were also treated to a crash course in spear throwing with an atlatl, a prehistoric tool used to propel a hunting spear. [insert image of atlatl throwing] Please visit www.mammothsite.com for more information.

For more information about SPNHC or to become a member, please visit www.spnhc.org. Special thanks to my SPNHC mentor, Jean-Marc Gagnon of the Canadian Museum of Nature, for his guidance and assistance.



Three fierce atlatl-wielding hunters: Fran Richie (Buffalo State 2013), Evelyn Ayre (Q.M.A.C 2013), Olga Potapova (Collections Manager, Mammoth Site of Hot Springs, Inc.)

Rosaleen Hill attended the four-day workshop “Re-creating the Medieval Palette” at the Art Gallery of Ontario in early June. Cheryl Porter, the workshop instructor, designed the workshop so that participants could focus in the morning on the history and technology of pigments and in the afternoon take part in hands-on sessions. These sessions were very instructive as participants were able to grind up pigments and then mix them with a range of binders in order to test their working characteristics. The AGO was a wonderful venue for this workshop as participants were also able to tour the exhibition “Revealing the Early Renaissance: Stories and Secrets in Florentine Art” with Cheryl Porter and the exhibition co-curator, Sasha Suda. The tour prompted lively discussions about pigments and/or the pigment combinations that might have been used in medieval times.



In the first week of April, we held the sixteenth Annual Art Conservation Poster Session. This very successful event showcased the research with which second-year students have been involved over the past year.



Over 20 students and graduates met at the Art Conservation Program reunion during the AIC meeting. Many thanks to Ashley Freeman, Kelly O'Neill, and others for organizing this enjoyable event!



Evelyn Ayre
Canadian Conservation Institute, Ottawa, Ontario

Stephanie Barnes
Canadian Conservation Institute, Ottawa, Ontario

Marie-Lou Beauchamp
Cleveland Museum of Art, Cleveland, OH

Melanie Cloutier
Library and Archives Canada, Gatineau, Quebec

AE Henry Enr., Montreal, Quebec

Wendy Crawford
National Gallery of Canada, Ottawa, Ontario

Samantha Fisher
Asian Art Museum, San Francisco, California

Fine Arts Museums of San Francisco, San Francisco, California

Laurence Gravel Gagné
Museum of Fine Arts of Montreal, Montreal, Quebec

Timothy Greening
AE Henry Enr., Montreal, Quebec

Sonia Kata
McCord Museum, Montreal, Quebec

Erin Kraus
University of Kansas Libraries, Lawrence, Kansas

Harry Ransom Center, University of Texas at Austin

Sarah Mullin
Canadian Museum of Civilization, Gatineau, Quebec

Katharine Potapova
Provincial Archives of Alberta, Edmonton, Alberta

Emily Ricketts
Caere Excavation, Marina di Cerveteri, Italy

Agora Excavation at the American School of Classical Studies, Athens, Greece

Aimee Sims
Birmingham Museum & Art Gallery, Birmingham, England

Corine Souied
Caere Project, Marina di Cerveteri, Italy

Central Lydia Archaeological Survey
Dogan, Turkey

Musee departemental d'Arles Antique
Arles, France

Dorcas Tong
National Gallery of Canada, Ottawa, Ontario

Aimie Turcotte
Fraser/Spafford Ricci, South Surrey, British Columbia

Emily Turgeon-Brunet
BC Archives/Royal BC Museum, Victoria, British Columbia

Jayne Vallieres
Library and Archives Canada Preservation Centre, Gatineau, Quebec

Daniela Vogel
Museu de Arte de Sao Paulo, Sao Paulo, Brazil

