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LETTER FROM THE DIRECTOR

2018 was a busy year!

It was a year to celebrate our Andrew W. Mellon Foundation five-year grant award and the Alfred and Isabel Bader Philanthropies funding for equipment and research in painting conservation. It was also a year of hosting conferences! (More information about the Mellon grant, Bader Philanthropies funding and ANAGPIC can be found elsewhere in the newsletter).

In April, we hosted the North American Graduate Training Program in Art Conservation (ANAGPIC). At this conference, Courtney Books and Brandon Finney presented the results of their second-year research projects. Courtney presented her research, *Plump & Pliant: Fluid Retention in the Presentation of Cellulose-based Bioart* and Brandon outlined his research, *An Investigation into the use of Ionic Liquids for the Removal of Surface Coatings*.

In early September we hosted our kick-off to the Mellon project with the *Curriculum Shifts: New Approaches to the Conservation of Cultural Material* symposium. This symposium included invited participants from Canada, the United States, New Zealand, Australia and South Africa. The symposium proceedings will be published in 2019-2020.

In September 2018 we welcomed the following students to the program: Kyna Biggs (Conservation Science); Marina Chedrina, Winnifred Daley, Corrine Long and Annick Tremblay (Paintings); Cailin Cser, Sydney Schaffer and Lindsay Sisson (Paper) and Hope Lafarge, Emilee Lawrence, Marianne Lebel and Kaoru Yui (Artifacts).

Congratulations to the students who graduated in the fall of 2018: Bronwyn Bond, Sarah Duffy and Colette Hardman-Peavy (Paper); Courtney Books, Brandon Finney and Valerie Moscato (Paintings) and Julia Campbell-Such, Marissa Monette, Lauren Osmond and Paige Van Tassell (Artifacts).

This was also a year in which we said farewell to Professor Amandina Anastassiades as she left the Art Conservation Program to pursue other interests.

We welcomed Emy Kim as Professor of Artifact Conservation in July. Emy is a graduate of the Conservation Center of the Institute of Fine Arts, New York University and brings a wealth of experience from her work with major institutions and private practice.

As always, a heartfelt thank you to all alumni and friends who have donated financially to the Art Conservation Program. Your donations contribute to student travel, conference attendance, internship support and guest lectures and workshops.

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FACULTY & STAFF UPDATES



Rosaleen Hill (MAC '89) is excited to be starting research with the Andrew W. Mellon funded Curriculum Shifts Project. She spent much of the spring and summer organizing the Curriculum Shifts symposium and is looking forward to working with new colleagues and project partners on this research. Rosaleen is also a research partner with Susan Lord (Queen's Department of Film and Media) and Dylan Robinson (Queen's Department of Languages, Literature and Culture) on the Canadian Foundation for Innovation funded project: Social Ecology of Vulnerable Media: Preservation, Migration and Remediation of Audio-Visual Heritage. This vulnerable media research initiative will allow art conservation students to focus on analog-digital preservation issues.



New Assistant Professor, **Patricia Smithen (MAC '93)** began teaching the Painting Conservation Courses at Queen's. She is completing her PhD with the Courtauld Institute of Art and Tate, researching the development and impact of artists' acrylic paint in the UK, and comes with fifteen years of experience working at the Tate, specialising in the conservation of modern & contemporary paintings, exhibitions & loans and management. This year, Patricia gave the keynote lecture at Queen's Context and Meaning Conference on Feb 2, entitled: *Past Imperfect: The Challenge of Exhibiting Process*, and presented an update on Research in Paintings Conservation at Queen's at Buffalo State College for the Patricia H. and Richard E. Garman Art Conservation Department.

New partnerships were established in 2018 to provide students with a series of high-quality paintings to examine, document, analyse and treat. These include the Lynch-Staunton Family Portraits Collection, an extensive collection of British portraits from 1680-1850. Special thanks to Stephen Gritt at the National Gallery for introducing us to the collection. We also began working with the estate of Canadian modern master, Graham Coughtry, with initial works selected from the 1960s. With thanks to Larisa Pavylchenko,

Tanya Sotnikow, Cheryl O'Brien and Robert Wiens for their continued support with this collaboration. Finally, Derrick Chang, Curator at the Art Gallery of Grande Prairie, contacted the program to discuss the treatment of a large acrylic painting by western artist, William Pehrehudhoff. Our students expertly removed surface dirt ingrained into the colour-stained canvas and the delicate sweeps of gelled paint, and were then able to remove severe creasing resulting from years of rolled storage. Students worked on a variety of other projects, including a painting purported to be by Marc Chagall. Here authentication processes were reviewed as part of its technical assessment. The Agnes Etherington Art Centre was a great resource for students, especially with their spectacular Kent Monkman exhibition. This show inspired a deep discussion about materials & meaning, risk & protection and the complexities involved with the presentation of mixed media and contemporary works. Throughout all activities, the students continued to impress us with their curiosity, energy and focus.



Associate Professor **Alison Murray** is continuing to research the teaching of science in art conservation, using threshold concepts. This work was presented and published at the 18th ICOM-CC conference in Copenhagen in September 2017. Alison is now speaking with conservation science professors in Europe (in addition to North America), as well as professional conservators. Alison gave a paper on the next stage of her research at the CAC conference in Kingston and she also attended a conference on using case studies to teach science, a valuable teaching method for conservation.

With colleagues in Europe, Alison is continuing a project to study the mechanical properties of paints and their influence on physical and chemical degradation, focusing on paintings by Picasso at the Picasso Museum in Barcelona. Research results from this work were presented at meetings including the *Conference on Modern Oil Paints (CMOP)* in May 2018 and an international symposium at the Picasso Museum in Barcelona called *Around Picasso: An Insight into the Relationship between Material Choices and Failure Mechanisms* in November 2018. Alison co-organized this last event with her European colleagues and she chaired the afternoon session.

The Society for Archaeological Sciences (SAS) recently published the *SAS Encyclopedia of Archaeological Sciences*, which contains an entry on "Conservation Science" by Alison and Amandina Anastassiades.

Yuan Hu recently completed a thesis focused on the effects of laser cleaning on sandstone; this project was co-supervised by Alison and Amandina. The application was materials from buildings on Parliament Hill cleaned by this method. Yuan had the good fortune to consult with Phil White, the Dominion Sculptor, David Edgar, lead conservator and foremen site carver on Parliament Hill for RJW Gem Campbell Stonemasons, Inc., Martin Cooper from Lynton Lasers Ltd., and Carole Dignard from CCI.



In the fall of 2018, **Emy Kim** joined the MAC program as Assistant Professor of Artifacts for a one-year term. Emy brings to Queen's her diverse background as a conservator in private practice in Canada and the United States. She has worked with the Royal Ontario Museum, Art Gallery of Ontario, and the Aga Khan Museum in Toronto. While in the US, Emy worked as the Outdoor Sculpture Conservator at Stanford University and as a conservator at the San Francisco Airport Museum.

She received her conservation training at the Institute of Fine Arts at New York University. In 2018, Emy was certified in objects conservation with the Canadian Association of Professional Conservators, which is something she encourages all students to do after they are out in the field for a few years! During the fall term at Queen's, she created new content for the artifacts stream, which was an exciting dive into the history of the Queen's program. This experience was highlighted by lunches with emeritus faculty, Krysia Spirodywicz and program founder, Ian Hodkinson. Her current research interests involve the conservation of outdoor sculpture, with investigations into protective coatings for bright metals.

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Fiona Graham, (MAC '89) teaches ARTC 801 - Conservation Principles, the first year introductory course that covers everything from ethics to pest management. She loves the opportunity to get to know the newest generation of conservators and is overwhelmed by their intelligence and dedication. Fiona also teaches an online collections conservation course to students in Athabasca University's Heritage Resource Management program. Her consulting work keeps her busy the rest of the time, with work as varied as supervising the conservation of outdoor bronzes at the Legislative Assembly of Ontario to storage planning for the Peel Art Gallery, Museum and Archives. Fiona is also President of the Canadian Association for Professional Conservators (CAPC) and the Kingston Regional

Representative for the Canadian Association for Conservation (CAC), in which roles she is happy to serve the Canadian conservation community and to promote our work far and wide.



In the almost 23 years since **Vera De La Cruz Baltazar** finished her Art Conservation studies at Queen's, she carried out a PhD at Bradford University and has been an intern, student, or Professor in England, Italy, Germany, Guatemala, Mexico, Norway and the USA. Her work has been mainly as a Conservation Science Professor at Architectural Conservation Programs and her research interest had focused in traditional building techniques and also in the study of graffiti in the Historical Centre of Oaxaca, Mexico, the city where she now lives. During all this time she has also been volunteer translator for the Journal of the American Institute for Conservation. Last fall (2018), Vera returned to Queen's to teach Conservation Science for the third time. She enjoyed having very engaged students and colleagues and found fascinating the mixture of the familiarity and the novelty that being back after fifteen years meant.



2016-2018 has been an eventful time for **Brittany Webster (MAC '12)**. In 2016, Brittany moved to Kingston, Ontario to continue working with Conservation of Sculptures, Monuments and Objects (CSMO) and welcomed a new addition to the family, Madeleine Charlotte. Brittany gradually took on new conservation contracts, while helping to organize the 2018 CAC conference in Kingston. Beginning in September, she was fortunate to assist Professor Smithen in the Art Conservation paintings lab at Queen's, getting to know the next generation of art conservators. This winter, Brittany is once again at the Royal Military College and looks forward to seeing CSMO's work on Currie Assembly Hall completed.

Scott Williams, a conservation scientist (retired from the Canadian Conservation Institute in 2012), has been teaching Microscopy to conservation students in the course ARTC-804 Scientific Methods for Conservators. Topics covered include use and operation of polarized light and fluorescence microscopes and related techniques for the characterization and identification of pigments; animal, vegetable, and synthetic fibres; and wood, including methods of sample taking and preparation of particle dispersions and thick and thin cross sections for microscopical analysis. He also assists students with analysis by infrared and x-ray fluorescence spectroscopy of materials from the objects they are treating in their other courses. This has been a most enjoyable way to spend the first few years after retirement, and has provided a wonderful opportunity to pass along to new conservators some of the knowledge and insights gained during a long career at CCI.



Our new program assistant, **Stefanie Killen**, comes to us with a varied background. After a successful career as a pastry chef, Ms. Killen switched from food art to science when she obtained her biotechnology diploma, then began her career at Queen's in 2012 as a laboratory technician. After a few years she transitioned to administrative work with positions in the Registrar's office and Civil Engineering before coming to Art Conservation where she has finally found her home.

Terry O'Reilly is a Lab Technician and Health and Safety Officer who works in the Art Conservation Program in the Department of Art History and Art Conservation at Queens University. Before starting in the Conservation Program in 2016, Terry spent 10 years as a Studio technician/Supervisor in the Fine Art (Visual) Department at Queens University. After a successful career helping under graduate students make art, Terry now helps graduate students analyze and repair artworks and cultural objects. Terry also maintains his own art studio/gallery and manages a small bookstore in downtown Kingston.

As the Marketing and Communications Coordinator and IT contact for the department, **Liz Cooper** enjoys assisting MAC students with any digital task or tools they require for their research. Liz also promotes departmental events as well as faculty and student achievements. In her spare time, Liz is a photographer (BFA, Ryerson University, Image Arts, 2007) and animal lover, roommate to George, Maisy (cats), and Gertie (dog).

*"For my beautiful career I am ever grateful to
Queen's."*

Klara Zold, MAC '02
Private Conservator and Artist

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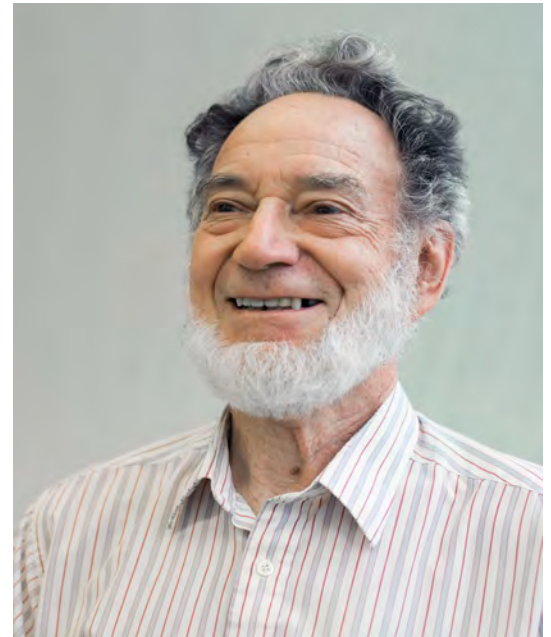
For over twenty years, Professor Emeritus **H.F. (Gus) Shurvell** generously volunteered his time, energy, and devotion to the Art Conservation Program. Gus has had a long history with Queen's, first as a professor in the Department of Chemistry for 30 years, with more than 200 publications and a teaching award. Gus was introduced to art conservation through students taking their chemistry prerequisites.

With his limitless energy, Gus used scientific analysis, including infrared spectroscopy and x-ray fluorescence spectroscopy, to help students learn about their lab objects. Gus supported students by finding appropriate expertise, materials, or technical analysis. He also lectured enthusiastically on the theory and hands-on aspects of various analytical techniques. Countless graduates tell stories about Gus opening the possibilities of science, encouraging enthusiasm, and sustaining lasting relationships.

Gus was quick at any time to demonstrate applications of scientific techniques to applicants to the program, art history students, Queen's alumni, and the public in general. The analysis he performed for other parts of the Queen's community and outside parties, brought in numerous financial donations to the program over the years.

In 2016, with nomination driven by students and alumni, Gus received an AIC Honorary Membership Award. Gus was told, "It was clear to the committee from the amazing number of letters of support that your nomination received how much you have touched the lives of Queen's University students. Your commitment to conservation education has greatly advanced the field."

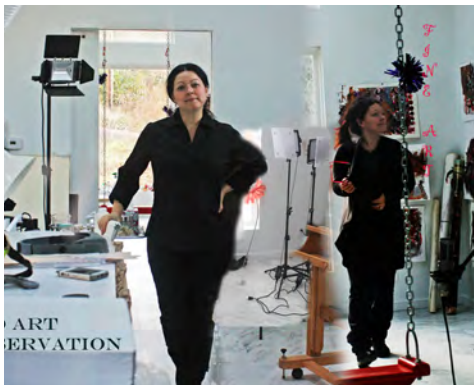
Gus is a true scientist, curious and passionate, as well being kind and generous. He volunteered thousands of hours of his time to helping students in art conservation, simply because of his enjoyment of and devotion to the subject, and his boundless commitment to our students.



*"And gladly would he learn and
gladly teach."*

Chaucer, Prologue to the *Canterbury Tales*

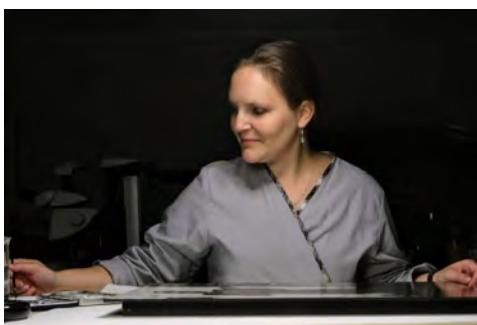
ALUMNI UPDATES



Klara Zold (MAC '02), is a painting conservator and an artist working in private practice since 2012. Klara worked on many fascinating and diverse projects in the field of conservation, including projects for the White House and the Capitol building, Washington, DC. She works in her new studio sharing her time between conservation and creating art. The interchangeable worlds of conservation and art creation makes perfect sense in her mind -- preventing and creating chaos are her specialty. Klara lives and works in Corning, NY, with her husband, Peter and her cat, Janey. For her beautiful career she is ever grateful for Queens. Her website address: zoldconservation.com.



In 2015, **Laurence Gagné (MAC '14)** and associate David Schonne cofounded DL HERITAGE, a company based in Montreal specializing in the conservation of sculptures, public artworks, monuments, built heritage, paintings, objects, industrial artifacts. DL HERITAGE and its team of experienced conservators and technicians offers a wide range of services including conducting condition assessments, research, field investigation and testing, treatment design and implementation as well as project management. Have a look at our website at www.dlheritage.com



In October 2017, after 2 years in Southeast Asia working as Paper Conservator for the National Gallery Singapore, **Marie-Lou Beauchamp (MAC '14)** moved to the Art Institute of Chicago as the Andrew W Mellon Fellow in Photograph Conservation. Recently, she received the title of Professional Associate with the American Institute for Conservation (AIC) and was accepted as a member of the Canadian Association of Professional Conservator in both Paper Conservation and Photograph Conservation specialties. Marie-Lou is also the new compiler for Topics in Photographic Preservation from AIC Photographic Materials Group.

Candis Griggs Hakim (MAC, '99) has recently returned to the U.S., from living in the Middle East, where for six years she was on contract as an Objects Conservator for the Qatar National Museum project. As soon as her studio is built in her new home - in Petaluma, CA, an hour north of San Francisco - she'll be reopening her American private practice. Meanwhile Candis has been volunteering at her daughter's school, settling her kids back into life in the States, raising a puppy and working on the board of the Bay Area Art Conservation Guild.

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Sonia Kata (MAC '13) is an objects and textile conservator at the McCord Museum in Montreal. Some recent projects include: presenting the paper "Conservation of Plastics and Synthetic Materials for a Costume Exhibition" at the 2018 CAC Annual Conference in Kingston; publishing research on light fading of cedar bark in *Studies in Conservation*; attending the Getty Conservation Institute workshop "Plastics in Museum Collections"; and conserving several couture garments for the exhibition *Balenciaga: Master of Couture* (loaned from the V&A Museum). Sonia is continuing to work on more costumes and artifacts, including Haida basketry, for upcoming McCord exhibitions.

Kaslyne O'Connor (MAC '15) is the Assistant Conservator of Photographs at the National Gallery of Canada in Ottawa, ON. Prior to this position she traveled around to work at many institutions including the Museo de Arte de Ponce in Puerto Rico as the Andrew W. Mellon Fellow in Paper Conservation; the Provincial Archives of Alberta as Assistant Conservator; and the Art Institute of Chicago as Samuel H. Kress Photograph Conservation Fellow. She has published articles on scratch repair of face-mounted photographs, the use of TEK-wipe and watercolour pencils in conservation treatments, and an in-depth analytical research on the comparison of Edward Steichen photographs.

RECENT GRADS



Marie-Ève Gaudreau-Lamarre (MAC '17) completed her last summer internship in the paper lab of the Art Gallery of Ontario under the supervision of Joan Weir. Following her internship, she started a term position in August 2017 at Library and Archives Canada (LAC) as a conservator of works on paper. Marie-Ève feels extremely fortunate and looks forward to many years of work at LAC since she became a permanent conservator in October 2018.



Camille Beaudoin (MAC '17) presented her research project at the annual ANAGPIC conference in New York, NY. She completed an internship at the Montreal Museum of Fine Art where she worked mainly on modern paintings. In 2018, after she finished a short contract at Musée d'art Contemporain in Montreal, Camille started a year contract at Musée national des beaux-arts du Québec, in Quebec City where she is learning about conservation work in a large national institution.



Victoria Kablys (MAC '17) completed her final curriculum internship at the Art Gallery of Ontario under the supervision of Lisa Ellis, Conservator of Sculpture & Decorative Arts in the summer of 2017. Victoria is now the principal conservator at the Royal Saskatchewan Museum (RSM) in Regina, SK. Her current projects include preparing a diverse array of ethnographic and archaeological objects for display, examining collections materials for evidence of pesticide residues using pXRF, and managing the RSM's preventive care programme.



Chloe Houseman (MAC '17) completed her second summer internship at Harvard Library's Weissman Preservation center, where she went on to work as a project conservator for two short contracts. She has since been hired permanently as a Paper Conservator at the Conservation Center for Art and Historic Artifacts in Philadelphia. She continues to pursue her main research interest of comic book conservation, and is currently developing resources to help comic book collectors better safeguard their collections.



Mikaela Marchuk (MAC '17) is the 2018- 2019 post-graduate intern in Heritage Interiors Conservation at the Canadian Conservation Institute, where she works with an interdisciplinary team to aid the preservation of key character-defining elements and heritage collections related to the buildings that house and support the Parliament of Canada. To date, she has contributed to the provision of advice and expertise on conservation issues related to the West Block and Centre Block Rehabilitation Projects.

Aimee Hawker, Major Research Project: *The Technical Analysis and Examination of the Weeping Virgin: A Panel Painting Attributed to Hendrick ter Brugghen*

Elisa Contreras Cigales, Major Research Project: *The Technical Analysis of a Log Cabin Quilt from the Agnes Etherington Art Centre*

Sara Greenaway, Major Research Project: *Examining Effects of Ammonium Citrate on Iron Gall Ink*

Kelly Conlin, Major Research Project: *An Experimental Gel-based Treatment of Iron Gall Ink Corrosion Halos*

Christina McLean, Major Research Project: *Aqueous Immersion Washing: How Colour-Field Painting Morphology is Effected by pH- and Conductivity-Adjusted Water*

Student Julia Campbell-Such and Prof. Gus Shurvill working in the Objects Lab



ART CONSERVATION

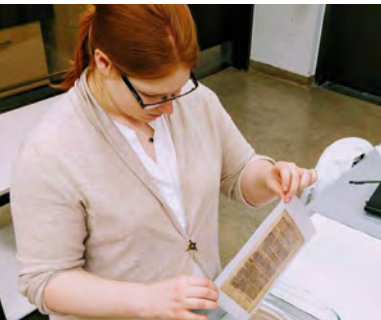
WHERE ART MEETS SCIENCE



Brandon Finney (MAC '18) has recently started his position as fellow at the Chrysler Museum under the supervision of Mark Lewis. Brandon is thrilled to be working at a museum that houses a diverse and important collection of paintings from old master to contemporary works. Pictured here, Brandon is helping with the retouching of Tintoretto's Allegory of Spring. Brandon couriered the painting to Washington DC for exhibition where he was able to meet with staff from the National Gallery and the Lunder Conservation Institute. You can follow Brandon's work at <https://sites.google.com/view/brandon-finney/blog>



Colette Hardman-Peavy (MAC '18) is currently working as a Postgraduate Associate in Photographic Research at Yale Institute for the Preservation of Cultural Heritage. Her work focuses on salted paper prints and a full technical examination of Henry Fox Talbot's book, *The Pencil of Nature*. You can follow IPCH and the progress of her project and others on Instagram @yaleipch



Sarah Duffy (MAC '18) returned to Ottawa for her final curriculum summer internship at the Canadian Museum of History/ Musée Canadien de l'histoire. Under the supervision of Amanda Gould, Sarah treated a series of 19th and 20th century drawings as well as a board game box featuring Jacques Cartier. She is now finishing her first contract as an assistant conservator at Ubbink Book and Paper Conservation.



Courtney Books (MAC '18) completed her final internship at the Isabella Stewart Gardner Museum and at the Gianfranco Pocobene Studio in Boston. She is currently a Mellon Fellow at the Balboa Art Conservation Center, a regional conservation facility based in San Diego. Courtney is looking forward to presenting papers and posters with co-authors Gianfranco Pocobene (MAC, '84) and Corrine Long (MAC 2020) at the 2019 AIC Annual Conference and Conserving Canvas Symposium (Yale), as well as a reboot of her collaborative research with bioartist WhiteFeather Hunter (U.W.A) at the conference Living Matter (Mexico City).



Lauren Osmond (MAC '18) completed her final semester interning at the Royal Ontario Museum in textile conservation and at the Canadian Conservation Institute in objects conservation. She presented her Master's research at the 44th Annual CAC Conference and at the ICON Textile Group Annual Forum. Currently, Lauren occupies a Samuel H. Kress Fellowship in Textile and Fashion Conservation at the Victoria and Albert Museum, where she is undertaking treatments on a range of composite costume objects, as well as pursuing research into the use of suction to reverse unwanted structural colour-change seen on beetle elytra embellished South Asian textiles.

Julia Campbell-Such (MAC '18) is currently the Andrew W. Mellon Fellow in Object Conservation at the Smithsonian National Museum of African Art. Her research there is an investigation into new methods for the identification of African hardwood species. She will be at NMAfA for the next two years.

Valerie Moscato (MAC '18) was hired as an Assistant Conservator of Paintings at Fraser / Spafford-Ricci Art and Archival Conservation in Surrey, BC. Her current contract runs for all of 2019.

This year, **Bronwyn Bond (MAC '18)** has been pursuing her PhD at Queen's University in the Department of Art History. She is thrilled to be embarking on her doctoral research which is focused on the history of conservation.

Paige Van Tassel (MAC '18) is currently undertaking a Master of Science in Cultural Heritage Materials and Technologies based at the University of Peloponnese in Kalamata, Greece. She is conducting research on mosaic glass tesserae corrosion as a part of her MSc thesis. Samples for this research were provided by the National Institute Stobi in North Macedonia. Paige has recently accepted a PhD position with the Department of Art History and Art Conservation at Queen's University which she will begin in September 2019.

Rosaleen Hill speaking with students Sydney Schaffer, Jessica Lau, and Raphael Shea in the Paintings Lab



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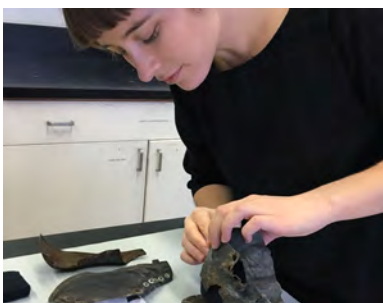
CURRENT STUDENTS - SECOND YEAR



Ally Zmijowskyj (MAC' 19) completed her first internship at the Preservation Lab of the Library of Parliament in Gatineau, QC. She worked on objects from the circulating collection and assisted in the stabilization, treatment and exhibition of objects from the rare books collection while learning the fundamentals of bookbinding and book conservation. Ally is the 2018-2019 conservation work-study student at the W.D. Jordan Special Collections Library at Queen's where she assists with preventive and treatment based conservation projects.



Carina Profir (MAC '19) is a second-year artifacts student. Last summer she did her internship with Heritage Malta, where she worked on historic steel armour in lab and other projects elsewhere on the island, such as working with stone mortar at the megalithic temples of Tarxien, marble at Fort St. Elmo in Valletta and archaeological materials at the National Museum of Archaeology. She is looking forward to her internship this summer at the Canadian Museum of History.



Last summer, **Charlotte Parent (MAC'19)** interned at the Israel Museum in Jerusalem, where she worked on a wide variety of objects including Canaanite bone inlays. For her research project, Charlotte is investigating the crusts of sacrificial materials found on three African figures: their material composition and the ethical implications of identifying their constituent components. She is looking forward to interning at the Centre de Conservation du Québec and to participating in a field conservation project in Mongolia next summer.



During her final year, **Emily White (MAC'19)** has had the opportunity to undertake complex treatments, including the removal of latex house paint from a watercolour, pictured here. Her second-year research, The Characterization of Hand-Coloured Woodcuts Using Reflectance Transformation Imaging investigates the technical analysis of early printmaking processes. Emily completed her first internship at the Provincial Archives of Alberta, and she is looking forward to her final internship this summer at the Canadian Museum of History.



Sally Gunhee Kim (MAC'19) interned at McCord Museum, Montreal, QC for her summer 2018 internship, where she treated three indigenous beaded textiles. The internship stimulated a serious interest in the conservation of indigenous belongings. Sally will continue her studies in this field at the Museum of Anthropology, Vancouver, BC, as an intern to develop an understanding on the care of cultural belongings.

Sara Bardovagni (MAC'19) interned as a conservation assistant at the Vancouver Art Gallery. She assisted primarily in the treatment and preparation of Canadian artworks on paper for the exhibition, *A Curator's View: Ian Thom Selects*. Sara is looking forward to working on preserving old iron gall ink documents during her next internship at the Conservation Center of Quebec. Her interests in watercolour and ink paintings inspire her to pursue a specialization in the preservation of East Asian artworks on paper.

Bitzy Couling, Internship at Fraser/Spafford Ricci Conservation, Surrey, BC

Martha Barron Griffith, Internship at Montreal Museum of Fine Arts, Montreal, QC

Jessica Lau, Internship at Library Archives Canada, Gatineau, QC

Raphael Shea, Internship at National Gallery of Canada, Ottawa, ON

CURRENT STUDENTS - FIRST YEAR

Emilee Lawrence is interested in archaeological site conservation and the conservation of archaeological objects. Emilee completed her Honours BA in Near Eastern and Classical Archaeology and her MA in Near and Middle Eastern Civilizations, which greatly influenced her interests in the conservation of material culture. She is looking forward to broadening her experiences this summer during her internship with the Royal Ontario Museum and the Tell Tayinat Archaeological Project in Turkey.

Annick Tremblay studied in art teaching, art history and archival studies. She completed a master's degree whose thesis focuses on the history of painting conservation in the early 20th century in Quebec. Being highly influenced by her previous studies, she is eager to learn about traditional conservation techniques. This passion led her to get a summer internship at C2RMF in Versailles, where she will perform structural work on old paintings.

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Since starting at Queen's, **Cailin Cser** has been able to work on various archival materials and artworks on paper. Currently, she is working on a 1960s Kenojuak stonecut from Cape Dorset and an 18th-century character sketch from England. She has also been helping with the restoration of Currie Hall at Royal Military College under the supervision of Alexander Gabov, and is looking forward to interning at the Canadian Conservation Institute over the summer months.

Kyna Biggs completed her Honours BSc at the University of Ottawa with a major in Biology, specializing in Molecular/Cellular Biology, and a minor in Art History. Before coming to the MAC program, she was involved in an integrated pest management project within the Invertebrate Type Fossil collection at the Geological Survey of Canada. Kyna is interested in using her genetics background to study complex mold ecosystems found on modern paint materials.

Kaoru Yui is an international student from Japan. Her interest in art conservation has continued to develop since her first archaeological experience participating in a Roman mosaics and frescos conservation workshop in Macedonia. Both of her past experience participating in archaeological field school in Macedonia and Italy, and gaining education in international environment piqued her interests in archaeological material and education outreach in art conservation.

Lindsay Sisson is a first year MAC student specializing in paper conservation. After completing her bachelor's degree at the University of Guelph (2016) and her postgraduate certificate in Cultural Heritage Conservation and Management at Fleming College (Peterborough, 2018), Lindsay interned in the Art Gallery of Ontario's (AGO) conservation lab. She also completed a Young Canada Works contract surveying the Rare Book Folio Oversized (R.B.F.O.) Collection in the AGO's Edward P. Taylor Library & Archives.

Marianne LeBel entered the artifacts treatment stream after having completed a BFA in Art History at Concordia University and a pre-program internship at the Montreal Museum of Fine Arts. Her interests are very diverse and include the conservation of decorative arts and textiles as well as ethical issues surrounding the preservation of Indigenous material heritage and of contemporary art. Marianne will complete her first summer internship at the McCord Museum, in Montreal.

Winnifred Daley graduated from the University of Prince Edward Island with a major in history. While there, she became interested in the field of art conservation. She enrolled in the studio arts program at Concordia University to complete the prerequisites for her conservation studies. Winnifred is in the paintings stream and is interested in modern and contemporary art.

Hope La Farge holds a BFA from the University of British Columbia in visual, fines art and theory. She brings with her experience from the Vancouver Police Museum and the United States Holocaust Memorial Museum. She has great interest in metals, plastics, wood, textiles, paper, dyes, pigments, and ethnographic processes.

Corrine Long - Stream: Treatment, Specialization: Paintings

Marina Chedrina - Stream: Treatment, Specialization: Paintings

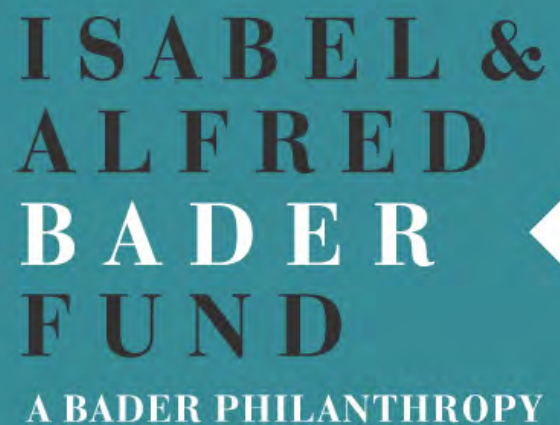
Sydney Schaffer - Stream: Treatment, Specialization: Paper

EQUIPMENT UPDATE

The program has been fortunate to make some new investments into equipment in 2018.

After working with Ron Spronk's excellent equipment from the QU-MoLTAH Project (Queen's University Mobile Laboratory for Technical Art History), we purchased a Carestream HPX1 – Plus, a high-resolution digital x-ray scanner. We no longer require film processing for conservation documentation at Queen's, which marks the end of an era. We want to thank our friend and supporter, Margaret Light, for donating the funds to make this happen. Next, we are working on getting a new x-ray source and an infrared camera with an InGaAs detector. Many of our graduates will remember learning imaging techniques with the view camera, the ancient Infrared Vidicon unit and our stylish 1930s art deco X-Ray source (or 'green monster'), whose electronics have finally given up after decades of use. The next generation of equipment is easier to use with superior capabilities and we are committed to ensuring our students graduate with competitive documentation and analytical skills.

A new research project into modern paint was established, supported by the Isabel & Alfred Bader Fund, a Bader Philanthropy. We are delighted to have purchased the HIROX RH-2000 digital microscope and equipment such as a gloss metre, drawdown bars and conductivity metres which will support better consistency in research projects for creating samples and evaluating changes. The HIROX microscope enables imaging 'live and in colour' at up to 2000x magnification and students are already using it for their research projects. Some examples of what this technology can do include the ability to identify fibres on an object, create Z-stacked images, and take calibrated surface measurements to monitor the effects of cleaning.



**ISABEL &
ALFRED
BADER
FUND**
A BADER PHILANTHROPY

ART CONSERVATION

WHERE ART MEETS SCIENCE

GUEST LECTURES and WORKSHOPS

Richard Gagnier

Head of Conservation, Montreal Museum of Fine Arts
"The Conservation of Contemporary Art"

Sandra Webster Cook

Conservator of Paintings, Art Gallery of Ontario
"The Conservation of an Oil Painting on Paper by Rubens"

Carole Dignard, Anne-Stéphanie Étienne, and Anne-Marie Guérin

Senior Objects Conservator, Furniture Conservator, and Objects Laboratory Fellow
Canadian Conservation Institute
"Mountmaking"

Scott Williams

Adjunct Professor, Conservation Science, Queen's University
"An Introduction to Polymers and Plastics"

Robert Waller

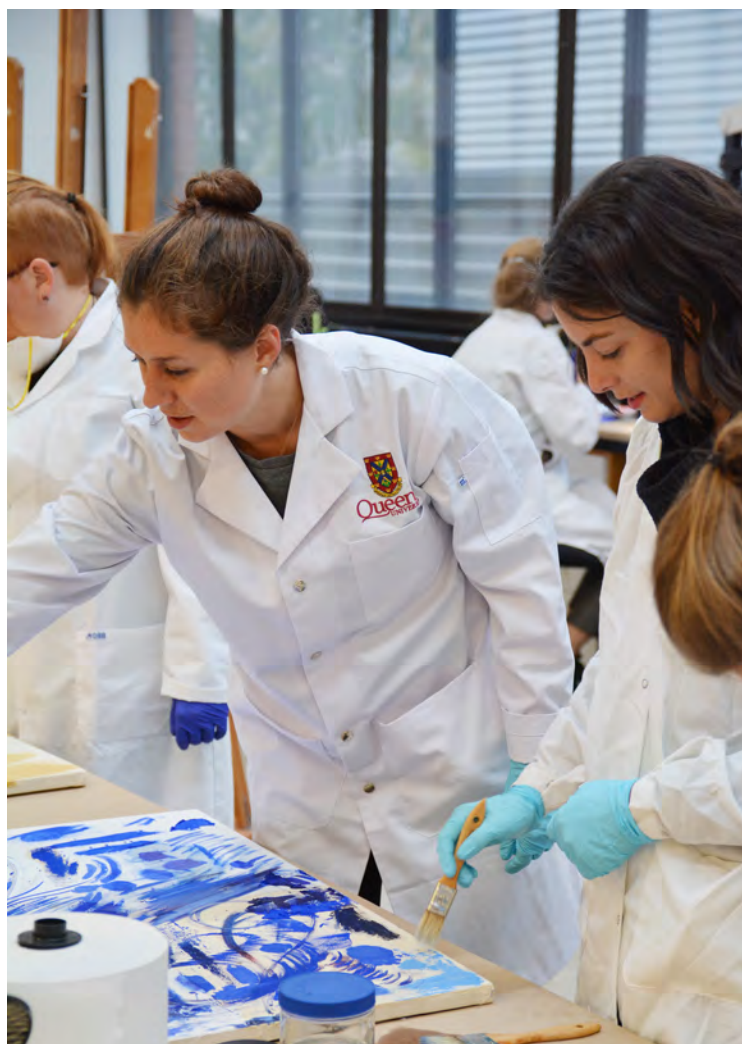
Adjunct Professor, Conservation Science, Queen's University
"Risk Assessment"

Tom Strang

Senior Conservation Scientist, Canadian Conservation Institute
"Integrated Pest Management"

Jenny Poulin

Senior Conservation Scientist, Canadian Conservation Institute
"Gas Chromatography-Mass Spectrometry"



First year students Cailin Cser and Corrine Long at a painting workshop

ANAGPIC

Queen's Art Conservation was delighted to host the 2018 ANAGPIC conference April 5 – 7, 2018. We welcomed ANAGPIC members to Kingston - Winterthur/University of Delaware; Buffalo State College, State University of New York; Harvard University Art Museums; Straus Center for Conservation and Technical Studies; New York University, Conservation Center, Institute of Fine Arts; UCLA/Getty, Columbia University and the University of Pennsylvania.

The Angelica Zander Rudenstine Keynote Lecture was presented by Heidi Swierenga, Senior Conservator and Head of Collections Care, Management and Access, UBC MOA and MAC 2000 alumna. Heidi spoke on the "Rights of Use and Permissible Risk: 7 Objects that Shaped a Practice". Her presentation sparked lively discussion about the various ways in which conservation can adapt to meet the needs of communities and objects.

ANAGPIC 2018 student papers and posters can be found at: <http://resources.conservation-us.org/anagpic-student-papers/anagpic-2018-student-papers-posters/>

Conference organization and hosting is a huge amount of work. This conference was a great success due to fantastic team work and to the amazing talents and commitment of second-year students Colette Hardman-Peavy, Lauren Osmond and Valerie Moscato.



MELLON FOUNDATION

In early 2018 the Art Conservation program received a grant of \$632,000 over five years from the Andrew W. Mellon Foundation. This Curriculum Shifts project focuses on developing strengths in research and curriculum for both Indigenous material cultures and modern media. Part of Curriculum Shifts includes the design and development of three web-based courses to increase course accessibility and to, hopefully, increase participant diversity.

In early September, to 'kick-off' the Curriculum Shifts project, we hosted the Curriculum Shifts: New Approaches to the Conservation of Cultural Material symposium in Kingston. The symposium theme asked invited participants to delve into identifying new curriculum approaches in the conservation of cultural material; discuss how new approaches could increase student/profession diversity and to highlight current successful initiatives. The symposium included participants from Canada, the United States, New Zealand, Australia and South Africa. We plan to publish the symposium proceeding in 2019-2020.

We are very grateful to the Andrew W. Mellon Foundation for their generous support for this project. It is exciting to have this opportunity to engage with the broader community, nationally and internationally, in curriculum diversification. This project will have a significant and lasting impact through the development of online courses and the creation of an international network of colleagues focused on diversity.

SOCIAL MEDIA

Follow our students as they experience the world through their work and see our program in action!



[@queens_art_conservation](https://www.instagram.com/queens_art_conservation)



[www.facebook.com/
QueensUniversityArtConservationProgram](https://www.facebook.com/QueensUniversityArtConservationProgram)

2018 INTERNSHIPS

Bronwyn Bond

US Holocaust Memorial Museum, Washington, DC

Courtney Books

Isabella Stewart Gardner Museum, Boston, MA
Gianfranco Pocobene Studio, Malden, MA

Julia Campbell-Such

Art Gallery of Ontario – Sculpture and Decorative Arts,
Toronto, ON

Sarah Duffy

Canadian Museum of History, Gatineau, QC

Brandon Finney

National Gallery of Canada, Ottawa, ON

Colette Hardman-Peavy

National Archives & Records Admin., College Park, MD

Marissa Monette

National Gallery of Canada, Ottawa, ON

Valerie Moscato

Art Gallery of Ontario, Toronto, ON

Lauren Osmond

Royal Ontario Museum, Toronto, ON
Canadian Conservation Institute, Ottawa, ON

Paige Van Tassel

Balkan Heritage Field School, Bulgaria
Canadian Museum of History, Gatineau, QC

Sara Bardovagni

Vancouver Art Gallery, Vancouver, BC

Elizabeth Couling

Fraser/Spafford Ricci Conservation, Surrey, BC

Martha Griffith

Montreal Museum of Fine Arts, Montreal, QC

Sally Kim

Musee McCord, Montreal, QC

Jessica Lau

Library Archives Canada, Gatineau, QC

Charlotte Parent

Israel Museum, Jerusalem, Israel

Carina Parent

Heritage Malta, Malta

Raphael Shea

National Gallery of Canada, Ottawa, ON

Emily White

Provincial Archives of Alberta, Edmonton, Alberta

Alexandra Zmijowskyj

Library of Parliament, Gatineau, QC

Eve L'Heureux

Centre de Conservation du Quebec, Quebec City, QC

