



2016 & Winter 2017 Newsletter

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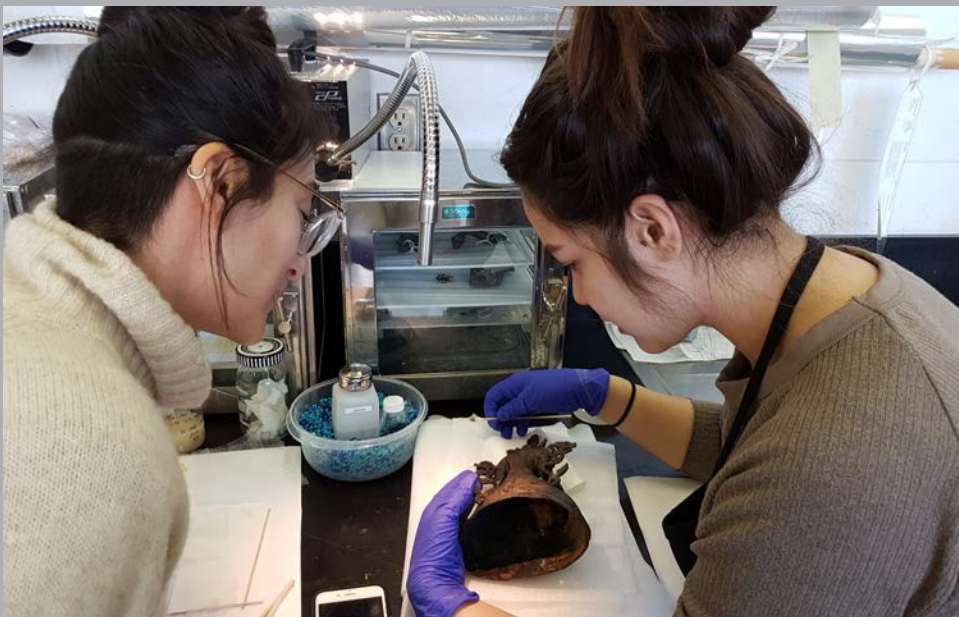
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Letter from the Director



It is my pleasure to introduce our 2016-17 Art Conservation Alumni and Friends Newsletter.

I am also very pleased to introduce and welcome our newest faculty member, Patricia Smithen. Trish will join the Art Conservation Program in July 2017 as the new Assistant Professor of Painting Conservation. Trish is currently completing her PhD at the Courtauld Institute of Art and has most recently held positions as Head of Conservation and Head of Painting Conservation at the Tate, London.

In 2016, we welcomed Anita Henry in the winter term and Michael O'Malley in the autumn term as Adjunct Professors of Painting Conservation. Anita and Michael both brought great treatment skills, knowledge and ability to the Painting Conservation Stream.

In April 2016, students and faculty travelled to the Harvard Art Museums in Boston for the Association of North American Graduate Training Programs in Conservation conference (ANAGPIC). At the conference, Emily Cloutier and Anne-Marie Guerin presented the results of their second-year research projects. Emily presented her research on "Iron Gall Ink at the Agnes: Analysis of Iron Gall Ink in the Agnes Etherington Art Collection" and Anne-Marie outlined her research on "The Marina Cave Wall Paintings: A Technical Examination of Wall Painting from Qalamoun, Northern Lebanon".

In September 2016 we welcomed the following students to the program: Bronwyn Bond, Sarah Duffy and Colette Hardman-Peavy (Paper); Courtney Brooks, Brandon Finney, Ève L'Heureux and Valerie Moscato (Paintings) and Julia Campbell-Such, Marissa Monette, Lauren Osmond and Paige Van Tassel (Artifacts).

Rosaleen Hill (right)

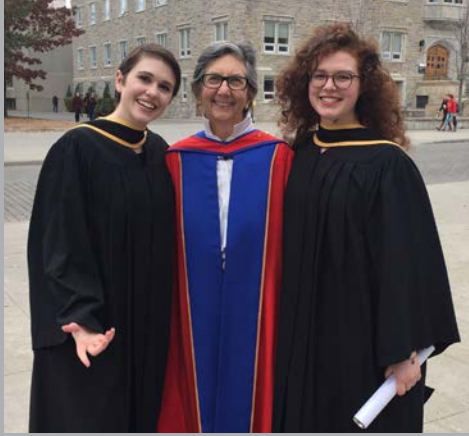
Congratulations to the students who graduated in the fall of 2016: Emily Cloutier, Vincent Dion and Geneva Ikle (Paper); Kelsey Fox, Patrick Gauthier and Spencer Montcalm (Paintings) Anne-Marie Guerin, Lisa Imamura and Gyllian Porteous (Artifacts); and Makedonka Gulcev (Science).

In April 2017, ANAGPIC was held in New York City and hosted by the Conservation Center of the Institute of Fine Arts, New York University and the Historic Preservation Program at Columbia University. The first presenter from Queen's was Marie Ève Gaudreau whose presentation was entitled "Investigating the Cause of Media-related Condition Issues Observed within a Selection of Inuit Prints from the Canadian Museum of History". Elisa Contreras Cigales, our second speaker, presented "The Technical Analysis of a Log Cabin Quilt".

Previously, we've written about the interviews with MAC graduates and we've published them on our website. You can read these wonderful interviews here: www.queensu.ca/art/art-conservation/interview-series.

Finally, thank you to all alumni and friends who have donated financially to the Art Conservation Program. These important gifts enable us to contribute to internship support for students and to introduce students to specific areas of expertise through guest lectures and workshops.

Rosaleen Hill
Director of the Art Conservation Program



Faculty Updates

In the winter of 2016, Assistant Professor **Amandina Anastassiades** and her students collaborated with Dr. Noman Vorano, Curator of Indigenous Art, to prepare a Frontlet from the Agnes Etherington Art Centre collections for a Mask Dancing performance by artists Miquel and Mike Dangeli, at the Isabel Bader Centre for the Performing Arts in February. The performance was part of the “Conversations in Indigenous Arts: Writing, Dancing & Telling Indigenous Histories” series organized by Dr. Dylan Robinson.

New research on the MAC program’s Egyptian coffin fragments undertaken in the Artifacts Laboratory, explores the provenance of the fragments in collaboration with Mark Trumpour. A publication on this work is forthcoming. Other research included student involvement in partnering with Kingston General Hospital’s Radiology Department, where computerized tomography (CT) was used to scan one of three coffins to examine the materials, method of construction, and condition.

Amandina and Dr. Cristiana Zaccagnino of the Classics Department are working together with the collaborative initiative of the Matariki Network of Universities to digitize, study and conserve university numismatic collections in Europe and North America. The goals of the project include making Queen’s Diniacopoulos ancient coin collection available to scholars and students worldwide through an open access database. An update on current research on the Diniacopoulos coins was presented at the Matariki Digital Humanities Colloquium at Queen’s University, in October, 2016. Students from Classics and Art Conservation contributed to the project.

This year Amandina was invited to join the SSHRC Partnership Development Grant: “Historical Environment, Climate Change, and Human Habitation Patterns: The Medieval Landscape at Herstmonceux, East Sussex”. A paper, “The Herstmonceux Project and Queen’s University’s Art Conservation Program: Analysis, Preservation and Access for Research, Exhibition and Education,” was presented in collaboration with Professor Krycia Spirydowicz and second-year artifacts students at the Climates of Change: Medieval Climate Change & Land Use Symposium at the University of Waterloo, in October, 2016. The artifacts students had a chance to share their enthusiasm for conservation with historians, archivists, and archaeologists. By highlighting the MAC program’s contributions to the Hersmonceux Project, the students emphasized the research and experiential learning opportunities that this partnership provides.

Amandina attended the Canadian Association for Conservation/American Institute for Conservation joint conference in Montreal in May 2016, as well as the Joint Interim Meeting on Conservation Science and Education held by the Harvard Art Museums and International Council of Museums-Committee for the Conservation (ICOM-CC) Working Groups Scientific Research, and Education and Training in Conservation, at Harvard University, Cambridge, Massachusetts.



Rosaleen Hill, Director and Assistant Professor, is currently involved in several areas of research. She continued her collaboration with Kelly Stewart, a colleague from Simon Fraser University, on the delivery of the fourth and final module, Archival and Conservation Best Practice for Videotape and Digital Media, for the Inuit Broadcasting Corporation. Both Kelly and Rosaleen delivered this module in Iqaluit during the February Reading Week, 2016. The results of this project, "Preserving Inuit Culture and Language in Canada's Arctic: A Case Study of the Inuit Broadcasting Corporation" were presented at the International Council of Archives Conference in Seoul, Korea in September, 2017.

Rosaleen is continuing her research into conservation stability issues relating to contemporary water-soluble artists' media. The first phase of this research "Watercolour Pencils: Composition and Conservation Concerns," undertaken by Lauren Buttle, Laura Hashimoto, Natasa Krsmanovic, Kaslyne O'Connor, Michael Doutre and Rosaleen Hill, was completed in 2015 and was presented at the joint CAC/AIC conference in May 2016. This research is exciting as it explores new media and offers a wonderful opportunity for team-based research in the paper conservation lab. Phase two of this project is focusing on water-soluble crayons, sticks, and markers.

In the winter term, research continued on the technical analysis and the development of an innovative treatment protocol for a large pastel painting by Emile Levy. Research into and treatment on this pastel were undertaken with second-year students Emily Cloutier and Vincent Dion. The results of this research, "Friable Media and Gellan Gum: The Treatment of a Pastel Painting by Emile Levy," were presented at the CAC conference in Regina in June 2017. Additionally, with Alison Murray Rosaleen is co-supervising Kelly Conlin's research on "An Experimental Gel-based Treatment of Iron Gall Ink Corrosion Halos".

Rosaleen attended the joint interim meeting held by the Harvard Art Museums and the ICOM-CC Working Groups Scientific Research and Education and Training in Conservation at the Harvard Art Museums in April. This meeting focused on Conservation Science and Education. Rosaleen also attended the joint CAC/AIC in Montreal in May, 2016.

Associate Professor **Alison Murray** is continuing her research into the science curriculum for art conservation students. For this work she is identifying threshold concepts (TC), concepts that are both transformative and difficult to teach; TC have been used extensively in education and applied in many fields. In May, Alison gave a paper and led a discussion session on this topic at the Joint Interim ICOM-CC Meeting on Conservation Science and Education at Harvard University (top right picture on page 6). From this work, the conservation faculty developed workshops on various conservation concepts and principles that were delivered to students this past year, 2016-17. Topics included cleaning, solvents, and adhesives and consolidants. The conservation faculty's paper on the results of this research has been accepted for the ICOM-CC meeting in Copenhagen in September, where Alison will be delivering the paper.

The work of several years came to fruition with the exhibition "The Unvarnished Truth" from the McMaster Museum of Art and hosted from January to April, 2017, at Queen's by the Agnes Etherington Art Centre. The exhibition was of interest to conservation colleagues, art historians, scientists, and the general public, as the focus was on the interdisciplinary work that can be accomplished in our field, with scientific analysis being one piece of the puzzle. Alison wrote one of the essays, "Conservation Science



Faculty Updates Continued



and Paintings”, for the catalogue and the on-line website: <https://theunvarnishedtruth.mcmaster.ca/>. She also gave the paper “Conservation Science and Paintings” as part of a morning of talks at the Agnes in March. Please see the photo on page 5. From left to right: Gianfranco Pocobene, Brandi Lee MacDonald, Alison Murray, Nenagh Hathaway, Ron Spronk and Stephanie Dickey.

Alison is continuing to supervise the ART-898 research projects and is always interested in hearing from Queen’s alumni about possible projects for present students. Please see the lists of research projects in this newsletter. The projects have led to increased collaboration with the Agnes for students in all streams and with Professor Ron Spronk’s QU-MoLTAH group (Queen’s University Mobile Laboratory for Technical Art History).

Alison has been supervising two conservation science students, Makedonka Gulcev and Kelly Conlin (co-supervised with Rosaleen). Makedonka has completed her thesis on a painting from the Agnes by Paul Peel. Kelly is continuing her research on a gel-based treatment for iron gall ink corrosion halos. Alison is extremely pleased that two of her collaborators, Ashley Freeman and



Michael Doutre, now have positions at the Getty Conservation Institute. In addition to the Interim ICOM-CC meeting at Harvard, Alison attended the AIC-CAC Conference in Montreal and enjoyed seeing so many Queen’s graduates!

Fiona Graham is now Adjunct Professor with the Queen’s program, teaching ARTC 801 - Conservation Principles. She is enjoying spending more time with the students, who are keeping her on her toes! Fiona continues to teach the conservation course as part of Athabasca University’s Heritage Resources Management program and to give an annual workshop to built-heritage conservation students at Willowbank School of Restoration Arts in Queenston, Ontario. Her consulting work has recently included projects for the RCMP, the National Arts Centre, and the Canadian Museum of History. Upcoming projects include heritage restoration of Massey Hall in Toronto, some publications, and ongoing work as Vice-President of the Canadian Association of Professional Conservators.

Sixteen years after graduation, in the fall of 2016, **Heidi Sobol** (MAC 2000) returned to teach as an Adjunct Paintings Professor in the Paintings stream in the MAC program. It was a great opportunity



to build courses based on her experiences in the interim period, most recently as the current Senior Paintings Conservator at the Royal Ontario Museum. There were old memories from student days - scrambling for lunch between classes, bad hair days, and a serious workload. And new memories were created - meeting and working with stellar students and terrific staff, a dynamism

in projects and much better hair days. She remarks that this was a pivotal time to review and develop course content, mainly through reviewing old notes and new publications. Heidi hopes to stay in touch with students and staff and is eager to contribute to the future success of the program.

In January 2017, **Michael O'Malley** (MAC 1990) from the Centre de Conservation du Québec returned once again to serve as Adjunct Paintings Professor in the winter semester, to teach the course Paintings on Solid Supports. A major project in the lab has been the ongoing treatment of a large mural painting on canvas by Montreal artist Kenneth Holmden (1893-1963). This



has been rescued from a construction site in Kingston in April 2015 and after spending weeks mending tears, the second-year students mounted the work on a custom-made folding stretcher that will permit the painting to travel to its final destination.

In the winter term, **Rob Waller** gave a workshop to first-year students on risk assessment. As President and Senior Risk Analyst of Protect Heritage, Rob has conducted a risk workshop in Jerusalem, made presentations in Montreal (CAC/AIC), Berlin (SPNHC), San Diego (SRA) and Sibiu Romania, as well as delivering of the regular, biannual three-week Master's course on Preventive Conservation through Risk Management at the Copenhagen School for Conservation. Rob was also happy, with Jane Henderson, Cardiff University, to have had the paper "Effective Conservation Decision Strategies" published in *Studies in Conservation* (61(6): 308-323) and the chapter "Risk Assessment and Assignment of Environment Parameters" included in *Summit on the Museum Preservation Environment* (edited by S. Stauderman and W. G. Tompkins and published by the Smithsonian Institution Scholarly Press, Washington). Rob remains interested in working with students on a research project connected with natural science collection preservation and/or risk analysis.

In February 2016, **Emeritus Professor H.F. (Gus) Shurvell** was invited by Carmen Li (MAC 2006) to give a three-day course/workshop on infrared spectroscopy and X-ray fluorescence (XRF) analysis at the Royal Alberta Museum in Edmonton. The course included lectures on the principles of infrared spectroscopy and XRF analysis, and workshops on the applications of these techniques, both of which are currently used in the MAC program at Queen's. Two other Queen's MAC graduates, Shirley Ellis (1996) and Katherine Potapova (2013), attended the course.

In May 2016, Gus attended the joint CAC/AIC Joint Conference in Montreal, to receive an AIC Honorary Membership Award (please see page 23). In June 2016, Gus gave a talk to the Department of Chemistry at the University of Prince Edward Island in Charlottetown. The title of the talk was "X-ray Fluorescence Analysis with applications to Art Conservation".

XRF analysis was performed for the research group in the Queen's Department of Physics associated with the Sudbury Neutrino Observatory (SNOLAB) project. For this work a cash donation was made to the Art Conservation Program. Infrared and XRF analysis was carried out on asphalt pavement materials for the Hesp Group in the Department of Chemistry at Queen's. This work earned various material (non-cash) benefits for the MAC program.



We encourage our graduates to keep in touch with the program and, over the years, former graduate students have submitted samples for FTIR and XRF analysis. We have also always carried out analysis for people outside the Queen's family and, where appropriate, have accepted cash donations to the MAC program.

We are pleased to have **Scott Williams** continuing to teach the lab portion of the microscopy course ARTC-804.

Alumni Updates



Lauren Buttle

Lauren Buttle (MAC 2015) was the successful applicant for the 2016-17 Kress Conservation Fellowship at Trinity College, Dublin, Ireland. She will be working with Susie Bioletti and others in the Library conservation lab. The fellowship will focus on the treatment of a papyrus Book of the Dead and will involve carrying out conservation treatment and materials analysis as well as developing a template for the treatment, imaging, storage, and display of the collection of Books of the Dead held in the Library.

Tim Greening (MAC 2013) will be studying for his master's in technical art history at the University of Amsterdam in the fall of 2017.

Kelli Piotrowski (MAC 2013) has a new position as Special Collections Conservator at the Weissman Preservation Center, the special collections unit of Preservation Services, at Harvard Library. She first came to the Weissman Preservation Center as a Kress Fellow in 2013, which was followed by a two-year term position as Projects Conservator for Special Collections.



Jill Plitnikas

Jill Plitnikas (MAC 1999) resigned from her position as Artefact Conservator at National Museums Scotland (NMS) in Edinburgh at the end of October 2016. After twelve years in the United Kingdom, she moved to Ottawa in early January 2017, where she began work as an Objects Conservator at the Canadian Conservation Institute. Jill had been an Artefact Conservator at NMS since mid-2007 and prior to that, an Antiquities Conservator with Bristol Museums, Galleries and Archives from 2005. She became accredited under Icon's PACR in 2007 and from 2007 to 2016, she was also a PACR Assessor. Accompanying Jill are her husband, Andrew, and wee daughter, Gwen, who will be learning all about living in Canada, beginning with how to build a snowman!



Cheryl Podsiki

Cheryl Podsiki (MAC 2002) is a private objects conservator and consultant, with a specialty in the detection of and education about hazardous materials in collections and art materials and the safe management of such for health and safety. She provides outreach services pertaining to repatriation to museums, historical societies, cultural and art centres, medical professionals and various Native American communities. Cheryl is also a self-taught artist, painting imaginative organic images on paper or canvas using water-based media. Cheryl resides in Corning, NY and can be reached by email at cpod_artworks@yahoo.com.

In 2016, **Jennifer Robertson** (MAC 2011) was pleased to announce the opening of her own private practice, Book and Paper Conservation Services. Specializing in the conservation of fine art on paper, archival materials and rare books, Jennifer is located in London, Ontario, and serves both institutional and individual clients from across Canada. Having worked privately with the late Keith Bantock (MAC 1980) since 2012, Jennifer has developed strong relationships within the community and continues to provide professional



Betty Walsh

conservation services to her clients. Focusing on works on paper, Jennifer is expanding her practice to emphasize the conservation of rare books and looks forward to many interesting treatments in the years ahead. www.bookandpaperconservationservices.com.

Cher Schneider (MAC 2008), Juanita J. and Robert E. Simpson Conservator at University of Illinois Library, hosts a free biennial colloquium at the University of Illinois of Urbana-Champaign (UIUC). The 2016 Conservation Colloquium was entitled "The Iron Gall Ink Dilemma: To Treat or Not To Treat" taught by Crystal Maitland (MAC 2007), a Canadian Conservation Institute (CCI) Paper Conservator. The colloquium focused on the history, chemistry, identification, degradation and treatments of iron gall ink documents and included a hands-on workshop day.



Anna Weiss-Pfau

Betty Walsh (MAC 1981) retired at the end of April 2017. She has worked for 35 years as an archival conservator at the Royal BC Museum and Archives, where she has enjoyed the professionalism and humour of her co-workers. Special thanks go to Barry Byers, who trained and encouraged her at the Archives.

Anna Weiss-Pfau (formerly Weiss) (MAC 2012) is still at the University of Chicago, now as Campus & Public Art Collections and Conservation Manager. In 2016, she finished a five-year project conserving Wolf Vostell's Concrete Traffic, a Cadillac covered in concrete, and managed its installation in a parking garage. Additionally, Anna is working with an artisan in Ireland to recreate a portion of John David Mooney's Waterford crystal sculpture Crystara, after a portion of it was irreparably damaged several years ago.



Morgan Zinsmeister

Morgan Zinsmeister (MAC 2003) continues working as a senior conservator at the National Archives in Washington, DC and also in private practice. Professional highlights from the past few years include working with two Queen's interns, Geneva Iklé (MAC 2016) and Chloe Houseman (MAC 2017), attending the International Course on the Conservation of Japanese Paper sponsored by ICCROM and the National Research Institute for Cultural Properties in Tokyo in 2015, catching up with classmates at last year's AIC Montreal conference, and attending the AIC Mastering Inpainting course held at the John and Mabel Ringling Museum of Art in Sarasota, hosted by Chief Conservator Barbara Ramsay (MAC 1976). Also attending the course was Christine Downie (MAC 2002), currently a senior objects conservator at the Baltimore Museum of Art.



Melina Avery

Melina Avery (MAC 2009) is in her fourth year as book and paper conservator at the University of Chicago Library. Her biggest projects this year have included planning her September 2016 wedding, and repairing and rebinding a gigantic book of anatomical prints (pictured), Cowper's Anatomy of Humane Bodies, 1698. Both the rebinding project and the wedding turned out beautifully!

Recent Graduates

Emily Cloutier (MAC 2016) spent her final summer internship working at the National Gallery of Canada as the Claudia de Hueck Fellow in Conservation. There, she worked under the supervision of paper conservator Ainsley Walton researching practical approaches to illuminating light-sensitive objects in mixed-collection settings. Emily contacted a wide range of exhibiting institutions to collect as many creative lighting solutions as possible, researched current advances in microfading testing, and investigated the feasibility of DIY anoxic frames. The results of this project will be presented at the 2017 CAC conference in Regina. Emily currently works as a contract conservator in the paper lab at the Centre de conservation du Québec.



Since graduating, **Vincent Dion** (MAC 2016) has been at the Getty Conservation Institute, as part of the annual Getty Graduate Internship Program cycle. He is supporting various projects of the Modern and Contemporary Art Research Initiative under the supervision of Rachel Rivenc and Anna Lagana. Most notably, he is assisting research on the preservation and repair of different plastic materials, the development of conservation strategies for painted outdoor sculptures, and the study of contemporary artists' working methods and attitudes to conservation through interviews and technical studies of materials. As part of a research trip sponsored by the institution, Vincent will be visiting key land art pieces and artist foundations across the American Southwest to examine examples of artworks where site-specificity and a clear artistic vision support preservation and conservation decisions.



Kelsey Fox (MAC 2016) completed her final summer internship at the National Gallery of Ireland, where she helped the conservation department prepare for the reopening of the gallery's historic wings in 2017. Her projects included the documentation and treatment of easel paintings and gilded frames. She enjoyed attending her first IIC and WAAC conferences this past fall, and looks forward to learning about innovative research and meeting new people in the field. Her interests in conservation include modern artists' paints and paint additives.

Patrick Gauthier (MAC 2016) did his final internship with Stephen Gritt and Susan Walker in the painting conservation lab of the National Gallery of Canada (NGC). In the fall he began working as a contractor for the NGC and continued his work with the Alex Janvier retrospective. He also participated in the rehanging of the Canadian and Indigenous Galleries, primarily focusing on the re-installation of the Croscup Room, a Nova Scotia painted parlour from the late 1840s.



Anne-Marie Guérin (MAC 2016) completed summer curriculum internships in 2016 at the Caere Etruscan archaeological excavation and in the decorative arts department at the Montreal Museum of Fine Art. Anne-Marie's research at Queen's, culminating in a paper presented at ANAGPIC 2016, focused on the analysis of paint samples taken from medieval wall paintings in Northern Lebanon. In May 2017, Anne-Marie Guérin travelled to Cyprus to give a joint talk with Lina Fakhoury about the research. Since graduating, Anne-Marie has completed projects at the Montreal Museum of Fine Art as well as at the McCord Museum.



Makedonka Gulcev's thesis is on the authenticity of a Paul Peel work owned by the Agnes Etherington Art Centre. The painting was examined using a combination of non-sampling and micro-destructive techniques. Preliminary studies of the painting were documented using infrared reflectography and photography, ultraviolet-induced visible fluorescence, x-ray radiography, and XRF. Materials analysis yielded information about the material properties of the pigments used by the artist in the painting and offers a complementary means of addressing questions surrounding authenticity. Samples were obtained as cross-sections and pigment micro-samples, which were analyzed by Fourier transform infrared spectroscopy (FTIR), scanning electron microscopy coupled with energy dispersive x-ray spectroscopy (SEM-EDS), and polarized light microscopy (PLM).



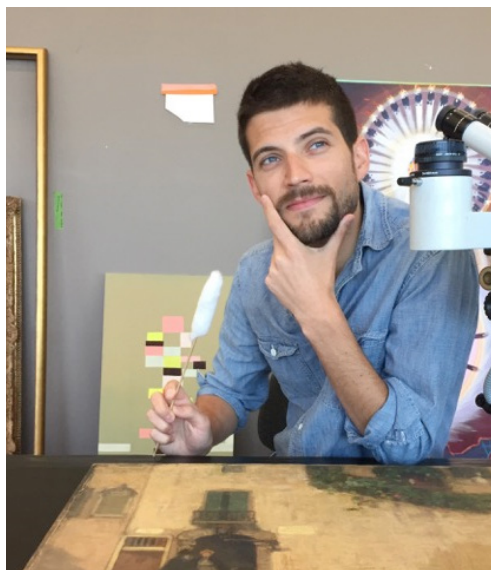
Geneva Iklé (MAC 2016) completed her second-year internship at the Library of Congress in Washington D.C. in the United States. While there she worked under the supervision of Senior Photograph Conservator Dana Hemmenway on a number of photograph conservation projects, including photographs that required treatment or assessment before going to other institutions for upcoming exhibitions. Geneva was also able to work on an interesting project involving experimentation with a recently published technique for consolidating gelatin emulsion on a glass plate negative with Aquazol 200 in isopropanol. Geneva was able to develop a procedure that will be used on the other glass plate negatives in this collection. She looks forward to continuing her career in photograph conservation.

Photo Credit: Alisha Chipman



Recent Graduates Continued

Lisa Imamura (MAC 2016) is working in Juneau, Alaska, at the Alaska State Museum, where she answers lots of questions about the museum's brand new building and exhibitions. Lisa spends time in the conservation lab whenever she can, most recently assisting conservator Ellen Carrlee and Buffalo State intern Paige Schmidt reshape a humidified model angyapik or open skin boat.



Spencer Montcalm (MAC 2016) thinks conservation is just about the greatest thing. He has been delighted to spend his second curriculum internship at the National Gallery of Canada working with and learning from the amazingly talented and superbly knowledgeable conservation staff. He continues to work at the NGC helping prepare art works for upcoming special exhibitions and the 2017 rehang of the Canadian galleries. Spencer is also excited to be giving a lecture as part of the NGC's lecture series. He loves spending time conserving paintings and discussing conservation with his colleagues, usually with a Nanaimo bar in hand, overlooking Parliament Hill on the cafeteria patio.



Gyllian Porteous (MAC 2016) spent her final summer semester on the West Coast, interning at the Museum of Anthropology in Vancouver, BC and at the Phoebe A. Hearst Museum of Anthropology in Berkeley, California. Focusing on ethnographic and archaeological collections, she had the opportunity to work with cultural heritage from around the globe, including an Etruscan stone sarcophagus, thanks to generous funding from the Etruscan Foundation. This fall she returned briefly to the Museum of Anthropology to aid in the preparation for an upcoming textile exhibition, before travelling east to the Canada Conservation Institute to work in their archaeological conservation lab.

Completed Research Projects of 2016 Graduates

Emily Cloutier

“Iron Gall Ink at the Agnes: Analysis of Iron Gall Ink in the Agnes Etherington Art Collection”

Vincent Dion

“Borane Tert-Butylamine Complex: Ageing Properties of Residual Materials Left in Treated Paper Objects. ”

Kelsey Fox

“Solvent Sensitivity of Water-Mixable Oil Paint”

Patrick Gauthier

“Stabilization of a Flowing Alkyd and Oil Painting”

Anne-Marie Guérin

“The Marina Cave Wall Paintings: The Technical Analysis of 12th- and 13th- Century Byzantine Paintings from Northern Lebanon”

Geneva Iklé

“Scientific Analysis and Treatment of a William Sawyer Photograph Album”

Lisa Imamura

“Investigation of Nitrile Gloves for the Handling of Silver Objects”

Spencer Montcalm

“Odour Reduction with 2-Hydroxypropyl- β -Cyclodextrin and Its Colour Change Effect on Paintings”

Gyllian Porteous

“Pacific Silvercloth: Recommendations for Its Use as a Scavenger in Silver Collections”

Christina Prokopchuk

“Microfade Tester versus Light Bleaching Unit: A Comparative Experiment”

Completed Research Thesis

Makedonka Gulcev

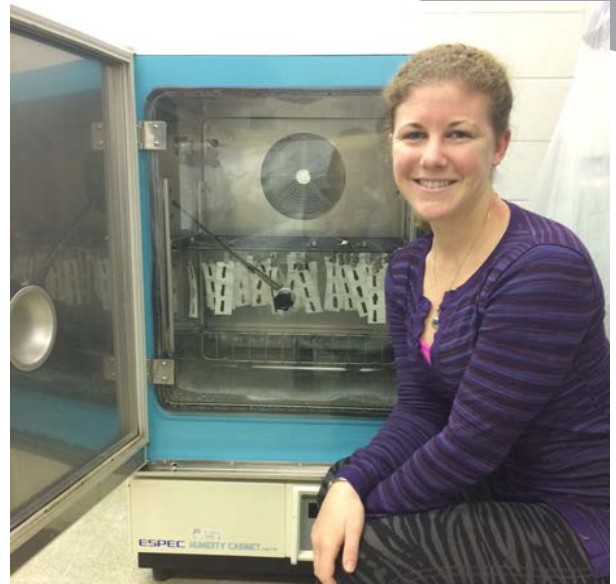
“Scientific Examination of the Painting Entitled While Baby Sleeps”

2nd-Year Graduate Students

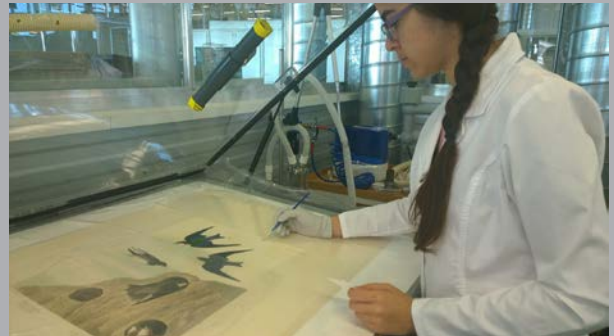
Kelly Conlin spent her 2016 summer interning at the Philadelphia Museum of Art in the Conservation Department's Analytical Lab under the supervision of Beth Price and Kate Duffy. Kelly has a general interest in conservation science and the analysis of corrosion products on museum collection objects. Her research thesis is on the development of an experimental gel-based non-aqueous treatment for iron gall ink corrosion halos on paper objects.

In the summer of 2016, **Elisa Contreras Cigales** was an intern at the Natural Heritage Campus, the research and conservation locus of the Canadian Museum of Nature, and at the McCord Museum of Montreal. She has been fortunate to work with a diversity of materials and objects, from botanical specimens to beaded hides. In this photograph, Elisa is seen completing microfade tests utilizing CCI's equipment.

Emilie Demers completed two internships in the summer of 2016, the first at the Library of Parliament in Ottawa. She worked on various projects that enabled her to learn about bookbinding and book conservation. At the AIC-CAC joint conference in Montreal, Emilie contributed to the AIC blog by summarizing a talk on electronic media, "Re-Constructions: Preserving the Video Installations of Buky Schwartz". Emilie was also able to attend the Icon conference in Birmingham, UK. This was a great opportunity for her to learn about differences in the conservation field. The second internship was at the Library of Trinity College in Dublin, Ireland. Projects involved uncatalogued material, rehousing, and prints. During this last internship, she attended a workshop on joint tacketing given by the conservation lab at the Library. Although Emilie is very interested in the art of bookbinding and the long history of apprenticeship, she is also passionate about time-based media and the ethics involved in conservation work.



Marie Ève Gaudreau Lamarre completed her summer internship in 2016 at Library and Archives Canada under the supervision of Anne Maheux. Marie Ève has had the opportunity to work on objects offering various exciting challenges such as oversized maps, a silked watercolour map, and prints. Her research project was on media-related condition issues observed in some Inuit prints at the Canadian Museum of History.



Sara Greenaway interned at the Royal Ontario Museum in Toronto, Ontario in the summer of 2016. She worked on Tibetan thangka paintings, Asian scroll paintings and a grisaille wallpaper under the supervision of Janet Cowan, Senior Paper Conservator. For her research project, Sara studied the effect of ammonium citrate on paper artifacts with iron gall ink. The photograph shows Sara surface cleaning a Tibetan thangka painting.



Aimee Hawker spent the past summer internship in Washington D.C. at the Lunder Conservation Center in the Smithsonian American Art Museum. She is grateful to have had the opportunity to work with highly skilled conservators on several unique projects. From smaller individual projects, to huge paintings that couldn't fit in the lab, to creating Modular Cleaning Program stock kits, she had a blast in every step. In the academic year of 2016-2017, Aimee enjoyed focusing on painting treatment and her research project, which was completed in partnership with the Agnes Etherington Art Centre in Kingston, Ontario.



Chloe Houseman interned at the National Archives and Records Administration (NARA) in Washington, DC in the summer of 2016. She had the opportunity to work on a variety of paper-based and photographic materials, including bound civil war records, a group of approximately 90 panoramic photographs, a letter signed by George Washington, parchment laws, and an early American treaty. Chloe is particularly interested in the preservation, storage, and degradation of comic book collections, including appropriate storage materials and conditions, and she chose an aspect of this to study during her second-year research project.





Victoria Kablys completed her 2016 summer internship at the Arizona State Museum in Tucson, Arizona, under the supervision of Dr. Nancy Odegaard. While there, Victoria worked on the treatment of Indigenous basketry, Civil War era ammunition, textiles, and an ancestral Pueblo pot. In addition, she completed several rehousing projects, assisted on an archaeological dig, and prepared a Navajo textile for display. Together these diverse projects enhanced her knowledge of both preventive conservation and conservation treatment.



Christina McLean completed her summer internship at Fraser Spafford Ricci Art and Archival Conservation Inc. in South Surrey, British Columbia. Through this experience, she gained more technical experience in paintings conservation and was exposed to many new treatment approaches. During her internship Christina was able to work on a number of paintings, both historic and contemporary. She enjoyed her research project, which focused on acrylic colour field paintings.



Mikaela Marchuk became interested in conservation at age 11, after watching an episode of NOVA with her father. Over the 2016 summer, she interned at Parks Canada where she worked with a variety of terrestrial and marine artifacts directly related to Canadian history. She is interested in the conservation of contemporary materials, such as 3D-printed objects, as well as the conservation of marine artifacts.

Current Research Projects of the Second-Year Students

Camille Beaudoin

“A Technical Analysis of Two Unattributed Canadian Sketches Possibly Painted by Tom Thomson”

Elisa Contreras Cigales

“Characterization of Textiles of the Log Cabin Quilts of the Heritage Quilt Collection”

Emilie Demers

“The Application of Japanese Paper Repairs in the Conservation of Leather-Bound Books”

Marie Ève Gaudreau Lamarre

**Investigating the Cause of Media-Related Condition Issues Observed within a Selection
“of Inuit Prints from the Canadian Museum of History’s Collection”**

Sara Greenaway

“Examining Effects of Ammonium Citrate on Iron Gall Ink”

Aimee Hawker

**“The Technical Analysis and Examination of The Weeping Virgin: A Panel Painting
Attributed to Hendrick ter Brugghen”**

Chloe Houseman

**“Characterization of Plastic Sleeves Available for Storage of Comic Book Collections, and
Their Appropriateness for Long-Term Storage”**

Victoria Kablys

**“The Identification, Characterization, and Reconstruction of a Third-Intermediate Period
Egyptian Coffin Using Computed-Tomographic (CT) Imaging and Instrumental Analysis”**

Mikaela Marchuk

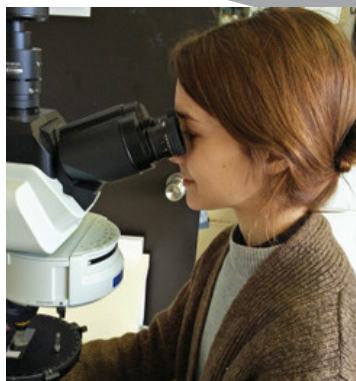
**“Analysis of Corrosion Products and Superficial Residues to Illuminate the Treatment
Histories of Diniacopolous Coins”**

Christina McLean

**“Aqueous Immersion Washing: How Colour-Field Painting Morphology Is Affected by pH-
and Conductivity-Adjusted Water”**

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

1st-Year Graduate Students



Bronwyn Bond completed her Honours BA at the University of Toronto with a major in anthropology and double minor in history and religion. Throughout her studies she was interested in the symbolic value of material culture within society and religious institutions. Bronwyn is excited to work with archives and art on paper. She is eager to learn more about the applications of scientific theories and techniques within conservation practice.



During the summer, **Courtney Books** assisted in the conservation of several murals in western Idaho with Parma Conservation (a Chicago-based firm). She also participated in the FAIC Preventative Conservation Workshop, designed to introduce the care of furniture, objects and fabrics through the lens of historic housekeeping in the Hudson River Valley, New York. Driven by a love of paint, botany, and architecture, Courtney hopes to research the intervention of fungal concerns in wall paintings.



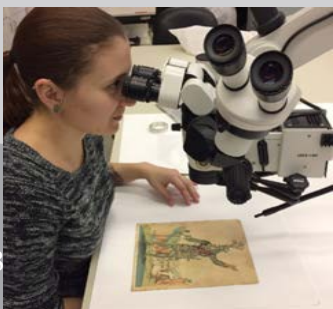
Julia Campbell-Such is trained in cabinet-making and religious studies. She hopes to specialize in wooden ethnographic objects and conservation ethics, with a focus on the interaction of conservators with objects considered sacred or culturally sensitive.



Sarah Duffy has a Specialist degree in Arts Management from the University of Toronto and has worked for organizations such as the Royal Ontario Museum, Doris McCarthy Gallery and the City of Toronto. As a picture-framer she worked with paper, photography, paintings and heard countless stories from those who love these objects dearly. She looks forward to helping preserve those stories for future generations.



Brandon Finney graduated this year from the University of Toronto where he studied art history, evolutionary biology, and environmental chemistry. Brandon is interested in the visual culture of the late 19th to early 20th century, particularly the intersection of classical painting traditions, Darwinism and Aestheticism. Brandon hopes to further pursue his study of these works in the Queen's art conservation lab and while interning abroad.



Colette Hardman-Peavy earned her Bachelor's degree in Studio Art with a concentration in photography from The University of New Mexico. She discovered conservation after completing her undergraduate degree. After working in the performing arts as a lighting technician and scenic painter, Colette decided to return to school to complete her chemistry courses in order to pursue her Master's in conservation. She is in the paper stream and is interested in photographs and new media.

ART CONSERVATION



Ève L'Heureux studied in many fields, including classic studies, art history, art, and museology, hoping to be admitted one day to the Master's in Art Conservation at Queen's. Last summer, she completed a unique internship about the funeral heritage of Quebec, where she completed a feasibility study for Magnus Poirier Inc., a funeral home, to see if their funeral museum had long-term potential.



Marissa Monette became interested in artifact conservation during her undergraduate degree at Queen's University. Upon hearing a guest speaker lecture about the dedication required to understand artifacts and the care necessary for art conservation, Marissa decided to pursue conservation as a career. She gained experience with the San Gemini Preservation Institute during a month-long course in the conservation of archaeological ceramics in San Gemini, Italy.



Valerie Moscato became interested in art conservation at a young age after observing a painting conservator at work in a local museum. Since then, she has developed a keen interest in not only painting conservation but also the ethical issues surrounding the conservation of First Nations cultural heritage.

After obtaining an undergraduate degree in art history and chemistry from McGill University, Valerie managed a survey of the McGill Visual Arts Collection. She then interned at the conservation labs of the Montreal Museum of Fine Arts and the Canadian Centre for Architecture where she had the opportunity to treat a variety of media. She is in the paintings stream.



Lauren Osmond holds a BFA in Fibres and Material Practices from Concordia University (2013) and a fashion design diploma from the Blanche MacDonald Centre (2007). She has exhibited artwork locally and internationally, recently interned at the McCord Museum, and has years of experience in arts administration, notably as collaborator on research-creation projects at Hexagram and as manager of Milieux Institute.



Paige Van Tassel is focused on artifacts treatment, especially ethnographic material. She developed an interest in art conservation during her undergraduate career and gained valuable experience by going to Macedonia to conserve late Roman mosaics and frescos with the Balkan Heritage Field School.

Outreach & Trips



GRAD CHAT

queensu.ca/sgs/grad-chat

Tuesday at 5pm, May 3rd, 2016



Queen's Art Conservation Program With (LtoR) Anne Marie Guerin, Vincent Dion & Emily Cloutier

Queen's has the only Art Conservation program in Canada. In this show, three Master of Art Conservation students talk about the program, their projects and their summer internships. From iron gall ink analysis, to Japanese dolls to conserving a pastel, these are just some of the projects our students are working on. They also go to conferences and at times travel to places like Italy, Alaska and more.

A co-presentation of

SCHOOL OF GRADUATE STUDIES



Hosted by Colette Steer, School of Graduate Studies
Mondays 4 p.m. on CFRC 101.9 FM
Streaming & archives at cfr.ca
Podcast at queensu.ca/sgs/grad-chat

Clockwise from top right:

- 1) Art Conservation students discussed their graduate school experiences on the Queen's student radio station CFRC.
- 2) Through the program Beyond Classrooms, a grade 5-6 class from Mulberry Waldorf School visited, making oil and egg tempera paints and then using them (bottom two pictures).
- 3) Conservation students were very pleased to accept an invitation to Days of Fire, described as "an experimental pyrotechnology weekend" that included casting and forging at the Buffalo State Art Conservation Department.
- 4) Students from the Queen's program visited Concordia University's Biolab.



ART CONSERVATION

Guest Lectures and Workshops

Winter 2016



Tessa Thomas

“Affichomanie: Retracing the History and Practice of Lining Belle Époque Posters with Fabric”

Season Tse, Senior Conservation Scientist, Canadian Conservation Institute
“New Research and Light Fading”

Anne MacKay, Head of Conservation, McCord Museum of Canadian History, Montreal
“Totem Urbain/Histoire en dentelles by Pierre Granche: The Tale of a Treatment, 2000-2015”

Barbara Klempan, Professor Paintings (Retired), Art Conservation Program, Queen’s University
“The Conservation of Paintings by the Canadian artist, Kenneth Lochhead”

Lectures Fall 2016



Jean Tétreault, Canadian Conservation Institute Workshop
“Products Used for Display, Storage and Transportation”

Crystal Maitland
Paper Conservator, Canadian Conservation Institute
“Ongoing Research Questions in Paper Conservation”

Dr. Thea Burns, “Research into Artists’ Materials and Techniques”

Lectures Winter 2017

Sherry Phillips
Conservator of Contemporary Art, Art Gallery of Ontario
“Conservation of Contemporary Art”

James Bourdeau
Director of Research, Conservation & Scientific Services
Canadian Conservation Institute
“CCI’s Role in the Parliamentary Precinct Project and Other Built Heritage”



Visitors

Margaret A. Light & Gianfranco Pocobene

We were very pleased to have Gianfranco Pocobene as the first Margaret A. Light Visiting Scholar in Art Conservation, in the spring of 2017. With many thanks to Mrs. Light, the Margaret A. Light Visiting Scholar in Art Conservation is an opportunity for the Queen's University Art Conservation Program to recognize an individual who exemplifies excellence in conservation treatment, scholarship, mentorship, and leadership. We were delighted to have Mrs. Light visit the program during the same week that Gianfranco was with us.

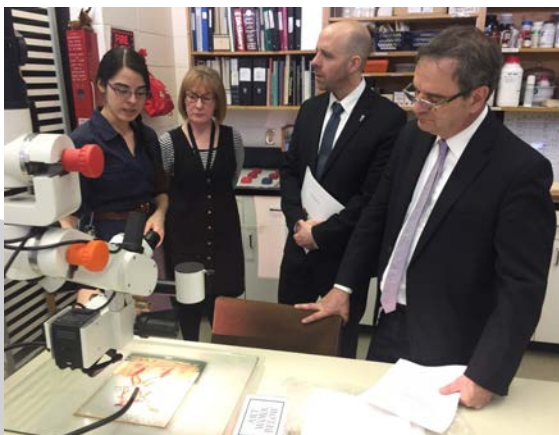
Gianfranco Pocobene is a graduate of the Queen's University Art Conservation Program (MAC '84) and is the John L. and Susan K. Gardner Chief Conservator at the Isabella Stewart Gardner Museum, a position he has held since 2004. He is also the Principal of Gianfranco Pocobene Studio, Inc. which specializes in the conservation of easel paintings and murals. He has worked as a conservator throughout the U.S. and Canada including fifteen years at the Straus Center for Conservation, Harvard University Art Museums. Gianfranco is recognized for his excellence in painting conservation, mentorship and publications. He has written articles for the *Journal of the American Institute for Conservation* and has lectured extensively in public and professional settings on conservation treatment issues.

Gianfranco was 'in residence' at the Art Conservation Program in the spring of 2017 and visited all treatment labs. He delivered the Margaret A. Light Visiting Scholar in Art Conservation public lecture on "The Rescue and Conservation of Puvis de Chavannes' Philosophy mural at the Boston Public Library" (please see image).

Gianfranco was also a guest speaker at the Unvarnished Truth Symposium during that week at Queen's. His talk was entitled, "Fra Angelico's The Death and Assumption of the Virgin: Compositional Alterations for 19th-Century Collectors".



Other Visitors



Visit of Benoit-Antoine Bacon, Provost and Vice-Principal (Academic) (second from the right) and Tom Harris, Vice-Principal (Advancement) (first on the right) (Left)
Visit of Library Archives Canada (Right)

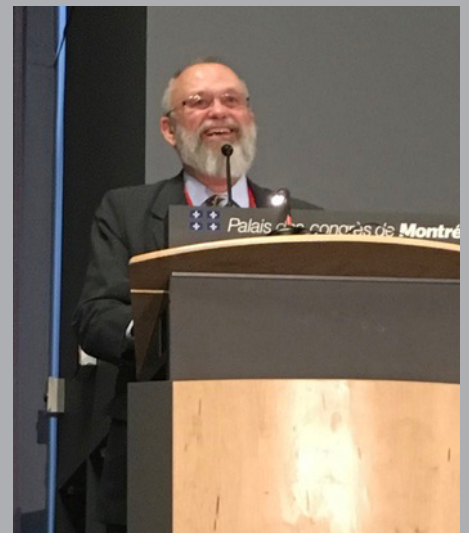
Award Winners at CAC/AIC 2016 Conference

We would like to acknowledge three award winners from the CAC/ AIC Joint Conference in Montreal in 2016.

Gyllian Porteous (MAC 2016) received the Emerging Conservator Award at this conference to recognize her many accomplishments and her leadership while she was at Queen's. While at Queen's, Gyllian excelled academically and showed a high level of critical thinking, through her course work, her research that has led to publications, and her lab work. She demonstrated exceptional leadership qualities as a co-president of the art conservation students and as a laboratory assistant in the artifacts lab. Finally, in many ways she has shown her understanding of and ability to follow the CAC/CAPC Code of Ethics and Guidance for Practice. The field of conservation is fortunate to have Gyllian and we look forward to seeing her future work!

Gus Shurvell received an AIC Honorary Membership Award in recognition of his outstanding contributions to the field of conservation. Seth Erwin (MAC 2009), Morgan Zinsmeister (MAC 2003) and Cher Schneider (MAC 2008) submitted a nomination for the award, which was supported by Professor Alison Murray and many present and former MAC students. Board of Directors of AIC was extremely impressed with the number and quality of sponsor letters. Ruth Seyler's letter to Gus stated: "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." One of his nominees wrote: "He enjoys a warm and collaborative relationship with the students, and his infectious eagerness contributes enormously to their enjoyment of the program and ability to carry out advanced scientific research."

Rob Waller received the 2016 Sheldon and Caroline Keck Award for his research into and teaching of risk analysis and preventive conservation, both of which have led to advances in the field. One nominator wrote, "I always count at least three mentions of his work when I am at a professional meeting. Rob has been researching, consulting, and teaching about natural history conservation, care of mineral and fluid-preserved collections, pollutant monitoring, preventive conservation, and risk assessment for many years and sometimes I feel like the rest of us are just catching up." Another nominee wrote "Anyone who knows Rob or has ever attended any of the training he conducts is aware of his innovative teaching, his remarkable intellect, and his very humble demeanor."



2016 Summer Internships

Camille Beaudoin

Royal Ontario Museum, Toronto, Ontario

Emily Cloutier

National Gallery of Canada, Ottawa, Ontario

Kelly Conlin

Philadelphia Museum of Art, Philadelphia, Pennsylvania

Elisa Contreras Cigales

Canadian Museum of Nature, Gatineau, Quebec

Emilie Demers

Library of Parliament, Gatineau, Quebec

Vincent Dion

Art Gallery of Ontario, Toronto, Ontario

Kelsey Fox

National Gallery of Ireland, Dublin, Ireland

Marie Eve Gaudreau Lamarre

Library and Archives Canada, Gatineau, Quebec

Patrick Gauthier

National Gallery of Canada, Ottawa, Ontario

Sara Greenaway

Royal Ontario Museum, Toronto, Ontario

Anne-Marie Guerin

Caere Excavation, Italy, with Queen's University and Montreal Museum of Fine Arts, Montreal, Quebec

Aimee Hawker

Lunder Conservation Center, Washington, D.C.

Chloe Houseman

National Archives and Records Administration (NARA), College Park, Maryland

Geneva Ilke

Library of Congress, Washington, D.C.

Lisa Imamura

Royal BC Museum, Victoria, British Columbia

Victoria Kablys

Arizona State Museum, Arizona

Christina McLean

Fraser Spafford Ricci Art & Archival Conservation Inc., South Surrey, British Columbia

Mikaela Marchuk

Parks Canada, Ottawa, Ontario

Spencer Montcalm

National Gallery of Canada, Ottawa, Ontario

Gyllian Porteous

Museum of Anthropology, University of British Columbia, Vancouver, BC

and

Phoebe A. Hearst Museum of Anthropology, Berkeley, California



Isabel Bader Fellowship Project

Sophia Zweifel

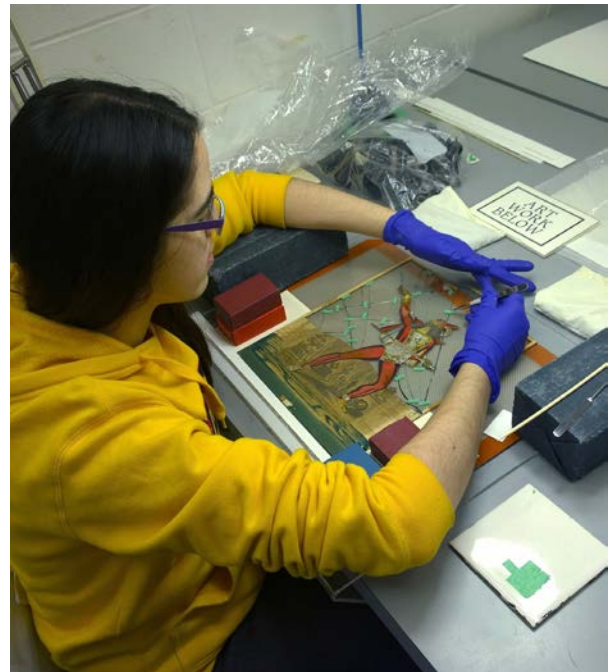
As the 2017 Isabel Bader Fellow and Intern in Textile Conservation and Research, Sophia Zweifel and Gennifer Majors explored historical cleaning and finishing practices of textiles dating to the late nineteenth and early twentieth centuries, considering them within the context of modern day textile conservation. The project involved working closely with a selection of textiles from the Queen's University Collection of Canadian Dress at the Agnes Etherington Art Centre, performing detailed examinations and instrumental analysis to find physical traces of past cleaning and finishing practices. Concurrent to this analysis, Sophia foraged through turn-of-the-century household manuals, practical "receipt" books, and early home economics texts in an effort to historically contextualize any materials that were found on the surfaces of the textiles. The analysis of the materials using conservation methods helped to reveal valuable information about the history of the textiles under study.

In the artifact conservation lab, Sophia and Gennifer joined the students in lab workshops as they underwent their semester focused on textile conservation. With the students and Professor Anastasiades, they explored ethical questions about textile cleaning. They posed the question: how can textile conservators preserve the historical context of cleaning and maintenance alongside the traces of wear and history that often present themselves as soiling, stains, and damage? As Sophia and Gennifer began to treat the textiles included in their project, they recruited the students to help them with aspects of the treatments, such as the washing of a white organdy dress from 1917.

Towards the end of the semester, the pair led a workshop on historical cleaning and finishing practices, which covered historical laundry methods, finishing and stiffening agents, various stain and grease removal techniques, and storage. From a conservation perspective, the workshop sought to develop a better understanding of the materiality of textile objects. They proposed that a better understanding of the work and context that went into applying textile finishes would impact how and why we value them, and would help to inform treatment decision-making. Furthermore, they explored how the knowledge of cleaning and finishing processes could serve to help conservators diagnose and explain certain forms of degradation as we come across them.

This year's Isabel Bader Textile Conservation Fellowship was a unique opportunity for research that approached the Queen's University Collection of Canadian Dress from both conservation and social historical vantage points. The interplay of analysis, historical context, and treatment produced new knowledge and broadened understanding throughout the duration of the project, and added further dimension to the students' learning in lab.





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.