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2019/2020
NEWSLETTER

LETTER FROM THE DIRECTOR

2019-20 was year of highs and lows!

Our faculty and students were elated by the announcements of major financial gifts from Bader Philanthropies and the Jarislowsky Foundation, supporting new equipment, new research, a new faculty position and a new building (more information on this elsewhere in the newsletter). We are very grateful to our partners and supporters for this investment into the Art Conservation Program, facilities and students.

However, 2020 was also the year in which COVID-19 emerged, causing disarray and devastation to individuals, businesses and countries. We were fortunate that our students and staff remained healthy throughout, however there was a big impact on their education. The laboratories were closed in mid-March and students dispersed. As I write this, eight students have been able to start their summer research internships at various sites in Canada and the United States, while the rest have participated in a remotely-taught course focused on translating theory into practice, with a deep dive into treatment frameworks designed around case studies with flaking, powdery and brittle paint. Thanks to the Art Conservation Faculty for designing and running this, and thanks to our amazingly resilient students who threw themselves into this course and made it a real success.

In September 2019 we welcomed the following students to our program: Michael Galardi, Lavina Li, and Emily McClain (Artifacts); Marissa Bartz, Grace McLean, Jerome Paquet, and Gabriela Rosas (Paper); Kristy Corcoran and Emily Joyce (Paintings).

In faculty news, congratulations to Rosaleen Hill who was awarded tenure and promoted to Associate Professor in Art Conservation. She spent her half-sabbatical in 2019 travelling to Japan, Australia and New Zealand and working on the Mellon-funded project for Curriculum Diversification (more details inside the newsletter). We welcomed the wonderful Anne Maheux as adjunct professor teaching the core paper conservation courses in Fall 2019. Her vast treatment experience, research activity and calm teaching style were much appreciated by the students. Finally, I would like to acknowledge Scott Williams, who has taught the Scientific Methods for Conservators course at Queen's for the last time, after many years of teaching our students the core tools for material analysis and providing them with the knowledge to communicate effectively with Conservation Scientists. Professor Williams' expertise, dedication and eternal patience will be sorely missed in the classroom, although he will continue in his role as scientific advisor.

Finally, a sincere thank you to all our alumni, partners and friends who continue to support the MAC students and program. Your generous contributions of funds, time, knowledge and advice are deeply appreciated.

ART CONSERVATION

WHERE ART MEETS SCIENCE

FACULTY & STAFF UPDATES



Associate Professor **Rosaleen Hill (MAC '89)** is continuing with two major research initiatives: the Andrew W. Mellon Foundation funded Curriculum Shifts project and the Canadian Foundation for Innovation funded Vulnerable Media Lab (VML). See the Mellon Update for more information on the Curriculum Shifts Project. Collaborating with the Department of Film and Media in the VML is offering our students exciting new areas to explore for research and to gain conservation treatment experience in time-based media. While on sabbatical in the Fall term, Rosaleen completed a Curriculum Shifts research trip to New Zealand and Australia and participated in the three-week ICCROM – Tokyo National Research Institute for Cultural Properties – Conservation of Japanese Paper Course (JPC).

The JPC course and experience was amazing. The course design, curriculum and delivery were remarkable. Weeks one and three were spent at the Tokyo National Research Institute learning about Japanese Paper, traditional Japanese scroll mounting techniques and a wide range of Japanese conservation tools. On our Study Tour in week two we traveled to Nagoya, Mino City and Kyoto. In Mino City we had the pleasure to visit Minotake Kamikobo, a traditional paper making studio, and to visit the Mino-Washi Museum. In Kyoto we visited Mizokawa Shoten, a materials and conservation tool shop; Oka Bokkodo, a traditional restoration studio and other locations. We also had time for exploring Tokyo, Nagoya and Kyoto. I'm already planning my next trip to Japan!



Painting students worked on a wide range of individual projects this year with Assistant Professor **Patricia Smith (MAC '93)**. We had several portraits this year including two historic British paintings from the Lynch-Staunton collection and a delightful William Sawyer portrait with a challenging varnish embedded with dirt. Modern art was represented with a very flaky reverse painting on glass and a severely torn modern painting by Canadian artist, Michèle Drouin. November was devoted to developing skills in filling, retouching and varnishing and we tried many techniques and approaches, tailoring them to specific paintings. Students were challenged to disguise losses and damage in a very smooth, thinly painted oil on copper panel, an unvarnished Mexican Oil painting with severe water damage and an acrylic painting with a long vertical tear, amongst others.

Following on from the Conserving Canvas events sponsored by the Getty Foundation, we attempted glue paste lining techniques learned from the amazing Oliver Watkiss, ArtCare Conservator, at a workshop organised by Barbara Ramsay for the Ringling Museum. While we were not as successful in our first attempts, it was very instructive to compare the results we achieved using heat-set adhesives. We are grateful to our clients, donors, advisors and broader community who have responded to student queries with generosity and collegiality.

CMOP conference in Amsterdam in 2018, entitled "Picasso 1917: An Insight into the Effects of Ground and Canvas in the Failure Mechanisms in Four Artworks". Alison has had the pleasure of co-supervising Kyna Biggs. Kyna's topic investigates mould on modern paint. This year Kyna had papers accepted at the CAC, AIC, Context and Meaning, and ANAGPIC conferences. Yuan Hu (MAC 2019) had a paper accepted for the CAC conference, drawn from his thesis on the effects of laser cleaning sandstone from Parliament Hill buildings. 3`ea` [e S`ea Ua`Z`W[f` Y b`W`Z`W[V` W` bgT`[U`Sf[a` e`z FZ`W`W`[U`g`V`W` 3`dag` V B[U`S`ea, 3` ; e`YZf` [fa fZ`W`D`W`Sf[a` e`Z[b T`V`i` W`W` ? S`f`W`[S`^ 5`Za[U`V`S` V 8`S`[g`d`W`? W`Z`S` [e_ d`T`S`e`W` a` b`S`b`V`e`b`d`V`W`f`W` S`f`S` [f`V`d` S`f[a` S`^ek_ bae[g_ S`f fZ`W`B[U`S`ea ? ge`V`g_ [4`S`d`U`W`a` S` [@`ah`W` T`V`d`S`^*#`i`S` V 6`[S`Y` ae[e, 4`W`ad`W` 6`g`d` Y`i` 3`X`V`d` i` Z`[U`Z` [e fZ`W`e`W`a` V ha`g_ W`a`X`fZ`W`e`W`V`e` 5`a` e`W`h`S`f[a` %`["`z` FZ`[e e`V`W`V`e U`a` e`f`e` a`X_ g`f`Z`S` V [f`V`d`[e`u`b`[S`d`k` ab`W`Z`S`U`W`e` Taa`]e`a` U`g`d`W`f`fZ`W`_ W`e`[fZ`W`U`a` e`W`h`S`f[a` a`X`U`q`f`q`d`S`^Z`W`f`S`Y`W`a`_ fZ`W`b`W`e`b`W`U`f`h`W`a`X`h`S`d`age`b`d`a`X`W`e`a` S`e`z



We were glad to have Sue Maltby of Maltby and Associates join us to share her knowledge of private practice and large outdoor metal projects. In the fall term artifacts visited the MacLachlan Woodworking Museum, hosted by Queen's alumnus Tom Riddolls. Riddolls is the curator at the museum and was able to share his deep knowledge of wood while students wrote condition reports on collection objects. Students also visited Susan Stock at the Royal Ontario Museum, where we gained a privileged view of the array of ancient artifacts that demand her expertise. Our learning took a contemporary spin at the Kingston studio of sculptor Shayne Dark, whose collaborations with the metals fabricator, DK Designs, piqued students' curiosities about authorship, studio practice, and restoration.

ART CONSERVATION

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Adjunct Professor **Fiona Graham (MAC '89)** continues to teach ARTC 801 – Conservation Principles, our introductory course that covers preventive conservation, ethics, documentation, and a number of other core subjects. As part of an effort to decolonize the curriculum, she has added weekly snapshots related to Indigenous issues in conservation, in museums, and in our larger world. Diversifying teaching methods is a work in progress. Fiona is also privileged to be participating in the decolonizing of the Heritage Resources Management program at Athabasca University where she also teaches. In November Fiona participated in the advanced training workshop Energy Sustainability for Heritage Collections at the

Canadian Conservation Institute where she learned a great deal about calculating energy savings and how to work with facilities management to identify needless energy gobblers in museums. She continued her professional development by attending the annual conferences of the Canadian Museums Association and the Canadian Association for Conservation where she spent more time contemplating sustainable environments. An overly busy summer saw Fiona supervising bronze conservation on the grounds of Queen's Park in Toronto, assessing a large mould outbreak in a museum, working on the Master Plan for the Canadian Museum of Food and Agriculture, and updating the Canadian Museum of History's Standard Facility Report.

Nine Master of Art Conservation students, under the supervision of Adjunct Professor **Scott Williams**, completed the Polarized Light Microscopy course for the examination and identification of pigments and other particles, painting and other object cross sections, natural and synthetic fibres, wood and minerals, rocks and ceramics. Lectures and laboratory work included basic optics and proper operation of polarized light and fluorescence microscopes, selection of illumination methods, the use of various tools such as the Michel-Levy interference color chart, methods of taking samples from objects and preparing them for microscopical examination, and chemical microscopy. Students examined and submitted three reports on pigment, fibre, and cross section samples.



Winnifred Daley, (**MAC '20**), is showing her fellow students a complex reverse painting on glass which she is consolidating and retouching this year.

NEWSLETTER INTERVIEW



It is a pleasure to introduce Valery Monahan (**MAC '92**) in our new Alumni Interview Series. Valery is a Conservator in Whitehorse, Yukon Territory and she shared some of her rewarding experiences working in this region with Kaoru Yui, a second-year graduate student of the Master of Art Conservation program at Queen's University.

This excerpt is part of an extended interview, available [here](#).

Q: Why did you decide to go to the Yukon Territory?

VM: One of my Queen's internship was actually in the Yukon. I did a three-month internship with Parks Canada in Dawson City, Yukon. When the job here was advertised, I had a sense of what Yukon was like and I had been here before. When I saw the job description, it seemed like a good match for some of the projects that I worked in the past, and also had elements that really spoke to me in terms of working with archaeological materials, working directly with the First Nations communities, so I applied.

Q: What is the most rewarding experience for you to work in the Yukon?

VM: I would say that there are a lot of rewarding things working in the Yukon. Communities are very interconnected; people are very supportive and very warm with each other. It's like everybody is there to help each other and you can reach out, and you'll almost always get help or response regardless of the context. I'm working on objects that are really interesting to me, and the history here is just fascinating and the cultural interrelatedness with different parts of the communities is really amazing.

Q: What are some of your favorite treatments or projects you have worked on as a conservator in the Yukon?

VM: I would say that the Ice Patch Archaeological Project is probably the favorite. It started in 1997 when people here started finding ancient hunting tools melting out of ice in the mountain in southwestern Yukon. The sites are in the traditional territories of 6 Yukon First Nations. The oldest objects are almost 9000 years old. It is essentially many large game hunting sites of caribou, thimhorn sheep, so the objects that are found are arrows and darts for the most part. They've been lost directly into snow and ice that then lingered and preserved them. The reason that they are being found now is definitely a result of the warming climate in southern Yukon. This ice has preserved these objects almost like a time machine. It's very rewarding work. It started in 1997 and still ongoing. It's basically been a part of my career here. There's been a new discovery if not every year, every couple of years. It continues to be an important part of my yearly work here and continues to inspire me.

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2019 GRADUATES



Ally Zmijowskyj (MAC '19) currently holds an NOHFC funded Collections Care and Exhibition Coordination post-graduate internship position at the Art Gallery of Sudbury, in her hometown of Sudbury ON. She is currently preparing works for the gallery's summer exhibition, "Franklin Carmichael at Work: An Artist's Process," in celebration of the 100th anniversary of the Group of Seven's inaugural exhibition. For her final curriculum internship Ally joined the Library and Archive Conservation Education cohort at their Historic Book Structures Intensive in Buffalo, NY, and completed a placement in the Book Lab at Library and Archives Canada in Gatineau, QC under the supervision of Manise Marston.



Bitzy Couling (MAC'19) completed her final internship at the National Gallery of Canada under the supervision of Stephen Gritt, Director of Conservation and Technical Research. She is now the Painting Conservation Fellow at The John & Mable Ringling Museum of Art in Sarasota, Florida, under the supervision of Barbara Ramsay, Chief Conservator and fellow M.A.C. alumna. While at the Ringling, Bitzy has undertaken a variety of painting conservation treatments and has had the opportunity to participate as a Trainee in the Benjamin-Constant Conserving Canvas project funded by the Getty Foundation.



After completing his second year internship in Boston at the Isabella Stewart Gardner Museum as well as at The Gianfranco Pocobene Studio, **Raphael Shea (MAC '19)** moved to Carlisle, Pennsylvania to start working in the private conservation lab of Hartmann Conservation Services. Hartmann treats a wide variety of artifacts, with the focus on paintings, both easel and wall paintings.

One large project that Shea became involved with was the conservation of a mid-century hand carved wooden map depicting the 16th century coastal sea routes of the French navigator Jaques Cartier, as he explored the Saint Lawrence River Valley and the east coast of present day Canada.

The map (2.4 x 5.2 meters) was moving locations, and required complete disassembly, cleaning, varnish removal, refinishing, and reassembly. The project has required multiple knowledge bases and skill sets through different disciplines, from art conservation to carpentry, with some structural engineering thrown in. Hundreds of hours have gone into the project, and while still unfinished, a re-installation in Messena, NY is expected in early Spring.



Charlotte Parent (MAC '19) complete her last summer internship in the archéologie-ethnologie lab of the Centre de Conservation du Québec under the supervision of André Bergeron (MAC' 80). In June and July 2019, she participated as a conservator in a salvage archaeology project at Khorig (Khuvsgul province) in remote Northern Mongolia. Charlotte is the 2019-2020 Samuel H. Kress Conservation Fellow at the Royal Ontario Museum, where she is working under the supervision of Jean Dendy (MAC' 07) on skin and leather materials and on human remains. In February and March 2020, Charlotte is at Abydos (Egypt) as a conservator for the North Abydos (NYU-IFA and Princeton) archaeological excavations.



Emily White (MAC '19) has been working at the Provincial Archives of Alberta since September 2019, and she will finish her contract at the end of February. She has enjoyed her time in Edmonton and is looking forward to seeing what comes next.

Congratulations to Emily on winning the CAC Emerging Conservator Award in 2020!

Carina Profir (MAC '19), Major Research Project: *Using the Electrochemical Impedance Spectroscopy to Measure Potential Coating Failure Caused by Variable Environmental Conditions*

Sally Kim (MAC '19), Major Research Project: *A Potential New Fill Material for Ceramics: Determinining the Suitability of La Doll Clay*

Martha Griffith (MAC '19), Major Research Project: *Exploring André Biéler's Use of the 'Mixed Technique' in Wartime Market*

Sara Bardovagni (MAC '19), Major Research Project: *Evaluating the Reversibility of Jade R for Conservation Treatments*

Jessica Lau (MAC '19), Major Research Project: *Consolidating Brittle Ink: Technical Analysis and Treatment of an Early 20th Century Serigraph*

ART CONSERVATION

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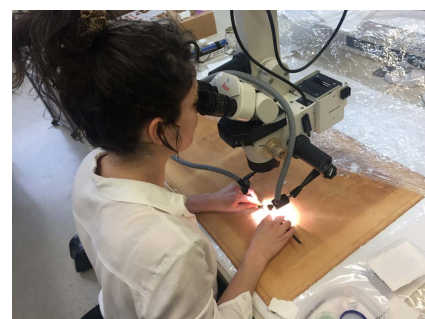
CURRENT STUDENTS - SECOND YEAR



Annick Tremblay spent the first part of her summer at the Centre de recherche et de restauration des Musées de France (C2RMF Versailles) where she focused on traditional methods of canvas supports conservation. Upon her return to Canada, she completed another internship at the Montreal Museum of Fine Arts where she learned more about museum environments while conserving modern art.



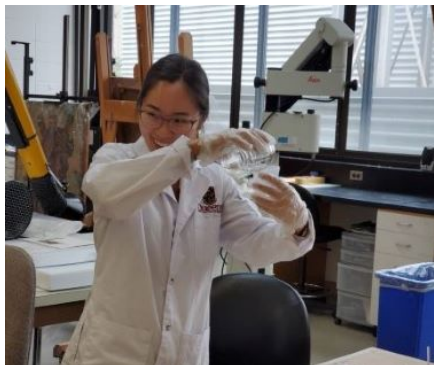
Following a complex treatment of stain reduction and relining, **Cailin Donohue** is working alongside Lindsay Sisson to create digital infills for the crayon portrait pictured here. Her second year research project, Evaluating Nanorestore Gel® Dry for Removing Ink from the Surface of Albumen Photographs investigates the potential for new treatment protocols on water-sensitive prints. Cailin completed her first internship at the Canadian Conservation Institute, and is working with John Slavin (**MAC '88**) Paperr Conservation Inc. and Bethany-Jo Mikela (**MAC '15**) at Restorart Inc for internship 2020.



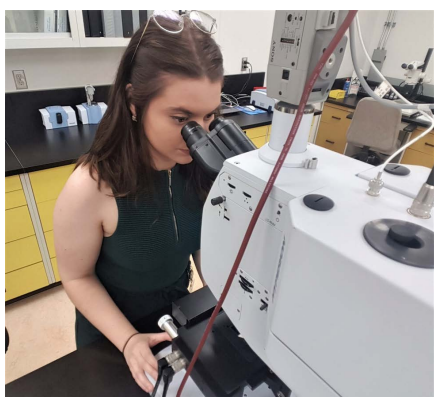
Corrine Long interned at the Saint Louis Art Museum last summer where she completed the treatment of a 350-foot-long panorama from 1850. During her second year at Queen's, Corrine is undertaking complex structural treatments including multiple tear repairs and restoration projects. Her research project studies the chemical and physical properties of acrylic gel mediums often used by artists to bulk their paints. In 2020, Corrine is interning at the studio of Gianfranco Pocobene (**MAC '84**) in Malden, Massachusetts.



Emilee Lawrence completed her summer internship at the Royal Ontario Museum, in the Ceramics, Stone and Glass lab, and at the Tell Tayinat Archaeological Project in Antakya, Turkey. For her research project, she is studying traditional earth pigments of rock art at Writing-On-Stone/Áísínai'pi Provincial Park, a UNESCO World Heritage Site in Alberta. In collaboration with First Nations elders, she hopes to contribute to conservation and preservation strategies of Indigenous knowledge and practices.



Kaoru Yui has completed her first summer internship at the Royal Ontario Museum Organic Lab. She treated a variety of artifacts, including ancient Egyptian cartonnage mask, loon skin slippers, Ainu prayer stick etc. To explore her primary interest in archaeological objects, she is working on the Egyptian coffin fragments for her research project. Currently, she is looking forward to completing her internship with Dr. Tom Strang at the Canadian Conservation Institute.



Kyna Biggs worked in the Conservation Science Division at the Canadian Conservation Institute for her summer internship and will work in the laboratories of Parks Canada in 2020. There she conducted analysis on a range of samples originating from archaeological objects to contemporary artworks. This gave her a different perspective from her thesis research, which is investigating the susceptibility of acrylic paints to biodeterioration from mold. She hopes to further explore her research interests in contemporary art and artwork biodeterioration after she completes the Queen's program



Lindsay Sisson is undertaking a directed study in time-based media (TBM) conservation with the Agnes Etherington Art Centre (Kingston, ON), developing documentation to support their growing collection. She is also working in collaboration with the Vulnerable Media Lab on a preservation plan for a collection of black and white motion picture films. She has interned with the Canadian Centre for Architecture (Montreal, QC) and looks forward to her second internship with a focus in TBM.

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Marianne Lebel (MAC '20) completed her first internship at the McCord Museum in Montreal, where she worked on ceramic and textile objects. This year, she decided to further her interests in textile conservation by undertaking the technical analysis of a large pictorial Berlin work (needlepoint) embroidery for her research project. She is looking forward to her second-year internship in the textile conservation lab at the Canadian Museum of History.



Winnifred Daley (MAC' 20) is a second year paintings student. Last summer she interned at the Owens Art Gallery in Sackville, New Brunswick. While there, she treated several paintings from the 1930s and a 19th-century frame. At Queen's, she has been working on a 19th-century portrait and a reverse painting on glass. She is looking forward to her internship this summer at the Canadian Conservation Institute.

Hope La Farge, Previous internship at the Royal BC Museum, Victoria, BC

Sydney Schaffer, Previous internship at the Royal BC Museum, Victoria, BC

Marina Chedrina, Previous internship at Anita Henry Conservation, Montreal, QC

RESEARCH UPDATES

Mellon Foundation:

In 2019, we completed the second year of **Curriculum Shifts**, our five-year Andrew W. Mellon Foundation funded project (2018 - 2022). Curriculum Shifts is centred on Art Conservation Program curriculum diversification with a focus on Indigenous material culture and modern media, and increased accessibility through the development of web-based courses. Following our 2018 Curriculum Shifts Symposium Rosaleen undertook a networking and research trip to New Zealand and Australia in October/November to engage with Symposium participants and to further build our network. In New Zealand Rosaleen attended the New Zealand Conservation of Cultural Materials Annual Conference held at the Christchurch Art Gallery/Te Puna o Waiwhetu. She met with conservators and curators at the Christchurch Art Gallery/Te Puna o Waiwhetu; the National Library of New Zealand/Te Puna Mātauranga O Aotearoa in Wellington, and in Auckland she met with colleagues at the the Auckland Art Gallery/ Toi O Tamaki and the Auckland War Memorial Museum/ Tamaki Paenga.

In Australia, Rosaleen attended the Australian Institute for the Conservation of Cultural Materials Annual Conference and met with colleagues at the State Library of New South Wales, the Art Gallery of New South Wales in Sydney and the University of Melbourne Grimwade Centre for the Cultural Materials Conservation.

During the research trip, projects encountered which were of particular interest because of their scope, innovation and community relationship building included the NZCCM conference presentation by Sue Cooper and Sabine Weik on the Pacific Collection Access Project (PCAP): Conservation for Increased Handling undertaken at the Auckland War Memorial Museum/Tamaki Paenga Hira in Auckland and the Sydney Elders Continuing Aboriginal Stories exhibition at the State Library of New South Wales. Both projects were bold in their scope and centered their scholarship, research and storytelling within their respective Indigenous communities.

This networking and research trip also resulted in meaningful linkages between our Curriculum Shifts project and several institutions included in the Matariki Network. The Matariki Network is an international group comprised of seven universities including Queen's University, University of Otago (Dunedin, New Zealand) and the University of Western Australia (Perth, Australia).

Meanwhile, Patricia Smithen was invited to the Iziko South African National Gallery for a week in July 2019, to deliver a workshop exploring the Conservation of Modern and Contemporary Paint, with a focus on Artist Interviews and techniques for gathering contextual information about artworks. Attendees came from regional museums, galleries and universities, and the events were organised and hosted by Angela Zehnder, supported by the Andrew W. Mellon Foundation. Patricia hosted two live public events: a panel discussion, Should Contemporary Art Last?, featuring local artists, collectors and curators and an interview with South African artist, Penny Siopsis.

ART CONSERVATION

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Workshop on the Conservation of Modern & Contemporary Paintings: participants at Iziko South African National Gallery, July 2020



Megan Creamer, Bader Fellow in Art Conservation, is treating a ceramic vessel.

Bader Imaging and Paint Project:

This project, led by Patricia Smithen, aimed to improve our facilities for assessing and imaging modern paint, and enhancing our knowledge about its material and aesthetic properties. Our students were able to visit two paint factories: Golden Paints in upstate New York and Tri-Art Manufacturing here in Kingston. The quality and attention to detail in the manufacturing of artist products was exciting to witness, and students learned a great deal about paint formulation. Second year painting students worked on a project to catalogue vintage acrylic paints for a study archive, and created samples for future research projects. New filters sets were purchased for our studio cameras from CHSOS, and Antonino Cosentino provided a 3-day workshop to faculty and students, teaching advanced imaging techniques for documentation. Multiple student research projects have already benefitted from the new equipment and materials and we look forward to final project activity this summer: the technical examination of a painting by Anishinaabe artist, Norval Morrisseau (Copper Thunderbird). This two-year project is funded by Bader Philanthropies.

Bader Artifacts Fellow:

Our program is very pleased to welcome **Megan Creamer** as the first Bader Fellow. She received her Master of Philosophy in Textile Conservation from the University of Glasgow. Most recently, Creamer was the Andrew W. Mellon Fellow in Objects Conservation at Historic New England, where she worked with a wide variety of organic and inorganic artifacts.

Megan began her fellowship at Queen's in April, working with Artifacts Professor Emy Kim on several topics, including coating tests on outdoor metals.

Bader Textile Fellow and Intern:

In 2019, **Lorna Rowley** was the Bader Graduate Intern in Textiles Conservation and **Vanessa Nicholas** was the Bader Fellow in Textiles Research. Lorna and Vanessa studied a number of costumes Agnes Etherington Art Centre collection, including a silk day dress that was once owned by Agnes Etherington. Using some of the microscopy tools in our laboratories, including the Hirox digital microscope, Rowley and Nicholas were able to better study the nature of colorants found on textile fibres, as well as look closely at methods of construction. Rowley, with her textiles conservation training, assisted artifacts students in their first experiences washing cotton artifacts.

ART CONSERVATION

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GUEST LECTURES and WORKSHOPS

Lyndsie Selwyn

Senior Conservation Scientists, Canadian
Conservation Institute
"Update on Metal Research"

Antonino Cosentino Workshop

Director, Cultural Heritage Science Open Source
"Multispectral Imaging" Workshop
Supported by **Bader Philanthropies** through the
Bader Imaging and Paint Project

Crystal Maitland

Conservator, Canadian Conservation Institute
"Mould Prevention & Remediation for Cultural Heritage"

Ern Bieman Workshop

Heritage Information Analyst, Canadian Heritage
Information Network (CHIN)
"Digital Preservation" Workshop

Robert Waller

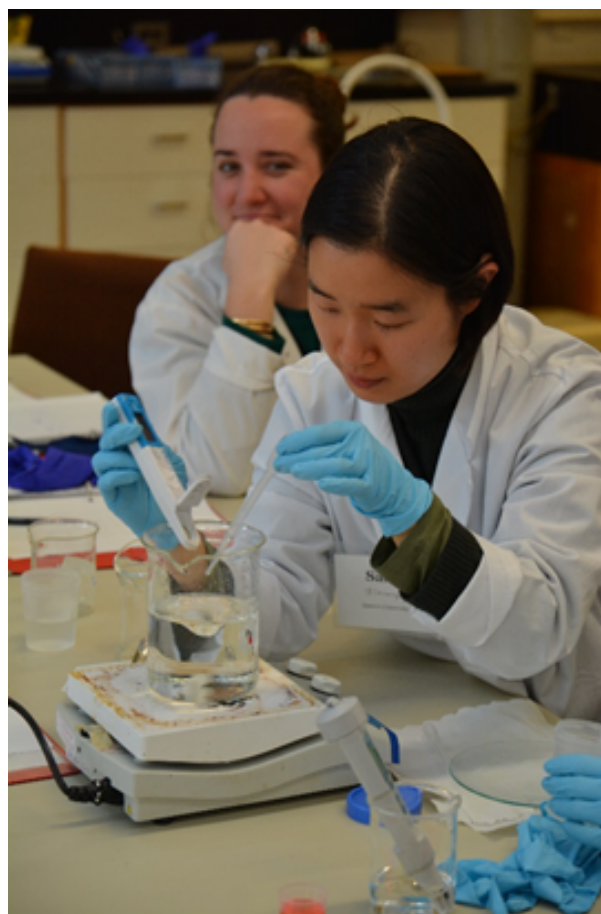
Adjunct Professor, Conservation Science, Queen's
University
"Risk-based Thinking for Preventative Conservation"

Sacha Marie Levay

Frame Conservator, Montreal Museum of Fine Arts
"Gilding Workshop"
With support from the **Canadian Association of
Professional Conservators**

VSC8000 Workshop

Allyce McWhorter, Senior Application Specialist,
Foster & Freeman
*"Multispectral Imaging System, Document Imaging
Workstation"*
Purchased with the gift from the **Jarislowsky
Foundation**



We were delighted to welcome **Chris Stavroudis** as the 2019 Margaret Light Scholar at Queen's in January. He taught a week-long seminar on the *Modular Cleaning Program* to all of the students in the MAC program and gave a public lecture on *"Silicone Solvents and the Modular Cleaning Program"* at the Agnes Etherington Art Centre Atrium.

MAJOR GIFTS

BADER PHILANTHROPIES AND DR. ISABEL BADER

Queen's Art Conservation Program would like to thank Bader Philanthropies, Dr. Isabel Bader and Daniel J. Bader for a series of gifts and donations over the past year which is transforming our program and ability to teach, research and preserve works in our care. These exciting new ventures include:

The Bader Conservation Fellowship Program: a series of two-year, post-graduate Fellows will join our program to conduct and publish research and develop their own pedagogical skills through the development of workshops. This provides a key opportunity for Conservation graduates to continue building expertise in a supportive, academic environment.

A gift of \$3 million (USD) from Dr. Isabel Bader, LLD'07, to establish the **Bader Chair in Art Conservation** that will help students and researchers become world leaders in imaging science, an emerging field that is revolutionizing art conservation. This is the first new faculty position in the program in 30 years.

A \$40-million (USD) gift from Bader Philanthropies, Inc., to revitalize and expand the Agnes Etherington Art Centre and create a new home for the Bader Collection. This project will include new facilities for the Art Conservation and Art History Department, bringing them under the same roof for the first time. The philanthropic investment has the potential to create one of the largest university art museums in Canada and will help Queen's researchers and students play a fundamental role in enabling societies to better understand, protect, and experience the world's artistic and cultural treasures.

THE JARISOWSKY FOUNDATION

A \$1-million+ gift from the Jarislowsky Foundation will bring cutting-edge technology to Canada and allow us to start new research programs and establish partnerships with leading art museums and collectors.

This important gift will purchase key instruments for the MAC program including a radiography suite comprising a portable XRF Spectrometer, an x-ray imaging source and gantry, and one of the premier instruments which has been transforming our field, the Bruker M6 Jetstream Macro-XRF Scanner. Analytical capabilities are further extended with a new FTIR spectrometer, capable of non-destructive analysis when used directly on artworks. Faculty and students have already started using the VSC8000 from Foster & Freeman, which revolutionises our ability to examine and document works of art using hyper and multi-spectral imaging techniques. The gift will also support the purchase of a new Universal Tensile Tester, optimised for conservation research into flexible films, adhesives, paper, fabric and paint.

The Jarislowsky Foundation was created by Stephen Jarislowsky, LLD'88, a successful entrepreneur, philanthropist, and avid art collector.

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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)