



LETTER FROM THE DIRECTOR

It is with pleasure that I write my first Director's Letter for the Art Conservation Alumni and Friends Newsletter. This has been a year of change and renewal. Krysia Spirydowicz, Program Director and Associate Professor of Artifact Conservation, retired at the end of June after 29 years at Queen's University. Krysia was recognized for her many contributions to the conservation profession at her retirement party in early July. She plans to continue working in field conservation and has set up a studio in Kingston.

Amandina Anastassiades, our new professor of artifact conservation, joined the faculty in July. Please read more about Amandina in the faculty section.

Change and renewal continued in June with the ventilation upgrade project. This project has involved installing new ductwork, increasing the capacity of fans on the roof so that all solvent extraction trunks in all labs will be operational!

This year we hosted two Mellon Foundation Conservation Residents: Tharron Bloomfield and Lucy Skinner. Tharron joined us from the UCLA/Getty program for two weeks last October. Tharron took part in labs and delivered a public lecture entitled, "Preserving Indigenously". Lucy came to us from Buffalo State College in March. She joined the artifact students in the lab for a week and gave a public lecture entitled, "Sand, Salt, Dust and Mummies: Challenges for the Archaeological Artifact Conservator Working in Egypt".

In April, students and faculty headed to Buffalo for the conference of the Association of North American Graduate Training Programs in Conservation (ANAGPIC). Stephanie Barnes and Erin

Kraus presented the results of their second-year research projects at ANAGPIC 2014. Stephanie discussed her paper "An Investigation of Extreme Delamination in *Nu Féminin* (1967) by Montreal Artist Jori Smith" and Erin Kraus outlined her research on the "Comparison of Klucel G Pre-Made Tissue Using Isopropanol and Ethanol and Three Methods of Reactivation".

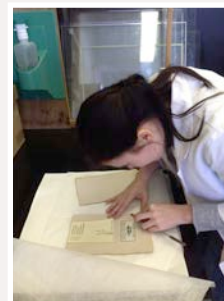
In September 2014 we welcomed the following students to the program: Anne-Marie Guerin, Lisa Imamura and Gyllian Porteous (Artifacts); Kelsey Fox, Patrick Gauthier, Norma Jean MacLean and Spencer Montcalm (Paintings); Emily Cloutier, Vincent Dion and Geneva Ikle (Paper); and Julie Driver and Make-donka Gulcev (Conservation Science Research).

We would like to extend our congratulations to the graduating class of 2014: Samantha Fisher, Emily Ricketts and Aimee Sims (Artifacts); Stephanie Barnes, Mélanie Cloutier, Laurence Gravel-Gagné and Aimie Turcotte (Paintings), Marie-Lou Beauchamp, Erin Kraus and Emily Turgeon-Brunet (Paper).

Please contact the program (artcon@queensu.ca) to be sure to receive information about the 40th anniversary celebration planned for this spring.

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, Art Conservation Program



Kaslyne O'Connor



Marie-Lou Beauchamp

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Faculty Updates

Amandina Anastassiades, Assistant Professor of Artifacts Conservation, is a graduate of the Art Conservation Program at Queen's (MAC 1997). She ran a private conservation practice and was a contract conservator for museums and heritage institutions in Canada and Turkey for six years. She then spent close to a decade in Greece as a conservator with the American School of Classical Studies at Athens, Agora Excavations, where she served as Head for the last seven years.

Amandina has extensive experience in conserving and teaching conservation at the undergraduate and graduate levels, and broad expertise in the conservation of historic, ethnographic, and archaeological materials. Her research interests include the conservation of both organic and inorganic materials.

In June, **Rosaleen Hill**, Director and Assistant Professor, presented "Paper Conservation: New Directions at the Queen's University Art Conservation Program" at the 2014 Canadian Association for Conservation (CAC) conference in Quebec City. Her paper outlined upcoming changes in the paper stream, where, in the 2016 winter term, a new module on digital and time-based media will be introduced. To make room for this new module, book conservation will be removed from the curriculum.

In March, Rosaleen attended the workshop "Wet Treatment of Graphic Art on Paper with a Hydrogel of Gellan Gum", which was organized by the Canadian Conservation Institute (CCI) in partnership with the Art Gallery of Ontario. The workshop instructors, Simonetta Iannuccelli and Silvia Sotgiu, both from the Istituto Centrale per il Restauro e la Conservazione del Patrimonio Archivistico e Librario in Rome are internationally recognized leaders in the use of hydrogels in paper conservation. The gellan gum preparation techniques and methodologies outlined in this workshop will be incorporated into labs in the upcoming year.

Rosaleen was invited to contribute the entry on conservation entry for the publication, *Encyclopedia of Archival Concepts* which is now in press.

Barbara Klempan, Associate Professor of Painting Conservation, continues her research into artists' materials and techniques and is currently working on a manuscript examining Canada's Official War Artists (World War II). In May, Barbara visited the conservation laboratories at the Alte Nationalgalerie in Berlin, Germany, where she was able to see work being undertaken on the painting *Abbey among Oak Trees*, 1809-10, by Caspar David Friedrich. The head of the conservation laboratory at the Alte Nationalgalerie, Kristina Mösl, and painting conservator Francesca Schneider were extremely welcoming and generously shared information on the conservation treatment of the painting.

Barbara presented a joint paper with Kate Helwig (MAC 1992), Senior Conservation Scientist at the Canadian Conservation Institute in Ottawa, at the annual CAC conference in Quebec City. The presentation was on the wall paintings in the Hypogaeum of Clepsina at Caere, Cerveteri, Italy. The examination and analysis of these wall paintings have provided stylistic and technical information about early Etruscan painting techniques, which will help develop preservation guidelines for these paintings. The next phase of this project will be to prepare the findings for publication.



Alte Nationalgalerie, Berlin, Germany (2014). Photo: B. Klempan

Alison Murray had a productive term while on her half sabbatical, continuing research on fill materials as well as working on x-ray fluorescence results with students. Alison is writing on the topic of fill materials with previous Queen's students Michael Doutre and Ashley Freeman and with Laura Fuster-López (Associate Professor and paintings conservator at the Universidad Politécnica de Valencia, Spain) and our colleague Gus Shurvell. Two Materials Research Society papers were published and two papers on diffusion of liquids through paint films have been submitted for review. Alison spent ten days as a guest researcher at the Universidad Politécnica de Valencia, strengthening a collaboration that is already in place with Professor Fuster-López. While there, Alison was invited to lecture to the art conservation students at the university on the topic "Diffusion and Morphology: The Hidden Depths of Filling Materials." In the summer Alison attended the Gordon Research Conference, held this year in Maine and entitled *Scientific Methods in Cultural Heritage Research; Challenges and Complexity in Characterization and Conservation*. She was a discussion leader for the session "Conservation: The Problem of Condition - Diagnosis and Treatment". At the "Cleaning of Acrylic Painted Surfaces (CAPS) 6" workshop given by the Getty and hosted by CCI in Ottawa, Alison gave the lecture "Acrylics Research at Queen's University: An Overview."

Alison continues to collaborate on a technical art history exhibition at the McMaster Museum of Art, planned for September 2015. The exhibition will travel to a number of galleries, including the Agnes Etherington Art Centre in Kingston. Others working on this project include colleagues at McMaster, Professor Ron Spronk, art history PhD student Nenagh Hathaway, and Gianfranco Pocobene (MAC 1984), Head of Conservation at the Isabella Stewart Gardner Museum in Boston. Alison is also contributing to the exhibition catalogue. Since January there have been two meetings of the entire working group and one session to perform reflectance transform imaging (RTI) and take samples. Alison also participated in the preventive conservation initiative with other conservation programs and the Getty Conservation Institute. There was a planning meeting in November in New York City, where the preventive conservation education and training chal-



From left to right: Kryisia Spirydowicz, Amandina Anastassiades, Lucinda Walls.



Alison Murray at the Preventive Conservation Education Meeting: *Quo vadis?* (photo credit: Getty Conservation Institute)

lenges were discussed, as well as possible future collaborations.

Alison is enjoying working with the two first-year conservation science students, Julie Driver and Makedonka Gulcev, the second-year treatment students undertaking their research projects, and one undergraduate engineering chemistry student, Aranka Szabo, who is working on her fourth-year research project. From October to December, Alison's lab is again hosting Anahita Sasani, a student from the University of Ferrara, who is completing her PhD on the technical analysis of Armenian wallpaintings. Anahita gave a lecture to the Queen's Art Conservation Program.

Faculty Updates

In late October 2013, **Krysia Spirydowicz** presented a paper at the interim meeting of the Wood, Furniture and Lacquer Working Group, held at the National Museum in Warsaw, Poland. Krysia reported on the treatment of the ancient wooden furniture from the archaeological site of Gordion, Turkey and also chaired a session on the conservation of panel paintings.

Krysia Spirydowicz continued to direct the field conservation laboratory at the Etruscan site of Caere, near Cerveteri, Italy for a third season in May 2014. This world-renowned archaeological site is being excavated by the Department of Classics at Queen's assisted by the Art Conservation Program. Two second-year students, Emily Ricketts and Samantha Fisher, completed the conservation team. This season, the excavations yielded important new information about Etruscan wall-paintings and early building practices. The students gained experience with block lifting fragile fragments of painted plaster and they were also able to assemble a number of partial and complete ceramics from the site.



From left to right: Samantha Fisher, Krysia Spirydowicz and Emily Ricketts.

We are very pleased to have **Fiona Graham** (MAC 1989) as the course coordinator for ARTC-801, Conservation Principles, which is the preventive conservation course for first-year students. Fiona is a professional conservator specializing in preventive conservation. She holds both a Bachelor of Arts in Art History and a Master's degree in Art Conservation (artifacts specialization) from Queen's and is accredited by both the Canadian Association of Professional Conservators and the Canadian Association of Heritage Professionals. Fiona has worked at the Royal Saskatchewan Museum, the Musée des beaux-arts de Montréal, the National Gallery of Canada, the Canadian Museum of Nature, the Canadian Conservation Institute, the Centre de conservation du Québec, the Ontario Ministry of Culture, and Goldsmith Borgal & Company Architects. She teaches the Ontario Museum Association's Care of Collections course, the conservation course for Athabasca University's Heritage Resources Management program, as well as the Care of Metals course for Museum Classes Online, and a Conservation course for Willowbank School of Restoration Arts. Although Fiona recently moved back to Kingston, she continues to work on heritage projects at Union Station and Queen's Park in Toronto, and also at the former Bank of Montreal building opposite Parliament Hill in Ottawa. She is thrilled to be working in Kingston, and especially excited to return to the Art Conservation Program at Queen's.

We were very pleased to have **Scott Williams** teach in the winter term while Alison Murray was on sabbatical leave. Scott taught two courses on various topics, including microscopy and properties of organic and polymeric materials. Please see his comments on his teaching experience on page 19.

In 2013/14 **George Bevan**, Associate Professor in Classics and cross-appointed with Art Conservation, enjoyed his first sabbatical year. In September 2013 he gave a paper on the neutron tomography of coins at the Technische Universität München (TUM). This paper was co-authored with Alexander Gabov as part of a new conference series on neutron methods in archaeology, conservation and art history. In May 2014, George taught two workshops for Balkan Heritage Field Schools in Bulgaria on the digital documentation of Byzantine churches using computational photography techniques.



Gus Shurvell on his recent trip to Brazil, which was described in last year's newsletter.

Gus Shurvell turned 80 in September. We are extremely fortunate that Gus continues his valuable work with students.



Workshop participants in action identifying specific risks



Workshop participants and facilitators

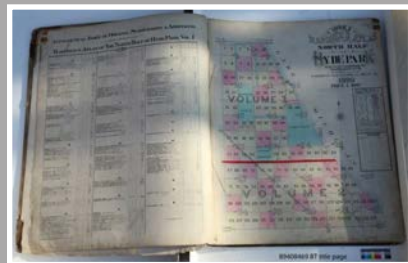
In November 2013, **Robert Waller**, Adjunct Professor, with Tessa Thomas (MAC 2011), facilitated a two-day workshop, "Assessing and Managing Risks to Your Collections" at The University of Dublin. This was at the invitation of Susie Bioletti, Keeper of Preservation and Conservation, Trinity College Library. This is the largest library in Dublin and holds an extensive collection of journals, manuscripts, maps and music dating, including the *Book of Kells*. The workshop, which had over 30 participants from institutions across Ireland, included exercises in identifying and describing risks, quantitative estimation of risks, strategies for risk management and an on-site exercise at the National Museum of Ireland – Archaeology. Colleagues engaged in many lively discussions on risks to their collections and all enjoyed the interactive and instructive nature of the workshop. Trinity College Library Dublin will be the first university library, and the first institution within Ireland, to complete a comprehensive collection risk assessment based on the Cultural Property Risk Analysis Model (CPRAM) of Protect Heritage.



Fiona Beckett



Fiona Beckett



Melina Avery, before



Melina Avery, work in progress



Melina Avery, after

One of the most exciting and rewarding recent projects for **Melina Avery** (MAC 2009) was a full rebind of a large, beautiful, hand-coloured insurance atlas representing the town of Hyde Park, Illinois, USA, as it existed in 1890. The atlas required new hinges to hold the large pages together, as well as resewing and rebinding, using components of the old case as well as new spine material and rebuilt corners. Melina had to build a large temporary sewing frame to accommodate the size of the book, with magnets to hold the pages in place as it worked. The result was a book that was safe to handle for the first time in years. She was able to present the restored book to the Hyde Park Historical Society along with a detailed presentation about the project.

Fiona Beckett (MAC 2012) completed her fellowship at the National Gallery of Canada (NGC) and started her position as the Clowes Conservator for Paintings at the Indianapolis Museum of Art (IMA) in March 2014. She presented her NGC fellowship treatment at the AIC 2014 conference in San Francisco. Fiona's current treatment includes a 16th-century Italian portrait attributed to Jacopo Zucchi and a 19th-century frame. Additionally, she is conducting technical research and analysis of the Clowes collection of European Old Master paintings using an Osiris infrared camera, x-ray radiology, and X-ray fluorescence (XRF) spectroscopy among other methods to update the catalogue.

Chantal Belman (MAC 2000) and **Michael Belman** (MAC 2001) have worked together in numerous institutions including the Williamstown Art Conservation Center, the National Gallery of Art in Washington, and the Carnegie Museum of Art in Pittsburgh. Chantal, a modern paintings and mural specialist, and Michael, the Objects Conservator at the Carnegie Museum of Art for the past eight years, operate Fine Art Conservation Services, an art conservation firm serving the region of western Pennsylvania. They live in Pittsburgh and have two children Galya (7) and Raphael (5).

Miriam Clavir (MAC 1976) gave the keynote address, "Conser-

vation And Collaboration: A Discussion", at the conference *The Impact of Cross-Disciplinary Conservation on Social Development*, at University College London (UCL), Institute of Archaeology, London, England, 16th-17th May, 2014. The presentation will be published by UCL Press. In an entirely different vein, Miriam's museum-based mystery short story "The Dead of Winter" will be published in November 2014 in the anthology, *The Whole She-Bang 2*, by the Toronto Chapter of Sisters in Crime.

Wendy Crawford (MAC2013) has a new position as Assistant Paintings Conservator. She is working with Keith Bantock at Art Conservation Services, Inc., in London, Ontario.

Helen Ganiaris (MAC 1979) has worked at the Museum of London from 1980, first as an intern after leaving Queen's and then as one of a team of conservators. She now manages the archaeological, applied arts and paper conservators but most of her working life has been with the wonderful archive of archaeological material from excavations in London. Waterlogged sites along the Thames have provided the Museum with a vast collection of organic material. One of her favourite projects was displaying a section of a 13th-century boat and Tudor leather and wood objects in a large tank of water in one of the galleries. It was very popular with the public who were amazed that the material had been out of the ground for only six weeks! The boat exhibit is now on permanent display after being subjected to PEG treatment and freeze drying.

Tim Greening (MAC 2013) will begin a new year-and-a-half long contract position at the Royal Saskatchewan Museum. As Conservation Assistant, Tim will survey the ethnographic and natural history collection for past inorganic pesticide treatments using portable XRF.

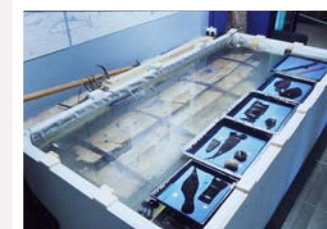
Kate Helwig (MAC 1992) has been working on many exciting projects.



Miriam Clavir



Kate Helwig



Helen Ganiaris



Helen Ganiaris

One of her favorites was a study of residues on early projectile weapons from Southern Yukon. The objects were beautifully preserved and she learned so much about their materials and manufacture. You can read about it here: Kate Helwig, Valery Monahan, Jennifer Poulin and Thomas D. Andrews. "Ancient projectile weapons from ice patches in northwestern Canada: identification of resin and compound resin-ochre hafting adhesives," *Journal of Archaeological Science* 41 (2014), pp. 655-665.

Seth Irwin (MAC 2009) has been the Paper Conservator for the University of Hawaii Library at Mānoa since 2012. He also holds a Bachelor of Fine Arts Degree in Photography from Pratt Institute in Brooklyn New York, where he focused on learning and practising many of the early photographic processes. Prior to moving to Hawaii, Seth worked in the Boston area, on a book conservation project with the Peabody Essex Museum of Salem Massachusetts and as a private conservator in Cape Cod. In 2012, Seth concluded a fourteen-month project working with eleven museums throughout Alaska. He has published papers with the American Institute of Conservation, *International Preservation News*, and most recently *E-Conservation Magazine*. Seth has also presented papers at many conferences including both AIC and WAAC.

Sonia Kata (MAC 2013) worked as an assistant conservator at the McCord Museum of Canadian History in Montreal, where she undertook conservation treatments of costumes, textiles, and ethnographic objects. Sonia's most recent proj-

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ect was the treatment of dozens of wedding dresses from the mid-19th to early 20th century for an upcoming exhibition. She is now at CCI for a Post-graduate Internship in the Objects lab.

Kelly O'Neill (MAC 2012), has been working with her mentor, paintings conservator Rustin Levenson, in Miami, Florida since graduating from Queen's. Projects include working with private clients and collections as well as with city and museum collections throughout Florida and the Southeastern United States. She has helped conserve important artwork, including the conservation of four Salvador Dali masterworks onsite at the Salvador Dali Museum, St. Petersburg, Florida. As a member of Rustin Levenson's conservation team, she carried out treatment in full view of the public during museum hours. Please check out the The Dali Museum's YouTube channel, search for "Stripped Bare + Bathed: The preservation of Dali's Masterworks".

Éloïse Paquette (MAC 2003) travelled to Haïti, about one year after the earthquake in Port-au-Prince, in order to help save art. This mission was organised in collaboration with the Smithsonian Institute and the AIC and aimed at saving endangered art all over the country. She went twice as a volunteer, both to help restore paintings and to teach preventive conservation. Since her first language is French, Éloïse also did simultaneous translation of workshops given by other conservators. She had the chance to go to the Musée du Panthéon National Haïtien (MUPANAH) museum to evaluate the storage and give solutions for their rearrangement. Haitian people are very eager to save their heritage and they were very involved in the mission. This experience was exceptional, not only because of the importance of the art, but also because of the wonderful Haitian people who worked on this project.

Janice Passafiume (MAC 1980) graduated from Queen's when all disciplines - paper, paintings, artifacts and photographs - were taught and practised. She opened her own practice in 1983 and since then she and her photographer husband and business manager, Rick, have been host to over 35 conservators and interns in Toronto. Now Janice and Rick are mentoring conservators and continuing with research and forensics. She reports that conservation has been a way of life, both satisfying and frustrating but worth every minute. "I have Queen's to thank for a solid beginning. Thank you".

Tania Passafiume is the Head Conservator of Photographic Materials at Library and Archives Canada. Her interests are in historical photographic processes. It was sixteen years ago, during her three years at the George Eastman House as a Certificate and an Andrew W. Mellon Fellow in the Advance Residency Program of Photography, where she first experimented with silver nitrate by turning her hands black. It has become a lifelong passion, as she continues to research, publish and present papers at international



Éloïse Paquette



Janice Passafiume



Here is an image taken by re-creating Bayard's famous direct positive process, in the George Eastman Gardens from 10:10 to 11:30 am on June 5th 2000. (Tania Passafiume)

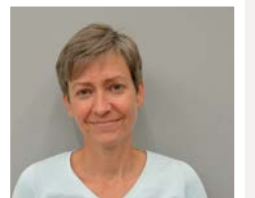
conferences on her most beloved early photographer: Hippolyte Bayard.

Kelli Piotrowski (MAC 2013) recently accepted a two-year appointment as Projects Conservator for Special Collections in the Harvard Library at Harvard University. Currently, she is completing a one-year Kress Conservation Fellowship in the Weissman Preservation Center at Harvard Library where she has focused on the conservation of parchment manuscripts and bindings.

Dorcas Tong (MAC 2013) just began a contract with Fraser Spafford Ricci Art & Archival Conservation Inc. in British Columbia. She is really pleased to be back in Vancouver.

Daniela Vogel (MAC 2013) just started a contract as Paintings Conservator at Library and Archives Canada, working with Mary Piper Hough. All the 2013 paintings students, Wendy Crawford, Tim Greening, and Daniela, were offered their new positions in the same week!

Sue Warren-Brougham (MAC 1988) worked on a 1909 AT Demarest Brougham at the Canada Science & Technology Museum. The brougham was built by the AT Demarest & Co. carriage builders and was owned by John Davis, an engineer living in Montreal and working on such prestigious civic projects as the Lachine Canal. Mr. Davis purchased the vehicle in 1909 and it remained in his family until acquired by the museum in 2005. During the last 40 years of its life, it sat in the family barn with the result that one of the wheels was rotten from sitting in a low spot; however, most of the woodwork was sound and the interior was extremely well preserved, largely



Sue Warren-Brougham



Sue Warren-Brougham, carriage



Anna Weiss credit Eric Long from NASM



Anna Weiss, credit Eric Long from NASM

due to the brougham having been stored with the doors closed, so that pigeons and rodents were excluded. There was a thick discoloured varnish layer on the paint which concealed not only the original paint colour, but stripping and the family crests applied to the doors. Paint cross-sections analyzed by CCI, revealed an over-paint layer as well as the discoloured varnish, both of which were removed during the conservation treatment.

Anna Weiss (MAC 2012) was on a fellowship at the National Air and Space Museum in Washington D.C. over the last year. Her primary project was the technical study and conservation of a German WWII plywood aircraft, the Horten IX V3. The aircraft has long been suspected to be the first "stealth" aircraft because of its construction materials. Anna's mission was to characterize the supposedly "stealthy" inclusions in the adhesive layers, and to conserve surface treatments and metal components of the aircraft in order to be able to exhibit it to an eager aeronautical community. She also worked on satellites, boots worn on the moon, a Mylar glider, and a light table used during the Cuban missile crisis. She even dusted the space shuttle Discovery!

Current Research of the Second-Year Students

Maryse Bonaldo

Rigid Kelcogel CG-LA Hydrogel Gellan Gum Used as a Vehicle for Surfactants and Chelating Agents in the Cleaning of Sensitive Acrylic Paint Surfaces

Lauren Buttle

The Comparative Study of Lightfastness in Oil-Based and Soy-Based Printmaking Inks in Works of Art on Paper

Megan Doxsey-Whitfield

Investigation of Hostacor IT and Orvus WA Paste as Flash Rust Inhibitors for the Rinsing Archaeological Iron

Danny Doyle

Examining the Effect of Relative Humidity on Mammoth Molars

Laura Hashimoto

An Assessment of the Effects of Ammonium Citrate Dibasic in Paper Conservation

Natasa Krsmanovic

The Use of Silicone-Based Micro-Emulsion in Paper Conservation: Investigating Residue and Discoloration

Bethany Jo Mikelaït

Gatorfoam as Physical Support for Paintings Anticipating Handling

Marie-Hélène Nadeau

The Effect of Cyclododecane on Aged Acrylic Paint Films

Kaslyn O'Connor

Adhesives for Cast Acrylite Used in Face-Mounted Photographs: Scratch Repair, Methodology, and Accelerated Aging

Carolyn Savage

Thataway Again: A Case Study of Weathering Steel Corrosion

Sophia Zweifel

Exploring the Role of the Substrate in the Fading and Reversion Behaviour of Prussian Blue Dye



2013-2014 Research of the Second-Year Students

Stephanie Barnes

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

Marie-Lou Beauchamp

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

Mélanie Cloutier

The Use of Glass Microballoons to Modify the Mechanical Properties of a Commercial Filler Material: Flügger Acrylspartel

Samantha Fisher

Examining the Effect of Relative Humidity on Mammoth Molars

Erin Kraus

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

Laurence Gagné

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

Emily Ricketts

The Practical and Ethical Implications of Two 3D Modeling Techniques in Artifacts Conservation

Aimee Sims

A Comparative Analysis of Printable Fabrics for Use in Conservation

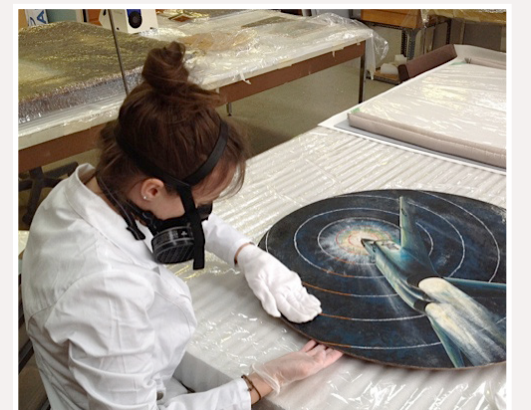
Aimie Turcotte

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

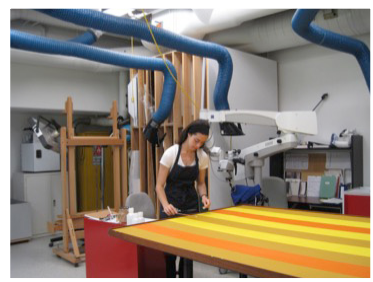
Emily Turgeon-Brunet

Removing Polymerized Linseed Oil and Aged Olive Oil Stains from Paper Using Three Prepared Solutions and Shout® Triple Acting Stain Remover

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



Graduating Students



Laurence Gagné



Mélanie Clouier



Marie-Lou Beauchamp



Erin Kraus

Stephanie Barnes (MAC 2014) presented her research project on the severe delamination of a painting by Jori Smith at the annual ANAGPIC student conference in Buffalo, NY. Stephanie spent her summer in the paintings lab at the National Gallery of Canada in Ottawa. While there, she worked on a diversity of interesting projects, including a Lawren Harris sketch, a painting on paper adhered to canvas, and a 16th-century Flemish portrait on a cradled panel.

Marie-Lou Beauchamp (MAC 2014) completed her summer internship in the paper lab of the CCI under the supervision of Sherry Guild, senior conservator of paper objects. As one of Marie-Lou's main projects, she worked on the conservation treatment of the Salzinnes Antiphonal, a unique mid-16th century illuminated manuscript. She also participated at the CAC conference in Québec City, as well as the AIC annual conference in San Francisco, where she presented a poster on her master's research project. In September, Marie-Lou started a one-year, paid post-graduate internship in the paper lab at CCI.

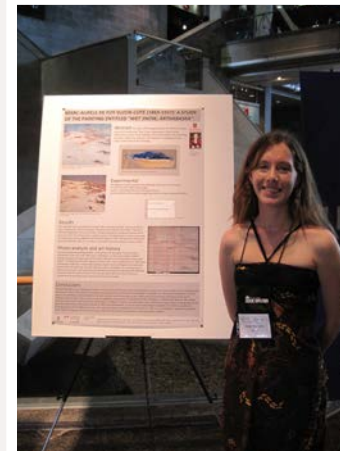
Mélanie Cloutier (MAC 2014) had the opportunity to work at the Montreal Museum of Fine Arts under the supervision of Richard Gagnier and Catherine O'Meara. She worked on preventive conservation and on diverse treatments related to the museum collection and its maintenance, including modern paintings as well as a painting from the 19th century. She acquired knowledge on the treatment of modern materials such as acrylic emulsion paints and Lucite 44 resin. She has also attended the CAC conference in Quebec City and she is now member of the Art Conservators' Group of Montreal (GRRM). During the next year, she expects to expand her knowledge of painting conservation and modern materials.

In **Samantha Fisher's** (MAC 2014) second year of the program, she worked as the Artifacts Lab Teaching Assistant and researched the effects of relative humidity on mammoth molars for her research project. Samantha joined Krysia and Emily Ricketts on the Caere Excavation in Italy, as a conservation intern working with Etruscan artifacts. She then interned with the Objects Conservation Department at the National Gallery of Art in Washington, D.C., where she researched a 16th-century Italian bronze bust, maintained outdoor sculpture, and performed treatments on wood and marble objects. She has moved to San Francisco and is looking forward to working with private conservators in the area.

Laurence Gagné (MAC 2014) is an emerging painting conservator who discovered conservation while volunteering on an archaeological project in southern France. She then pursued this interest by volunteering at the Musée des Maîtres et Artisans du Québec, specialising in patrimonial and cultural objects, at the Montreal Museum of Fine Arts where she helped to conserve 19th- and 20th-century paintings, and at the Centre de Conservation du Québec where she worked primarily on contemporary paintings. Prior to entering the conservation field, Laurence received her BFA with a major in Painting and Drawing and studied general and organic chemistry at Concordia University. She is a subcontractor for the firm Conservation of Monuments, Sculptures, and Objects, in Kingston, Ontario.

This summer, **Erin Kraus** (MAC 2014) was the Cathleen A. Baker Conservation Fellow at the University of Michigan Library. She worked on a variety of projects that included treating historic books and maps, installing exhibits, constructing book cradles and boxes, making, and, using the results of her research at Queen's, treating a book with severely degraded iron gall ink. In September, she started a position as a paper conservator at the Missouri State Archives.

Early this summer **Emily Ricketts** (MAC 2014) was thrilled to return to the Caere Excavation in Cerveteri, Italy. After an exciting month there, she returned to Canada where she interned with Senior Ceramics, Glass, and Stone Conservator, Laura Lipscei, at the Royal Ontario Museum. Working at the ROM was a wonderful experience that gave Emily the chance to diversify her portfolio with decorative art objects while she continued to work with archaeological material. Emily is pleased to be entering the professional conservation community as a subcontractor with the Conservation of Monuments, Sculptures, and Objects firm, based in Kingston, Ontario.



Aimie Turcotte



Emily Ricketts



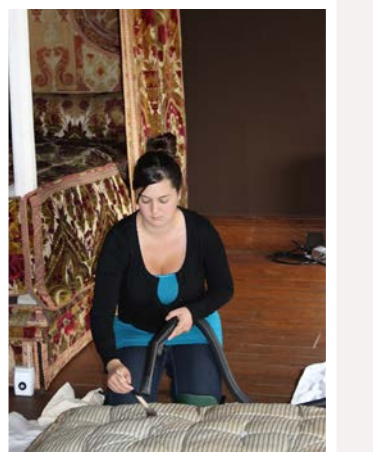
Laurence Gagné



Stephanie Barnes



Samantha Fisher



Aimee Sims

Aimee Sims (MAC 2014) travelled to London, England, for her summer internship in preventive conservation at Historic Royal Palaces based at Hampton Court Palace. Her work included conservation cleaning of the gilding, tapestries and upholstered furniture in the state apartments, environmental monitoring, event supervision, and giving conservation training workshops. Highlights included taking part in the dressing of the King George II travelling bed and checking the condition of the Queen Anne state bed and doing surface cleaning. Aimee is currently applying for internships in textile conservation and has decided to stay in the UK for the foreseeable future.

Aimie Turcotte (MAC 2014) completed her internship at the Centre de conservation du Québec (CCQ) under the supervision of Sylviane Gaume and Élisabeth Forest. She treated a challenging, but very important painting by Théophile Hamel, which was a copy after Titian. She also went on two field trips to work on artifacts in churches in the region of Saguenay Lac-St-Jean. Aimie is looking forward to work that will allow her to gain experience in and knowledge of the treatment of paintings.

Emily Turgeon-Brunet (MAC 2014) completed her summer internship in the maps and manuscripts lab at Library and Archives Canada's Preservation Centre. During this time she gained experience with treating large prints, documents for digitization on demand, and reporting on the condition of a book of coloured plates depicting early Canada. When not in the maps and manuscripts lab, Emily was able to work in the books and records lab where she helped to write a condition report on WW1 sketchbooks and flatten vellum-covered books from the 16th century. She was also able to participate in a gellan gum workshop at CCI and a tour of the Library of Parliament. This fall Emily started a contract at the Archives Society of Alberta.

Second-Year Students



Maryse Bonaldo

Maryse Bonaldo completed her summer internship at the Fraser Spafford Ricci (FSR) lab (South Surrey, B.C.) which provided an ideal environment for furthering her experience and knowledge of painting conservation. She was given the opportunity to work on a wide range of treatments and the FSR staff was tremendously helpful in all regards, including with investigations for her second-year research project on cleaning gels.



Danny Doyle

Lauren Buttle is in her second year in paper conservation where she has developed her interest in photograph and book conservation. She is, however, also looking forward to treating works of art on paper through her research project on soy-based printmaking inks. Lauren spent her past summer interning at the Yukon Archives in Whitehorse and at the New Brunswick Museum in Saint John. Next year, she hopes to travel to the UK for some international conservation experience.

This summer, **Danny Doyle** worked with the Rooms Provincial Museum in St. John's, Newfoundland, treating objects that included an African carved wood chair and a Maritime Archaic dog burial. He also worked at the Colony of Avalon in Ferryland, treating fresh archaeological finds including those made of metal, bone, and leather. Work on a holy relic was also undertaken for the Presentation Sisters Convent, St. John's and he also worked on the creation of an instructional video for the Association of Newfoundland Archives.



Laura Hashimoto

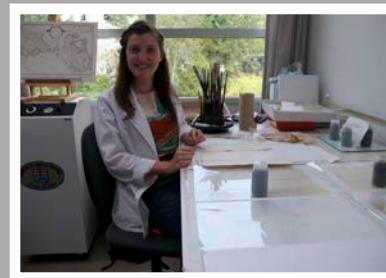
Laura Hashimoto spent her summer internship at the Colonial Williamsburg Foundation in Virginia, U.S.A. focusing on works of fine art on paper. In addition to conducting a conservation survey, she completed treatment of two 18th-century mezzotints and a naturalist watercolour with a large number of copper inclusions. These objects allowed her to experiment with agarose gels, adjusting the pH levels of solutions, and the use of ammonium citrate dibasic in the cleaning and stain reduction of paper supports, something she hopes to pursue in her research project in the upcoming academic year.

Natasa Krsmanovic completed her first-year internship in the paper conservation lab at the Royal Ontario Museum under the supervision of the Senior Paper Conservator, Janet Cowan. She performed museum-related tasks, and treated a variety of objects for exhibition and storage. Natasa feels fortunate to have worked with the generous and knowledgeable staff at the ROM and would like to thank them for their help and hospitality.



Natasa Krsmanovic

Bethany Mikelaït spent her summer in the Fine Arts Lab at CCI in Ottawa. Projects included a flattening treatment on a portrait from circa 1820 using the Willard multipurpose pressure table, a strip lining and further flattening using a working stretcher, inpainting drying cracks and losses on two paintings, and the cleaning of a pair of early 19th-century frames. Bethany also enjoyed the opportunity to assist in preparing the solutions for the "Cleaning of Acrylic Painted Surfaces (CAPS) 2014 Workshop" hosted by CCI and presented by the Getty Conservation Institute.



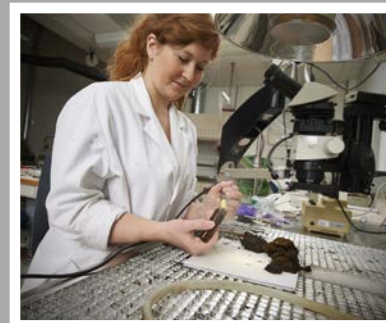
Kaslyne O'Connor



Bethany Mikelaït



Carolyn Savage



Megan Doxsey-Whitfield Photo Credit:
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Conservation Institute, CCI 126802-
0001

Marie-Hélène Nadeau completed her first-year internship in painting conservation under the supervision of Anita Henry at her private studio in Montreal. The internship provided an extremely educational environment, allowing Marie-Hélène to gain knowledge of different materials and treatment approaches as well as learning about private practice. She is looking forward to furthering her knowledge of painting conservation, and plans to research contemporary art materials in her second year.

Kaslyne O'Connor travelled to Victoria, British Columbia, for her summer internship at the Royal BC Museum. Over the course of the summer she continued work on an adhesive removal project for a series of government records, as well as helping to treat and assess works for select exhibits and loans. She also gave a presentation at the Pacific Conservation Group's (PCG) 67th semi-annual meeting in Vancouver. For her research project, Kaslyne is examining possible poly(methyl methacrylate) fills for 'Diasac' prints of photographs. She hopes to further her interests in photographic preservation and conservation during the upcoming academic year.

Carolyn Savage has completed her three-month internship at the National Gallery of Canada. This experience provided opportunities for a comprehensive treatment of a 20th-century bronze equestrian sculpture, which required research into the artist's working techniques, the foundry's methodology, consolidation, and in-painting. She also assisted in the installation of the summer "blockbuster" exhibition *Gustave Doré (1832–1883): Master of Imagination* through completing examination reports and performing surface cleaning of the sculptural installations including *La Gloire étouffant le Génie*, and *La Défense Nationale*.

Megan Doxsey-Whitfield has recently completed her first summer internship with the archaeology lab at CCI. She worked on a variety of organic and inorganic materials from different sites across Canada. These materials included worked wood, bone, and ivory pieces as well as baleen, fur, and iron nails. More complex treatments included work on a Thule skin and fur boot and a bayonet from the war of 1812. This exciting internship taught her techniques for conserving wet materials as well as how to manage a large number of objects simultaneously.

Sophia Zweifel completed her summer internship at the Canadian Museum of History. There she had the opportunity to carry out exciting treatments on a diverse range of materials, while developing a better understanding of the conservator's role within the widespread functions of the museum. The internship also allowed Sophia to practise her skills in preventive conservation, including participating in the microfading testing of artifacts selected for exhibition. This endeavour led her to develop a research project, investigating the fading and reversion behaviour of Prussian blue dye on a range of material substrates.

First-Year Students

After finishing her BFA in Painting and Drawing at Concordia University, **Emily Cloutier** spent three years producing her own art and working as a gallery and studio assistant in Montreal, while in her own art practice she produced a series of large-scale painted works on paper. These experiences have inspired her to continue her education in the field of paper conservation.

Vincent Dion is entering the paper treatment stream after having completed a B.Sc. in Chemistry, studies in art history and fashion design, and training in printmaking and bookbinding. He brings with him work experience from the Art Gallery of Ontario's print and drawing study centre and from the Canadian Conservation Institute's conservation science department. His interests include the physicochemical properties of traditional Japanese papers used in conservation and the conservation of contemporary art.

Julie Driver graduated from the University of Regina in 1996 with a Master of Science in hydrometeorology and geographic information systems. Since then, she has mainly worked in data management in the environmental, agricultural and research sectors, and was most recently a project manager in the microsatellite segment of the space industry. Julie has joined the conservation science research stream and is interested exploring situations where art and science meet.

Kelsey Fox is a graduate of the University of San Francisco with a BA in Art History and Arts Management (2012). She first became interested in conservation through her museum studies courses and her internship experiences. After earning her BA, she moved to Berkeley to study chemistry and fine arts. As an incoming student in the paintings stream, she is interested in studying authenticity and the artist's intent, and is looking forward to learning more about the scientific aspects of conservation.

Patrick Gauthier just finished his bachelor's degree in Studio Arts at Concordia University, Montreal, where he specialized in painting. The main focus of his work was the visual effect created by the accumulation of translucent layers of paint. Through art conservation, Patrick wishes to study the reactions that occur during the aging process when different mediums are mixed or layered. He is in the paintings stream.

Anne-Marie Guérin completed a BFA at Concordia University in 2014. Her interests in heritage collections led her to intern at a variety of institutions including the University of New Brunswick Art Center, the Provincial Archives of New Brunswick, and the Canadian Center for Architecture in Montreal. Her general interests include the conservation of archaeological and textile objects, which she will be studying in the artifact stream.



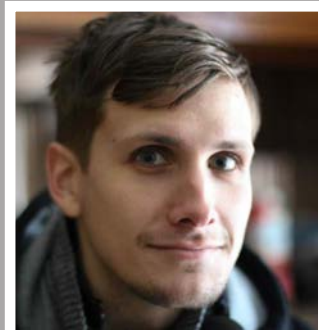
Vincent Dion



Makedonka Gulcev



Anne-Marie Guérin



Patrick Gauthier

Makedonka Gulcev has a B.Sc. in Chemistry from McMaster University and a Ph.D. in Analytical Chemistry from the University of Alberta. Until this past August Makedonka worked as a Research Scientist at the University of Minnesota. In 2010, she traveled to Vatican City and saw the Sistine Chapel. Witnessing the restoration results on Michelangelo's acclaimed frescoes inspired her to pursue an understanding of the scientific analyses used in the examination and treatment of artworks. She is in the conservation science research stream.

Geneva Iklé graduated with an Honours B.A. in Art History and a minor in Chemistry from the University of North Carolina, Wilmington. She became interested in conservation after a summer trip in 2011 to Europe, where she visited England, France, and Switzerland. Her interest intensified with subsequent trips to Europe over the next three years. She developed her own summer internship in the conservation department of a local museum, where she received her first taste of conservation work. Geneva developed an interest in photography beginning at age 13 and she focused on photographic processes and conservation in the last two years of her college studies. As a result, she undertook an honours thesis entitled *Explorations in Alternative Processes and Conservation of Photography*. This project included a thesis, a lecture, and a gallery exhibition of the photographs that she produced in the alternative photographic processes. Geneva is in the paper stream.

Lisa Imamura spent the summer in Juneau, Alaska, working at the Alaska State Museum. After years of planning, the museum team successfully moved the collection of more than 32,000 objects from the museum's outdated basement into a new collections storage vault. Lisa is originally from Juneau but studied geology at University of Rochester in New York and the University of Canterbury in New Zealand. She is looking forward to learning about archaeological conservation and ethnographic collections.

Norma Jean MacLean holds a BSc from the University of Prince Edward Island as well as a BFA from the Nova Scotia College of Art and Design Univer-



Gyllian Porteous



Lisa Imamura

sity with a focus on oil painting and lithography. Since graduating she has spent the past three years in her home province of PEI as a visual artist. Norma Jean's painted works have been shown across Canada and her design work has been used internationally. She is in the paintings stream.

Spencer Montcalm obtained his Bachelor of Science degree from the University of Windsor, with a double major in chemistry and visual arts. While he was teaching in Korea, he decided to pursue a career that would incorporate his passions for both art and science. With his urge to travel and explore satisfied for now, he is excited to have the opportunity to learn about art conservation, and specifically paintings conservation, in Kingston.

Gyllian Porteous comes to the Queen's Art Conservation program from previous graduate work in Materials Chemistry at the University of Windsor. There, she developed stretchable electronics and performed computational studies of enzymatic mechanisms. With an Honours Bachelors degree in Chemistry and Classical Studies, she has experiences of both excavating and preserving archaeological finds in Greece. She aspires to pursue the conservation of Greco-Roman antiquities and hopes to specialize in metal artifacts.

Margaret A. Light Fellowship Fund in Art Conservation



In 2013, **Margaret Light** (BA'47) created an endowed gift of \$1 million to support teaching and research in the Art Conservation Program. This is a remarkable gift and will allow annual support for a range of priorities, such as teaching fellows, visiting scholars, guest lectures, workshops, faculty research, and equipment. In March, we were delighted to have Margaret Light visit our labs. Mrs. Light met with faculty and students and toured the artifact, paper, paintings and microscopy labs.

We are extremely grateful to Mrs. Light for this gift and for her support of the Art Conservation Program.



Art Conservation Program Summer Internships 2014



Stephanie Barnes

National Gallery of Canada, Ottawa, Ontario

Marie-Lou Beauchamp

Canadian Conservation Institute, Ottawa Ontario

Maryse Bonaldo

Fraser Spafford Ricci Art-Archival Conservation,
South Surrey, BC

Lauren Buttle

Yukon Archives, Whitehorse, Yukon
New Brunswick Museum, Saint John, New Brunswick

Mélanie Cloutier

Fine Arts Museum of Montreal, Montreal, Quebec

Daniel Doyle

The Rooms, St. John's, Newfoundland
Colony of Avalon Dig Site, through Memorial University Ferryland, Newfoundland

Megan Doxsey-Whitfield

Canadian Conservation Institute, Ottawa, Ontario

Samantha Fisher

Caere Archaeological Excavation, Italy
The National Gallery of Art, Washington, DC

Laurence Gravel-Gagné

Centre de Conservation du Québec, Quebec City, Quebec

Laura Hashimoto

Colonial Williamsburg Foundation, Williamsburg, Virginia

Erin Kraus

University of Michigan, Ann Arbor, Michigan

Natasa Krsmanovic

Royal Ontario Museum, Toronto, Ontario

Bethany Mikelait

Canadian Conservation Institute, Ottawa Ontario

Marie-Hélène Nadeau

AE Henry Conservation, Montreal, Quebec



Kaslyne O'Connor

Royal BC Museum, Victoria, British Columbia

Emily Ricketts

Royal Ontario Museum, Toronto, Ontario

Carolyn Savage

National Gallery of Canada, Ottawa, Ontario

Aimee Sims

Historic Royal Palaces, Hampton Court Palace, Surrey, UK

Aimie Turcotte

Centre de Conservation du Québec, Quebec City, Quebec

Emily Turgeon-Brunet

Library and Archives, Gatineau, Quebec

Sophia Zweifel

Canadian Museum of History, Gatineau, Quebec

Krysia Spirydowicz: Retirement Sentiments

Retirement Talk for Krysia

Gayle McIntyre

Program Coordinator at Fleming College

Krysia!

Thank you for sharing this day with us! We are honoured to be together to celebrate. It is a pure pleasure to bring a few words of reflection on this landmark day. Rosaleen has asked me to touch on the beginning of Krysia's teaching career and her contribution to the field. Krysia - settle in for a few minutes - people are going to say some nice things about you. And you deserve to be featured in this spot-light. A handful of us here today, might be feeling like book-ends, having been present at both the beginning and the end of your career. In other words, we have created memories and we share some history.

I have prepared a quick interactive condition reporting exercise for the "party". Please take a piece of paper, and write down a term - ideally a creative, positive condition-reporting term - to describe Krysia. Stay tuned, we will come back to this later. We will transfer the terms into a word cloud and place it in this framed chalk-board as a keepsake. In my opinion, if we were to complete a condition report on Krysia at the beginning of her teaching career it would read something like this:

Krysia Spirydowicz, brand (spanking) new hire at Fleming College in 1979 A fresh, youthful, capable, smart, knowledgeable, skilled, spark in the faculty line-up, with a unique blend of artistic talent, science savvy (chemistry, biology, physics), who also holds a degree in Archaeology and a Master's in Art Conservation. To this add six shiny, young, eager, maybe naïve, students poised to learn from this master conservator. A couple of people from those early days are here today: Greg Hill, and myself... Absent are Elisabeth Joy, Marianne Webb, Fiona Jones, and we miss Joan Pletsch. Looking back I understand the extraordinary amount of time involved in the preparation for every single hour of lecture and lab - let alone the marking and the program administration. I think that we, that very first group of students, can take some positive credit for "breaking Krysia in" so to speak.

One of our very first assignments involved the breaking of a flower pot. We all know getting it put back together is harder than it sounds. That project remains to this day as an iconic assignment in conservation curriculum at Fleming, Queen's and in other programs. Only when we proved ourselves competent with the breaking and repair of the expendable flower pot, plate, and wine bottle, did we get to adopt an artifact for treatment.

Those early years at Fleming College involved countless hours in the conservation lab at McDonnell Street, where we had direct access to the cafeteria via the back door of the conservation lab. It is true, the coffee pot, - the food, it was all just few steps from our benches and the jute box seemed to have only one song in the play list: this is a test for Krysia..... What was that song? The answer: it was *The Gambler* recorded by American country music artist Kenny Rogers. The song won him a Grammy for best male country vocal performance in 1980. We heard it over and overTo this day we can probably recite the lyrics to that song, better than we can recall the steps to set up electrolytic reduction.

Also in that lab, and while less than ideal, the fume hood vented out into the day care (children's) play - ground. You can see the toddlers' tricycles in the background of some photos on display here today. There is good news to follow. Under Krysia's direction, Fleming's conservation lab moved to its current location on Brealey Drive in 1983. The fume hoods are much better vented now.

Whether you trained at Fleming or Queen's - you had to pay attention in class. When Krysia started to deliver theory or showcase a demonstration, you needed to have your pencil ready. If you missed a note or a term,



rest assured that missed message would show up on the next test, or you would need that critical information in the next lab. Krysia, you taught us how to pay attention to detail, listen aggressively, observe carefully and problem solve..... Not all treatments go according to the book! Some battles repeat themselves over and over, such as program defense.

Krysia took it upon herself to do some marketing of the Fleming program, I found the early brochure - it represents an archival record of Fleming's, Art Conservation Techniques three-year diploma program. The brochure also captures the hairstyles of the day!

Speaking for that first group of students, we hold fond memories of potlucks at Krysia's apartment, featuring long talks about her travels, and the fascinating conservation projects on which she had worked. Clearly, many nations owe thanks to you, Krysia, for saving their cultural property.

In paying tribute to Krysia, honestly, where does one start? And how can one get it right? I started my research the same way every modern day student begins a project -- I Googled her!

The internet knows Krysia Spirydowicz very well. I began scrolling through the Google pages...I went 12 Google pages deep and there were still more links to surface. Suffice to say, that the sheer volume of "wholesome" content: articles, papers, chapters in books, conference presentations, interviews, reports, leading edge research, connections in the field, etc... All of these are an impressive testament to her legacy. Studying under Krysia prepares you thoroughly for a career in heritage conservation. Her lessons were authentic, applied, intensive, highly specialized experiences that nourished our curiosity, and were deeply rooted in academic rigor. Her influence inspired our commitment to life-long learning. Krysia remains as a friend, and a valued colleague. When faced with a professional dilemma, I often ask myself "What would Krysia do?" When I have called for advice, she has willingly offered wise words.

Krysia remained at Fleming until 1985 - when she took up her post at Queen's University. She has stayed connected to the Fleming program and served on the Program Advisory Committee until May 2014.

Krysia, do you know how many people you have trained? That calculation would make an interesting piece of home-work! Krysia, you have helped develop many of the best conservators, heritage and cultural workers, preservation specialists, educators, and advocates for arts, heritage



and culture.

Look around the room - please feed off the deep care and genuine and enormous respect we have for you. Take pride in knowing you have served your graduates, colleagues, family, friends, employers and this entire profession very well. We hope we have made you proud.

Congratulations, good luck, and enjoy your retirement - treat it like a Renaissance - embrace this revival and rebirth and be well.

Thank you.

Barbara's Retirement Talk for Krysia

Krysia graduated in classical languages and archaeology from the University of Alberta. She specialized in artifact conservation at the Istituto Centrale del Restauro, in Rome in 1972 and she was in the first graduating class in Art Conservation at Queen's in 1976.

She was Co-ordinator of the Art Conservation Techniques Program at Sir Sandford Fleming College in Peterborough, from 1979-1985 before moving on to become Associate Professor of Artifact Conservation in the Art Conservation Program at Queen's University.

Krysia has participated in many archaeological excavations and international conservation projects in Italy, Israel, the Sudan and Iran. As Senior Conservator with the Gordion Furniture Project from 1990, she directed the conservation of furniture from the King Midas tomb at the Museum of Anatolian Civilizations in Ankara, Turkey. She has co-authored a book and numerous articles on the conservation of the Gordion Furniture project. She is currently involved in the archaeological dig at Caere, Italy, as the Director of Field Conservation and is working on a history of the *Monuments, Fine Art and Archives Officers of the Allied forces during World War II*.

Krysia has been a professor at Queen's University for the past 29 years and her contributions to this institution and to the conservation profession in Canada have been profound. Many artifacts conservators in Canada and abroad have been taught by her. In addition, she led the program, either as Program Director or Graduate Coordinator, for almost two decades. She recently set up the Isabel Bader Fellowship in Textile Conservation with the Agnes Etherington Art Centre and this has proven to be a unique learning experience for both the recipients of this fellowship and our conservation students. In 2008 she received the Charles Mervyn Ruggles Award for Excellence in Fine Art Conservation from the Canadian Association for Conservation.

Krysia's commitment to this Program at Queen's University has been unwavering and it must be rewarding for her to retire when the Program has such a strong future. On behalf of the faculty, staff and students of the Art Conservation Program I want to thank you for your lifelong dedication and commitment to the field of conservation and for your devotion to this Program.

Krysia, you will be missed by all.

Barbara Klempan



Teaching Experience - Scott Williams



Scott Williams taught microscopy and properties of organic and polymeric materials courses in the Winter 2014 session while Alison Murray was on sabbatical leave. He writes the following about his experience:

"After more than four decades of analysis and study of organic and polymeric materials of commerce and culture I thought I would be adequately prepared to teach. I was in for a surprise. I soon learned there is a wide gap between having information in your head and producing coherent lectures for a class of eager students. My limited experience in teaching a few workshops and weeklong seminars was scant preparation for the rigor required for a semester of lectures and labs. Long hours of preparation were needed, greatly aided by notes and course plans from Alison. But, after all, I enjoyed lecturing. Even more, I enjoyed interactions with individual students during microscopy labs and discussions about research projects.

I also saw some of the non-teaching difficulties faced by the profs. At CCI I was used to immediate access, within the same building, to many resources such as other scientists and conservators in many different disciplines, a full range of analytical techniques and state-of-the-art equipment, and administrative support. Such resources are not so easily available in the Art Conservation Program. I now realize how much time and effort professors and students must contribute in order to get analytical services and equipment, and to collaborate and co-ordinate with other university departments and outside partners. For this I see the value of person-to-person contacts and networks, something far different from the teaching skills needed to pass on knowledge.

It was an honour to teach this semester and an exciting and rewarding experience for me. I am proud of the many gracious comments sent by students. Best wishes to continuing students in their studies and graduates in their new careers."

Graduation



ANAGPIC at Buffalo State



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.


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