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## Art Conservation Alumni & Friends Newsletter

2012

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Photo: Daniela Vogel, Paintings (2013)  
Photo: Kate Yüksel

*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.

### *Message from the Program Director, John O'Neill*

Welcome to our 2012-2013 edition of the Queen's Master of Art Conservation Program Newsletter. It has been a busy and productive year for the students and the faculty in Canada's only advanced-degree program in Art Conservation, and I would like to summarize some of the highlights.

Barbara Klempan returned from a six-month sabbatical leave in July. Barbara's position was very ably filled during the winter term by Anita Henry, a private paintings conservator from Montreal.

This fall, Amandina Anastassiades will be filling the position of laboratory assistant in the artifacts lab. Amandina is a 1997 graduate of the program who has spent nine years at the Agora excavations in Athens. We would like to thank Alexander Gabov who was adjunct professor in the artifact laboratory course this past year and who has now returned to his private sculpture conservation firm Conservation of Sculpture, Monuments and Objects (CSMO). Margaret Bignell will be returning as the laboratory assistant in the paper lab.

We are extremely pleased to announce that Peta Bailey has been appointed as the Graduate Assistant for the program, effective from August. This is the first time in over two years that this essential post has been staffed on a permanent basis.

The second annual meeting of the Advisory Committee for the Art Conservation Program took place at the Donald Gordon Centre at the end of April. This was a day-long meeting of conservation experts, representatives from the Faculty of Arts and Science, recent graduates, representatives from the School of Graduate Studies and the Department of Art, Program faculty and students, tasked with

advising the program on curriculum, publicity, fundraising and many other matters. There was much useful discussion and many ideas and proposals for the faculty to consider.

Also in April, the students and faculty travelled to New York to attend the 38<sup>th</sup> annual conference of the Association of Graduate Programs in Conservation, hosted by New York University's Institute of Fine Arts. Two second-year students, Anna Weiss and Beth Boyce, presented papers at the conference, and nine Queen's students presented posters.

We send our warmest congratulations and best wishes to the graduating class of 2012: Fiona Beckett, Jennifer Morton, Kelly O'Neill, and Brittany Webster (paintings); Beth Boyce, Ghazaleh Rabiei, and Anna Weiss (artifacts); and Jeanne Beaudry-Tardif, Moya Dumville, and Jessica Régimbald (paper). And we extend a very warm welcome to the incoming class of new students this fall: Stephanie Barnes, Mélanie Cloutier, Laurence Gravel-Gagné, and Aimie Turcotte (paintings); Samantha Fisher, Jessica LaFrance, Emily Ricketts, and Aimée Sims (artifacts); and Marie-Lou Beauchamp, Erin Kraus, Kelli Piotrowski, and Emily Turgeon-Brunet (paper).

For more information on the activities here, be sure to visit the Art Conservation Students' blog, at <http://queensartcon.blogspot.com/>.

Finally, thank you very much to all alumni and friends who have donated 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.

*“... Barbara travelled to the ancient city of Caere (Cerveteri) near Rome to examine wall paintings discovered in the Hypogaeum of Clepsina, dating to the early 7<sup>th</sup> century BCE”*



### *Full-Time Faculty*

**Barbara Klempan**, Associate Professor of Painting Conservation, was on sabbatical from January to July, 2012. While on sabbatical she conducted research at the Thomas Fisher Rare Book Library at the University of Toronto. This research is a continuation of a project looking into the papers and ledgers of William Lyman and Co. (Pharmaceuticals) of Montreal. She also continued her research into the materials and techniques of Canada's Official War Artists (World War II). This research is being conducted in the library and archives of the Canadian War Museum in Ottawa.

In June, 2012, Barbara travelled to the ancient city of Caere (Cerveteri) near Rome to examine wall paintings discovered in the Hypogaeum of Clepsina, dating to the early 7<sup>th</sup> century BCE. This one-month project and archaeological dig was directed by Dr. Fabio Colivicchi, Professor of Classics, Queen's University. The underground Hypogaeum has a small niche containing three Etruscan paintings of palm trees (one painting is of small palmettes). The wall paintings were documented and paint samples were taken for scientific analysis by CCI. An intern from the Art Conservation Program, Anna Weiss, was shown how to remove paint samples and assisted with the examination of the paintings. The samples should yield fascinating information on the nature of the pigments used for Etruscan wall paintings and establish whether the paintings were done in true fresco technique.

**Alison Murray**, Associate Professor of Conservation Science, is investigating fill materials for paintings with graduate student Ashley Freeman (science research) and research assistant Michael Doutre, building on previous acrylics research and focusing on synthetic grounds, comparing them with traditional materials. Alison is continuing to collaborate with Professor Laura Fuster-López, at the Polytechnical University of Valencia in Spain. We hope to have a greater understanding of these common materials with respect to structure and absorbency, ultimately contributing to the knowledge of the degradation processes and treatment decisions, such as inpainting and the use of cleaning solutions.

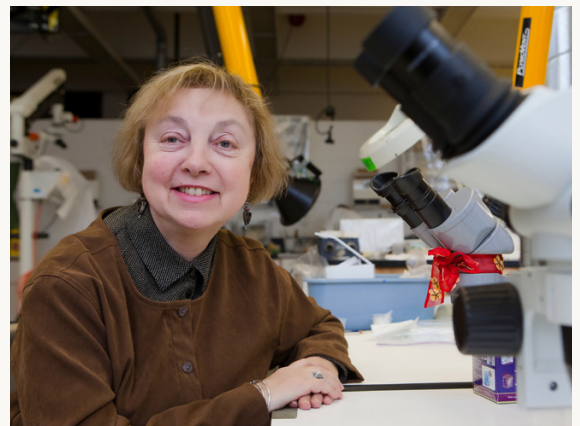
Alison worked with art history colleagues on the university's acceptance of reinstating a stream in the Art History PhD program called Studies in Art History and Art Conservation. With Dr. Ron Spronk, she is co-supervising a PhD student in this stream,

Nenagh Hathaway, who is interested in technical art history. Alison reviewed the second edition of *Materials for Conservation* by Velson Horie for *Studies in Conservation*. Alison is continuing to upgrade and buy new equipment. The Dean's Student Resource Fund allowed the purchase of a polarized light microscope for the program.

**John O'Neill**, Associate Professor of Paper Conservation, is continuing his research into coated drawing papers manufactured in the mid-nineteenth century. Since his 2008 publication on this topic in the *Journal of the British Association of Paper Historians*, John has tracked down and examined several more examples of drawings on this rare type of paper. A research trip to New Haven is planned in December to look at the drawings and library at the Yale Center for British Art.

John is currently co-writing an article with Michael Davies on the use of chlorous acid as a bleaching agent in paper conservation. This will be based on the research that Michael carried out for his MA degree at Queen's. It is expected the article will be submitted to a conservation journal by the end of the year.

John presented two sessions on paper history at the Queen's Mini-U in May. The Mini-U is an opportunity for Queen's alumni of all ages to go back to classes for a weekend, and re-connect with the university. John's presentation was entitled "A Paper Tale: The Decline of Paper from Ancient Times to Present Day," and it was illustrated with many different samples of old paper. Each session evoked lively discussion and many questions from the class.



Krysia Spirydowicz Photo: Queen's University



**Krysia Spirydowicz**, Associate Professor of Artifacts Conservation, presented a paper entitled "Early Military Protection of Cultural Property" at the annual conference of the Canadian Association for the Conservation of Cultural Property, held in late May in Peterborough, Ontario. Her presentation explored the concept of military responsibility for the protection of art in times of war.

In late June, Krysia presented the paper, "Art under Fire: The Role of the MFA & A in the Rescue and Return of Cultural Property" at the conference of the Association for Research into Crimes against Art (ARCA) held in Amelia, Italy. The inter-disciplinary event allowed a diverse group of participants, including art historians, lawyers, archaeologists, conservators, criminologists and security consultants, to discuss topics relating to the responsible stewardship of cultural heritage protection.

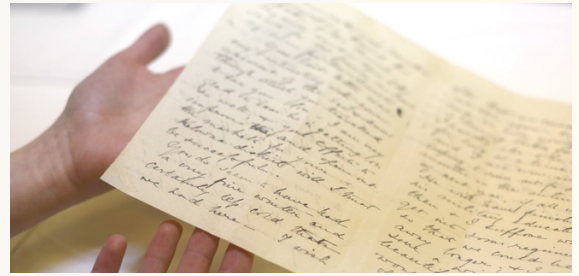


### *Other Faculty & Staff*

**Amandina Anastassiades** will be assisting Krysia Spirydowicz in the artifacts lab for two afternoons a week in the fall semester. Amandina returned to Kingston in 2011 after nine years of working in Greece with the American School of Classical Studies at Athens, Agora Excavations. From 2004 to 2011 she served as head conservator. While in Greece, her research interests included on-site archaeological artifact storage systems, and the conservation of a silver coin hoard.

**Peta Bailey** is Art Conservation's office manager, chief organizer, go-to person and information source/coordinator for all things administrative. She spent 15 years at Harvard Medical School in marketing and communications and three years managing a wool shop in Aberdeen, Scotland. In her spare time, she creates colourful fibre art.

**George Bevan** offered Reflectance Transformation Imaging (RTI) and Photogrammetry workshops this summer in Sweden and Norway, as well undertaking fieldwork in Southern Jordan to document petroglyphs and graffiti with new photographic techniques ([wadihafirsurvey.info](http://wadihafirsurvey.info)). George and his student also did infrared and UV photography at the John Rylands Library in Manchester, England; the Art Gallery of Ontario; the Royal Ontario Museum; and the Cleveland Art Institute. George also worked with two students to produce new, high resolution RTI images of a Byzantine sundial in the British Museum. He will publish this work with Daryn Lehoux (Queen's) and Richard Talbert (UNC Chapel Hill).



Written document in the paper lab Photo: Kate Yüksel

**Margaret Bignell** is very pleased to be back assisting John in the Paper Conservation Lab this year. In the Queen's Archives she has recently been working on a large collection of papers and architectural plans from an old Kingston business. Moya Dumville, who graduated this year from the program, is volunteering in the Archives Conservation Lab and is working on a World War I autograph album.

**Preston Schiedel** is an Adjunct Assistant Professor who teaches photography every fall term.

**Dr. H.F. (Gus) Shurvell**, Emeritus Professor in the Department of Chemistry, has been re-appointed for a further five years to Art History & Art Conservation as an Adjunct Emeritus Professor. You can learn more about Gus and his work in the article on page 20 of this newsletter, reprinted from the recent *Alumni Review*. By following the link below, you can read about the GRAMS software that Gus uses to support two techniques: Fourier transform infrared spectroscopy (FTIR) and x-ray fluorescence spectroscopy (XRF). The article is a promotion for the GRAMS software, and, indirectly, for our program at Queen's. Gus continues to work with former Art Conservation students once they have graduated. For example, in the past few years he has analyzed samples from Quebec, Alaska, San Francisco, New York City, and Norway. In addition to the work Gus does for art conservation, he has been recognized in other fields. His paper with Professor Simon Hesp from the Department of Chemistry won the best-paper award at the Australian Spectroscopy Society meeting this past summer. ([http://cdn.adeptsience.co.uk/13287\\_gus\\_GRAMS\\_Layout1.pdf](http://cdn.adeptsience.co.uk/13287_gus_GRAMS_Layout1.pdf))

**Dr. Robert Waller**, an international expert on risk management for museum collections, has been newly-appointed as an Adjunct Assistant Professor for this academic year. Dr. Waller will present a workshop on risk management as a preventive conservation tool to the students once per year, and he is available on an ongoing basis for consultation by the faculty and students.

*In addition to being the recipients of several teaching awards, our faculty members have international reputations as scholars and pursue active research agendas.*

## *“Ainslie Harrison (2008) joins a select group of fellowship winners at the Metropolitan Museum of Art in New York City.”*



### *Alumni News*

In May, **Melina Avery** (2009) completed a two-year fellowship in special collections conservation at Northwestern University Library. Her research at Northwestern culminated in a presentation at the AIC annual meeting in Albuquerque and an upcoming article in the BPG Annual, on the topic of “Ozalid” photoreproductions in music libraries. In June, she moved to a new position at the University of Chicago Library, where she will focus on conservation of the library’s rare books and other special collections material.

In 2009, **Dr. Vera De La Cruz Baltazar** (1996) returned to Mexico, her native country, and joined the Architectural Restoration Program at the State University of Oaxaca. There she coordinates the doctorate program and is in charge of the materials science courses. Her current research is about graffiti in Oaxaca.

**Dr. Anna E Bülow** (1999) has just published a book with Jess Ahmon, *Preparing Collections for Digitization*. She is the Head of Preservation at The National Archives in London, England and is editor of the *Journal of Paper Conservation*.

**Dr. Thea Burns** (1978) was invited to speak at the Mellon Research Initiative at the Institute of Fine Arts, New York University (Nov. 2011). This closed-session workshop posed questions about our relationship to the past and to the objects that are being treated in the present. The title of her talk was *Early Medieval Craft Recipes as Sources for Conservation Research*. Her new book, *The Luminous Trace: Drawing and Writing in Metalpoint* will be published by Archetype (London, UK) in December 2012. At this time, she is working with the French art historian Philippe Saunier on a book on 18<sup>th</sup>- and 19<sup>th</sup>- century pastel for the Paris publisher Citadelles and Mazenod.

**Miriam Clavir** (1976) has just written a conservation mystery novel, *Insinuendo: Murder in the Museum* published by Bayeux Arts.

**Ainslie Harrison** (2008) joins a select group of fellowship winners at the Metropolitan Museum of Art in New York City. She has received an Andrew W. Mellon Fellowship for 2012-2013 to study Darien gold alloy pendants in the museum’s collection.

**Seth Irwin** (2009) recently accepted the position of Paper Conservator for the Hamilton Library at the University of Hawaii Mānoa Campus in Honolulu, Hawaii. The library’s Preservation Department houses the only paper conservation lab for the entire Western Pacific region of the United States, which also includes many of the U.S. Territorial Islands. Since graduating in 2009, Seth completed an internship with the book and paper conservation lab in the library at Johns Hopkins University. In May of 2011, he completed a fourteen-month, eleven-museum project throughout the State of Alaska. This project was later presented at the annual meeting of the Western Association for Art Conservation in 2011. He then worked on a three-month book conservation project for the Peabody Essex Museum in Salem, Massachusetts. He has also published on two methods of cleaning soot residue from smoke damaged books and the removal of rust stains from paper.

**Stephanie Jewell** (2009) was recently hired as the Assistant Conservator of Paper at the Balboa Art Conservation Center in San Diego, California. After graduating from the Queen’s MAC Program, she completed a post-graduate internship and was awarded the Andrew W. Mellon Fellowship at the Walters Art Museum in Baltimore, Maryland.

**Tracey Klein** (2000) recently completed a conservation survey for the City of St. Albert, Alberta. Tracey had not been involved in this type of project since working full time at Fraser Spafford Ricci Art & Archival Conservation Inc. in 2003. Next summer Tracey will reunite with Michelle Gallinger of Art Restoration & Conservation Service, to undertake the conservation of the City of St. Albert outdoor murals.



*Anna E. Bülow and Jess Ahmon, *Preparing Collections for Digitization* / Thea Burns, *The Luminous Trace: Drawing and Writing in Metalpoint* / Miriam Clavir, *Insinuendo: Murder in the Museum**



*Professional conservators rely on their knowledge of both the humanities and the sciences in order to understand the creation and production of material culture in past and present contexts and to ensure its preservation for future generations.*

**Meaghan K. Monaghan** has been awarded a Kress Fellowship at the National Gallery of Denmark. The Fellowship focuses on the conservation, restoration and research of five unique 17<sup>th</sup>-century flower paintings by Elias van den Broeck (Antwerp 1649/50-Amsterdam 1708), all painted in oil on canvas. In conjunction with the planning of a large flower exhibition opening in March 2013, a team of conservators and art historians are currently undertaking a large research project on the Gallery's extensive collection of 17<sup>th</sup> and 18<sup>th</sup>-century floral still life paintings. Many of these artworks have not previously been restored and have never been subject to technical or art historical research. This is also the case for the Gallery's group of five Van den Broeck paintings. The Fellowship position includes both structural conservation and restoration treatments as well as research into the techniques and materials applied by Van den Broeck.

In addition to conducting a thriving private practice and online teaching, **Victoria Montana Ryan** (1994) is preparing for a large mural project: a cycle of 10 murals, painted on canvas, commissioned in the 1950s. The artist, native American Indian Ma-Pe-Wi (Velino Herrera), painted the series specifically for the institution, where the murals encircle an interior room. Treatment will be done in situ and will entail re-attaching the murals where the bond to the wall is failing, repairing damaged canvas, consolidating cracks, cleaning, filling, inpainting and re-vernishing. The project is expected to span the next year.

**Cher Schneider** (2008) has a lot to smile about these days. Her position as the Senior Special Collections Conservator in the Oak Street Library Facility at the University of Illinois at Urbana-Champaign (UIUC) is now permanently funded. As the Juanita J. and Robert E. Simpson Senior Conservator, Cher will care for the Special Collections of the Library.

**Tessa Thomas** (2011) is now in London, England, working as a Project Conservator at The National Archives. She is part of a team conserving a very large volume of documents in preparation for digitization. She ensures that all of the vital information on the document can be captured and that potential damage during the scanning process is effectively minimized. All efforts are taken to uphold the professional standards of The National Archives and to ensure the timely completion of projects.

**Jessica Veevers** (2009) was accepted into the PhD program in Art History at Concordia University in Montreal. She will be basing her research on Yves Gaucher and his materials. Gaucher acquired his paints from an artist-run acrylic paint manufacturer in Quebec. The artist influenced how the paints were made because he asked for the paint to have particular textural qualities. The more theoretical side of her work will be to look at the intersection of content and materiality in the production of meaning.

**Ainsley Walton** (2004) has been appointed to the position of Conservator of Prints and Drawings at the National Gallery of Canada. She has been working at the National Gallery since 2006, starting as a Claudia de Hueck research fellow and then in the position of Assistant Conservator of Contemporary Art. Prior to 2006, she worked at the Archives of Manitoba and Library and Archives Canada.



Morgan Zinsmeister retouching fills on the 1297 Magna Carta Photo: Sheri Hill, National Archives

**Morgan Zinsmeister** (2003) is a Senior Conservator at the National Archives in Washington, DC. He also operates a private practice, Washington Conservation Studio. Earlier this year, he completed treatment on a copy of the 1297 Magna Carta and was part of a team that installed the document in a new anoxic encasement. The final documentary video can be found at <http://www.archives.gov/press/press-kits/magna-carta/>. In June, he travelled to the Canadian War Museum to install the Treaty of Ghent (1814) signed at the conclusion of the War of 1812 for the Museum's "1812" exhibition commemorating the bicentennial of the war.

## *“Kelly O’Neill interned in paintings conservation at the National Gallery of Canada...”*

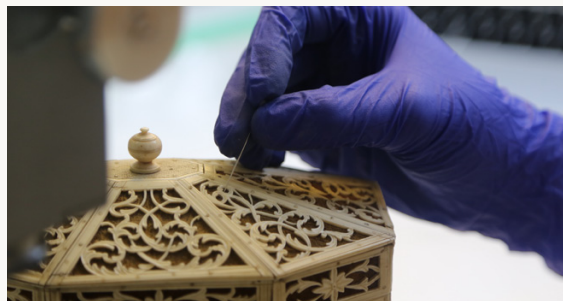


### *Graduating Students*

**Jeanne Beaudry Tardif** completed her 2012 internship at the Bibliothèque et Archives nationales du Québec (BANQ) in Montreal. She worked on several projects, such as the conservation treatment of a large-scale map and the preparation of diverse exhibitions. In August, she was hired as the post-graduate paper conservation intern at the New Brunswick Museum (NBM). During this 18-week contract, she will treat an important series of oversized mural cartoons (1941-42) by Canadian artist, Miller Gore Brittain. Jeanne will also have an important role in raising the public profile of conservation at the NBM.

**Fiona Beckett** completed internships at a private conservation studio with Anita Henry, at the Royal Ontario Museum and at the National Gallery of Canada. Fiona’s interests in conservation include paintings on canvas, panel paintings, and contemporary art. After graduation, Fiona hopes to travel and to apply for fellowships both in Canada and abroad.

**Beth Boyce** spent her summer interning at the Museum of Anthropology in Vancouver, BC. Here she explored her interests in treating west coast ethnographic objects, including basketry, textiles, sculptures, totem poles, and archaeological materials. Beth also participated in workshops held on the Sunshine Coast in order to learn traditional cedar bark basket weaving and Salish wool weaving techniques. Both skills have already proven useful in her treatments at the museum.



Ivory tea caddy (1800-1830)  
from the Collection of the  
Museum of Health Care at  
Kingston. Photo: Kate Yüksel

**Moya Dumville** spent her summer in Andover, MA, interning in the paper lab of the Northeast Document Conservation Center. While there, she worked on a variety of projects, including etchings, lithographs, maps, and ink drawings. She also worked as part of a team on a large collection of 19<sup>th</sup>-century documents. Moya plans to continue her training in conservation through work with private conservators and internships.

**Jennifer Morton** travelled to South Surrey, British Columbia, for her summer internship in order to work at Fraser Spafford-Ricci Art & Archival Conservation Inc., a private conservation laboratory. Jennifer treated paintings for private clients, galleries, and auction houses. These artworks included oils, acrylics, and chalk board paints on different supports including canvas, matboard, canvas-covered paper board, plywood, and cardboard. Jennifer is currently covering a maternity leave as a paintings conservator at Fraser Spafford-Ricci, and will remain there until next summer.



Kelly O’Neill

**Kelly O’Neill** interned in paintings conservation at the National Gallery of Canada, where she assisted in the documentation and treatment of a 16<sup>th</sup>-century gilded frame and a 19<sup>th</sup>-century French-Canadian painting, and participated in retouching a work by Veronese. Kelly also joined a team headed by Rustin Levenson at the Salvador Dali Museum in St. Petersburg, Florida; there she conserved art before the public. Upon graduation she plans to continue her training in conservation through museum internships and working with private conservators in North America and abroad.

**Ghazaleh Rabiei** was privileged to learn about the conservation science of metals and their aging properties, during her 12-week internship with Lyndsie Selwyn at the Canadian Conservation Institute. Ghazaleh worked on the Metal Workshops, a series of laboratory experiments used to teach concepts in metal conservation. In particular she contributed information and helped develop experiments. After graduating from the Art Conservation Program at Queen’s, Ghazaleh will apply for fellowships to gain additional experience in the field of object conservation.



*Graduates from the Queen's Master of Art Conservation program are employed worldwide in conservation laboratories and research facilities in art galleries, museums, libraries, archives, and independent conservation studios.*

**Jessica Régimbald** enjoyed her recent internship at the Canadian Center for Architecture in Montreal. She had the opportunity to work on different types of objects ranging from a wooden house model, tracing papers and glass plate negatives. Jessica also took part in the post-flood salvage at the Musée d'Art Contemporain de Montréal (MACM). She looks forward to taking up a contract at the MACM in order to work on the salvaged artworks.

**Brittany Webster** divided her summer internship between Montreal and Kingston. She completed an eight-week internship in frame conservation at the Montreal Museum of Fine Arts under the direction of Sacha Marie Levay and eagerly practised her French language skills. During this time Brittany expanded her knowledge of gilding techniques, introduced to the art conservation students in the annual Gilding Workshop at Queen's. She also learned the importance of sanding gesso to a perfect finish. In Kingston, Brittany completed her internship in Alexander Gabov's private practice, Conservation of Sculptures, Monuments and Objects (CSMO). One of her favourite projects was the Navy Monument in Ottawa, where she was able to meet the artist. With a background in environmental design, coupled with training in painting conservation, Brittany hopes to pursue projects related to painted sculpture, heritage conservation, architecture and design.



Moya Dumville



Anna Weiss

**Anna Weiss** began her summer by attending the New York University Short Course on Archaeological Conservation, which was taught by Anna Serotta and other conservation professionals. Anna learned about field procedures for treating ceramics, glass, organics, mosaics, and stone, and principles of site management, as well as what life is like on site. Her first summer placement was at the Queen's University Caere field school in Cerveteri, Italy, where she participated in the first excavation season at this site. She aided Kryisia Spirydowicz in treating freshly excavated finds, consisting mostly of ceramics, metals, and glass. With Alexander Gabov, she documented the condition and performed preliminary treatments on an underground room (hypogaeum) with plaster walls and a marble and aggregate floor. She then helped Barbara Klempan document, test, and take samples from wall paintings found in this underground room. Additionally, she drafted the emergency and site management plan of the site. Anna went on to the Ancient Agora in Athens, Greece, a site excavators have been working on for over 80 years! She aided Karen Lovén in treating freshly excavated finds and objects in storage. Anna is interested in archaeological and ethnographic objects, sculpture, and emergency management. She is now working full time for the Art and Antique Centre of Oak Brook, IL as their conservator, as well as participating in gallery management.

*“Tim Greening spent his summer internship at the Royal Ontario Museum... the valuable knowledge of scientific analysis he gained will help in future research projects he pursues.”*



## Second-Year Students



Tim Greening  
Photo: Kate Yüksel

*Art conservation is an exciting and challenging multidisciplinary field involving the examination, interpretation, analysis and conservation of cultural, historic and artistic objects.*

**Evelyn Ayre** completed a three-month internship with the Staffordshire Hoard conservation team at the Birmingham Museum and Art Gallery (BMAG) in Birmingham, UK. Evelyn was thrilled to have conserved fragments of a finely worked gold and silver Anglo-Saxon sword and seax (or fighting sword) fittings. She contributed to an audit of the over 1700 individually accessioned hoard objects, laser-cleaned a stone bust, researched surface enrichment on gold, visited the British Museum conservation labs, and attended the 2012 ICON Ceramics and Glass conference. Please visit [www.youtube.com/user/BirminghamMAG](http://www.youtube.com/user/BirminghamMAG) to see Evelyn at work in the BMAG's conservation videoblogs.

**Wendy Crawford** began her summer in Ottawa as a paintings intern at Library and Archives Canada. Her work focused on the consolidation and structural repair of a water-damaged oil on canvas painting. She also helped to prepare paintings and gilded frames for the exhibition *Faces of 1812*, mounted at the Canadian War Museum in June. Wendy completed a second internship at the Canadian Conservation Institute (CCI) and enjoyed participating in a variety of ongoing treatments, including the conservation of a Renaissance panel painting. Her research interests will explore the benefits of solid supports for canvas painting.

**Ashley Freeman** is starting her second year as a conservation science research student at Queen's. She spent her summer in Kingston, working on her thesis, the characterization of different filling materials for modern artwork. She used various analytical techniques including Fourier transform infrared spectroscopy (FTIR) and computed tomography (CT).

**Tim Greening** spent his summer internship at the Royal Ontario Museum. While there he performed many tasks, such as researching and conserving Chinese oil paintings from the 19<sup>th</sup> century. He was also responsible for itemizing the analytical capabilities of the institution; the valuable knowledge of scientific analysis he gained will help in his future research projects.

**Sonia Kata** did her summer internship in the textiles and ethnographic objects labs at the Royal Ontario Museum, where she treated a variety of artifacts including a coat and beaded leggings belonging to Tecumseh, a Peruvian feathered cape, and a sequined Yves Saint Laurent dress. Sonia is specializing in objects conservation with an interest in textiles. She plans to study consolidation of degraded silk using chitosan for her second-year research project.



Second-year student **Sarah Mullin** was happy to be able to work at two locations for her summer internship. Her first internship was at the New Brunswick Museum in Saint John, New Brunswick, where her main focus was preparing objects for the exhibition on the bicentennial of the war of 1812. Sarah's next adventure took her halfway across the world to Tripoli, Greece. There she worked closely with archaeologists and scholars labelling and cleaning sherds of pottery. Sarah hopes to continue researching the labelling of challenging artifacts.



Katherine Potapova

**Katherine Potapova's** internship was at the CCI in Ottawa. She worked in the paper lab under the supervision of book conservator Christine McNair, studying book conservation as well as the related craft of bookbinding. Katherine's work was focused on conserving a nineteenth-century ledger. She is looking forward to another productive year at Queen's. Her research project involves investigating the interaction of light with paper.

**Corine Soueid** travelled to Bodrum, Turkey, for her summer internship, to work on objects recovered from underwater shipwrecks. The objects she conserved included scrap bronzes and ceramic amphoras. She then travelled to Crete, Greece, to work on Minoan site conservation. For her research project, Corine plans to study the uses of neutron radiography for the conservation of objects. Architectural and archaeological conservation are her main interests.

**Dorcas Tong** recently completed her first internship at the City of Vancouver Archives, where she gained tremendous insight into collaborations between conservators and archivists, particularly various aspects of preserving digital media and information through digitalization. Dorcas also obtained valuable experience in the application of new techniques and materials through her treatments. Two notable objects she treated were a parchment documenting an award of merit conferred by the Canadian government to the City of Vancouver and a late nineteenth-century albumen print severely disfigured by adhesive tape. Dorcas also had the opportunity to contribute to several ongoing projects at the Archives, including a survey on the condition of the institution's documentary art and a re-housing project for the glass-plate negative collection.

**Jayne Vallieres** spent the summer months in Calgary, Alberta, working at the Glenbow Museum. There she gained experience treating different paper objects including books, maps, and other archival documents. For her research project, Jayme will study the use of gellan gum in treating paper objects. She is interested in whether solvents can be combined with the gellan gum, and the effectiveness of this combination.

**Daniela Vogel** spent her summer internship at the Montreal Museum of Fine Arts, where she worked on modern and contemporary art. The objects she conserved included one acrylic painting, as well as several unvarnished oil paintings on various supports. Because of her work dealing with a specific conservation problem at the museum, she has decided to focus her research project on lightweight fill materials for high impasto surfaces on canvas. For the upcoming academic year, she would like to further her interest in painting techniques and would love to have an internship in Brazil next summer.



Corine Soueid, Marble statue of *The Three Graces* from Elizabeth Cottage, Kingston Photo: Kate Yüksel

*“... combining her academic training and her experience in the field...”*



### *First-Year Students*

**Stephanie Barnes** graduated with an M.Sc. in Organometallic Chemistry from Université Laval and a BSc in Chemistry from Mount Allison University. This summer, Stephanie completed an internship in conservation science at CCI in Ottawa, identifying the pigments used in the paintings of Louis Dulongpré. She hopes to further her interest in paintings conservation, especially contemporary painting materials, this upcoming year in the paintings stream.

**Marie-Lou Beauchamp** is joining the paper stream in the Art Conservation Program after completing a Master's degree in Art History at L'Université Laval in Quebec. Her interest in art conservation grew stronger after she worked for the Archives Department at the Musée national des beaux-arts du Québec. She has a particular interest in graphic arts, photography and illuminated manuscripts. She hopes to do an internship outside the country in order to have different experiences.

**Mélanie Cloutier** studied Visual Arts and Art History for her undergraduate degree at Université Laval in Quebec City. She would like to conserve contemporary art. She is also interested in unconventional art media found in paintings. In the past, she has worked in various art fields including painting and photography.



**Samantha Fisher** began pursuing conservation while taking Art History and French Studies at Smith College. This past year, she interned at Colonial Williamsburg, the Museum, and with private conservators. During her internship at Colonial Williamsburg, she assisted with the conservation of a parlor room from a North Carolina farmhouse painted in 1836. She also worked on the conservation of frames, researched traditional frame-making techniques, and carved and gilded frames for several paintings in the collection.

Recently graduated with distinction from Concordia University, **Laurence Gagné** has successfully completed an undergraduate degree in painting and drawing, as well as taking chemistry courses. She first discovered conservation while volunteering on a project in southern France. Then she worked as a volunteer at the Musée des Maîtres et Artisans du Québec which specialises in patrimonial and cultural objects. Now, combining her academic training and her experience in the field, she is excited to be furthering her interest in painting conservations.

This past summer **Erin Kraus** worked at the Kansas Statehouse on a historic architecture preservation and conservation project. She worked on murals and vault doors, as well as many other aspects of the project. Her main interest is in paper conservation and she is looking forward to learning more about conserving books and photographs.

**Jessica Lafrance** is a graduate of the Cardiff University B.Sc. program in the Conservation of Objects in Museums and Archaeology (2007), and of the Applied Museum Studies program at Algonquin College (2005). Her interest is predominantly in archaeological and objects conservation; however, she has also undertaken project work with collections. She is currently the Vice-President of the Canadian Association for Conservation and has previously been involved with the Emerging Conservators Committee.

**Emily Ricketts** is a graduate of Mount Allison University, having recently completed her BA with an Honours in Classics. Through her studies in classical art history and archaeology, Emily became very interested in the field of art conservation. With the help of the Crake Foundation she was able to travel to Italy with the Poggio Colla Field School as an archaeological conservation student in the summer of 2011. This practical experience, together with her training as a conservation intern at the Owens Art Gallery, Sackville, New Brunswick, heightened Emily's enthusiasm for the field and she is thrilled to be in the artifacts stream. She hopes to continue to focus on material from the classical world, but is keen to take in all the Queen's program has to offer.

Samantha Fisher's internship at the Adirondack Museum involved the conservation of frames.



*Combining theory and practice, advanced programs aim to educate and train conservators and conservation scientists to a professional level.*



Emily Turgeon-Brunet and Professor O'Neill  
Photo: Kate Yüksel

**Aimée Sims** is excited to begin her studies at Queen's in the objects stream. She originally comes from England, but has been living in Canada for the last ten years. She has recently completed a Bachelor's degree in Art History from Concordia University in Montreal. In addition she spent four months interning at the McCord Museum where she catalogued and photographed artifacts, prepared outgoing loans and participated in some treatments.

**Emily Turgeon-Brunet** graduated from Queen's Fine Art Program this spring. She is pursuing the treatment of paper objects and looks forward to bookbinding and working with parchment. She has been interested in art since an early age for its beauty, complexity and the knowledge it offers. Conserving art and objects in turn conserves history, and she hopes to help contribute to this cause.

**Aimie Turcotte** graduated with a BA in Fine Arts from Bishop's University in Quebec. There she evaluated the physical condition of artworks on display on campus, as well as their environment. She will specialize in paintings conservation and



Marie-Lou Beauchamp  
Photo: Kate Yüksel

she would like to study mould as her research project. Aimie is looking forward to studying traditional and contemporary paintings because of the new challenges they bring to the domain of art conservation.

**Kelli Piotrowski** is entering the research stream for conservators. Her background is in library and archives conservation. Most recently she held the position of Conservator at the Frick Art Reference Library of The Frick Collection. She also worked in the Conservation and Preservation Departments of the New York Botanical Garden and the Brooklyn Museum of Art and interned at the New-York Historical Society. She received her BFA with a minor in Art History from Kent State University and her MLS with a Certificate in Archives and Preservation from Queens College, City University of New York. She studied organic and analytical chemistry at New York City College of Technology (CUNY). Her varied interests include preventative conservation of books and archival documents, non-destructive analytical technologies in media and substrate characterization, and the material aspects of West African manuscripts.



## *Excavations At Caere – June 2012*

Krysia Spirydowicz joined a team of conservators from Queen's University at the ancient Etruscan city of Caere, near the town of Cerveteri, Italy. Excavation of this UNESCO World Heritage site was directed by Dr. Fabio Colivicchi from the Department of Classics at Queen's, with over thirty Classics students participating. The conservation team included Barbara Klempan, Alexander Gabov and a conservation student, Anna Weiss. Krysia directed the field conservation laboratory where all the special finds received treatment. Alexander was responsible for imaging and site preservation.

Barbara investigated the wall paintings discovered in a unique underground sanctuary in the centre of the ancient city, the so-called Hypogaeum of Clepsina. This consisted of an underground room with a painted niche as well as sketches and inscriptions, and a network of corridors and stairways. Sampling of the paint layers was carried out by Barbara and Anna; CCI will analyze the samples in order to identify the pigments used and to determine whether the paintings were executed in true fresco technique. The excavation uncovered a number of important features, including plaster walls with applied colour, painted terracotta tiles and a terracotta figure that once decorated the roof of an important structure.

Funding for the excavation was provided by the Social Sciences and Humanities Research Council of Canada (SSHRC) with additional support for the conservation team supplied by the Senate Advisory Research Committee (SARC), Queen's University. Anna Weiss was awarded a Conservation Fellowship from the Etruscan Foundation, a US-based institution dedicated to the study and understanding of the cultural and material history of the ancient Etruscans.



Painted Terracotta: Painted terracotta tile with figure of a swan from excavations at Caere. Photo: Krysia Spirydowicz  
Hypogaeum: Painted niche, Hypogaeum of Clepsina, Caere. Photo: Krysia Spirydowicz



Sanchita Balachandran examines an object with an undergraduate in the course, "Introduction to Museum Practice."

## *Sanchita Balachandran, Visiting Scholar*

Thanks to the support of the Principal's Development Fund, Sanchita Balachandran, a Visiting Scholar in the Departments of Art and Classics and the Agnes Etherington Art Centre, lectured in March this past year. Ms. Balachandran is the Curator and Conservator at the Johns Hopkins Archaeological Museum, Baltimore, with extensive experience in museums and in the field of art conservation.

Over the course of two days, five events were scheduled, including lectures, a discussion, and a workshop with topics ranging from conservation ethics to lab tips.

"The Costs of Archaeological Conservation: Dilemmas and Uncomfortable Truths"

"Conservation as a Means of Revealing the Past: Case-Studies from the Johns Hopkins Archaeological Museum "

"Preserving and Respecting the Dead: A Conservation Perspective"

"Cyclododecane in Archaeological Field Conservation "

"Preserving the Gods: Early Twentieth Century Debates on the Conservation of South Indian Bronze Icons in the Government Museum, Madras, India"

We very much enjoyed Sanchita's fascinating and thought-provoking presentations.

Sanchita Balachandran  
at Queen's University





## *Two Workshops by Jessica Casey: Traditional Cedar Bark Basket Weaving and Traditional Salish Wool Weaving*

**Beth Boyce, Artifacts (2012)**

As conservators, we all know that it is much easier to repair or preserve an object if we understand its materials and its construction. It was with this goal in mind that I participated in two workshops taught by Salish artist, Jessica Casey, in British Columbia, this past summer. The first workshop was on traditional cedar bark basket weaving, and the second was on traditional Salish wool weaving. I have always had a great interest in working with west coast First Nations materials and while I had read about their materials and construction, I have always found it much more informative and rewarding to learn from the people who actually make these objects.

The workshop on cedar bark basketry was held on a rainy weekend in June. On the first day we drove in trucks up the logging roads to a remote spot on the side of the mountain. We started by offering a prayer of thanks to the trees, and then we were shown how to harvest the cedar bark, something that can be done only for about a month each year when the sap is running. The trick is to harvest a strip a maximum width of two hand-spans at the base of the tree; this ensures that the tree can go on living. Returning to the same tree, or harvesting a wider strip, would kill the tree. After peeling off a strip of bark, one has to separate the outer bark from the inner bark, which is much harder than it looks – and was the most difficult step of the whole process from tree to basket. My hands ached for days afterwards. Back at the museum, we cut and split the bark into strips the right size and then left them to soak in water overnight. The next day we wove our baskets. It was an amazing experience, one that I wish I could have had before doing my research project on waterlogged



Peeling the bark from the tree. Photo: Beth Boyce

archaeological cedar bark. I now have a much greater understanding of the material and how it was used.

During the workshop on traditional Salish wool weaving, we wove small shawls (the only items that could be finished in three days). Salish weavings are unique in that they use a continuous warp; this means that you do not have to cut the weaving off the loom when you are finished. You just pull out the loom-stick and the fringe hangs in loops. As a weaver participating in this workshop, I gained a greater understanding of, and appreciation for, the work that goes into Salish weavings. While the blankets may appear simple, using thick wool, a simple twill stitch, and a basic two-bar loom, the techniques used are actually very complex. The tension, edges, and stitches are all controlled by the skill of the weaver, rather than the machinery of the loom. This makes Salish weaving very technically challenging and slow. My shawl flares at the ends because I was not skilled enough to keep my edges straight and a line shows when we started a new day, as my tension would be slightly different.

I have already used my increased knowledge of Salish weaving to benefit my treatments of objects during my internship at the Museum of Anthropology at the University of British Columbia. I have also greatly enhanced my understanding of how these objects are deteriorating, and of their weaknesses and strengths. Jessica is planning another workshop later in the summer, demonstrating weaving traditional cedar bark hats - I can't wait!

Jessica and Beth pulling out the loom-stick to take Beth's finished shawl off the loom.  
Photo: Beth Boyce





## *Totem Pole Conservation at the Museum of Anthropology*

**Beth Boyce, Artifacts (2012)**

During my internship at the Museum of Anthropology (MOA), at the University of British Columbia (UBC), I had some amazing experiences, but probably the most exciting were the Totem Pole treatments. The totem poles kept outdoors at the Museum of Anthropology, are subject to all the forces of nature and every couple of years they undergo some regular maintenance. As conservators, we are generally used to working in a quiet lab space with small hand tools and objects that are not several stories tall. When able to help with the maintenance this year, I was surprised to see that we needed the assistance of a boom-lift and a crane, in order to reach the tops of the tallest poles.

The first step was to remove accumulated lichen and moss growth, which causes the wood to retain moisture and begin to rot. This can break down the surface of the wood and cause the painted and carved surfaces to be lost. While we cannot stop this growth of lichen and moss altogether, we can help to slow it down by removing as much as we can. We did this using small wooden hand tools and brushes.

Western Red Cedar is an exceptional material that possesses anti-rot and anti-fungal properties, so

it does not rot easily. The materials in the wood that prevent fungal growth are not present in the very center of the tree, the pith, however, and so this inside area is the one that rots first. What looks like a very stable pole may be completely rotten or even hollow on the inside. In order to check the interior of the poles, we used a tool called a Resistograph. This tool measures the resistance the probe detects as it goes through the wood and marks the resistance on a graph; thus, you can see exactly where the wood is very soft, and where it still has a lot of density. The probe leaves only a very small hole and so its use is considered acceptable.

Another important measure is to check the caps on the poles. These are sheets of metal that help to prevent the rainwater from soaking down into the poles, causing the wood to rot. All the outdoor poles at the Museum are capped. This year we replaced one of the caps on one of the poles. In the past the poles were capped with lead, as this metal is soft enough to be easily shaped to the top of the pole; however, its use can cause problems with lead poisoning. The new cap was made from zinc, which will naturally provide anti-fungal properties to the wood as the rainwater washes over it. Because this metal was not as easy to shape as lead, there was some difficulty in securing the cap to the pole.

One of the skills that I really didn't expect to learn during this internship was how to operate a boom-lift. Not something one normally sees on a conservator's CV, but I've been told that in the world of totem pole conservation it's a great skill to have.



Heidi Swierenga, Head of Collections Care and Management Department, MOA, UBC, securing the new cap onto the pole.  
Photos: Beth Boyce





## Context and Meaning XI

**Katherine Potapova, Paper (2012)**

The eleventh Context and Meaning conference took place at Queen's in February. Context and Meaning is an annual conference for graduate students in fields related to art history and visual culture. It is organized by the Graduate Visual Culture Association of Queen's University. The conference draws participants from universities across Canada.

Four of the MAC students gave talks at this year's conference. Beth Boyce, a second-year Artifacts student, presented some of the ethical and technical issues surrounding the conservation of totem poles. Moya Dumville, a second-year in Paper, discussed encaustic portraits from Egypt. Fiona Beckett, another second-year studying Paintings, gave a talk on the little-known, infrequently encountered paintings on copper supports. For my part, I presented a paper that came out of my previous studies in art history.

Twenty papers altogether were presented, spanning a wide range of topics: from Renaissance paintings to contemporary visual culture to conservation ethics to twentieth-century horror films. It was exhilarating to be a part of such a diverse and dynamic group, where everyone was so eager to share research and ideas. For a number of us, including myself, this was the first conference presentation we had ever given. The friendly, encouraging atmosphere made it a great first experience.

We would like to extend our gratitude to the organizers of this year's Context and Meaning, Veronica Carter and Carolyn Dowdell, as well as to the numerous other individuals who made this conference possible. Thank you for this wonderful opportunity! Photo: Queen's University

## Technical Art History: A New Field

**Katherine Potapova, Paper (2012)**

One evening in February, several art conservation students (including myself) attended a fascinating talk by Dr. Ron Spronk, a professor of Art History at Queen's University. Dr. Spronk is a pioneer of an emerging field known as technical art history. Dr. Spronk and his colleagues seek to enhance our understanding of paintings by providing the scholarly community with new data obtained



Hieronymus Bosch, *Temptation of St. Anthony*, oil on panel, 1470-1516

via scientific examination. Using techniques well known to art conservators, such as infrared and ultraviolet photography and x-ray radiography, researchers obtain information about the physical aspects of the work of art: the techniques and materials used by the artist and the changes that the work underwent in the process of its completion. While such information is routinely used by conservators to establish the inherent vices of a painting and determine the most effective ways to prolong its life, it can also enhance the historians' understanding of the meaning(s) of the work and the circumstances of its production.

In his talk, Dr. Spronk revealed some of the findings resulting from his work on the paintings of the sixteenth-century Dutch painter Hieronymus Bosch, known for his dizzyingly complex, phantasmagorical, intriguing, and, I am inclined to say, rather disturbing paintings on religious themes. Bosch is a puzzling figure about whom few concrete facts are known. Dr. Spronk's group has performed various analyses on Bosch's well-known triptych *The Temptation of St. Anthony*, bringing to light information about the artist's working method and revealing puzzling changes that were made in the painting's composition while it was being completed. Dr. Spronk hopes that these findings will contribute to art historians' understanding of the artist and his art.

The talk was especially exciting for those of us who came to conservation from a background in art history. It is to be hoped that the new field of technical art history will nourish new constructive dialogue between art conservators and art historians – as well as the art conservation and art history programs at Queen's.

*Queen's University offers the only Master of Art Conservation program in Canada. Students specialize in the conservation of paintings, artifacts or paper objects or carry out research in conservation science.*



*“ ... it was a great experience to learn from other graduate students and established conservators.”*



### *AIC Annual Meeting*

**Kelly O'Neill, Paintings (2012)**

This year marked the 40<sup>th</sup> Annual Meeting of the American Institute for Conservation of Historic and Artistic Works (AIC), North America's largest art conservation network. The meeting was entitled 'Connecting to Conservation: Outreach and Advocacy' and was held in Albuquerque, New Mexico, from May 8-11, 2012.

In honour of the 40<sup>th</sup> anniversary, AIC decided to try a new format for the meeting. Along with the regular general sessions and individual specialty group sessions, there were panel sessions on large topics such as communication, conservation and education, working with living artists, and communicating information about the Haiti Recovery project. Other highlights were individual case studies and the Great Debate Session, in which two larger topics in conservation were discussed and debated. Topics discussed were whether having conservators on view in the gallery affects the perception of the conservation profession and whether the publishing of online conservation and restoration guides is the best way to care for cultural heritage. As many of these sessions were slated for the same time slot, it was sometimes difficult to decide on which session to attend.

A new feature introduced by AIC is the Emerging Conservators Professional Network (ECPN) Portfolio Review Session. This allows current graduate students in conservation the opportunity to show their portfolios and receive feedback from conservation professionals. For me, as a representative from Queen's University, it was a great experience to learn from other graduate students and established conservators. Seeing how students currently enrolled in conservation programs are performing is also helpful for students considering conservation school.

This was the second year in a row that Queen's University organized a reunion of Alumni during the AIC annual meeting. There was a great turnout this year at the Library Bar and Grill, a local watering hole located close to the Albuquerque Convention Center. Twenty-eight alumni attended over the course of the evening, representing a range of graduation years and specialties. This was a wonderful opportunity to reconnect with old classmates working in Canada and the United States and make new acquaintances who are



Reunion at Library Bar & Grill  
Photos: Jenn Cruickshank

graduates of the program. Many offered advice on getting that first job, reminisced about their time in the MAC program and appreciated having this time together at the AIC annual meeting.





## Queen's alumni present at AIC

WEDNESDAY, MAY 9<sup>th</sup>

### Paintings Specialty Group:

**Barbara Ramsay**, Director of Conservation Services at ARTEX Fine Art Services, presented *Challenges and Choices in Conserving an Early Abstract Expressionist Painting by Clifford Still*.

THURSDAY, MAY 10<sup>th</sup>

### Book and Paper Specialty Group:

**Melina Avery**, a Special Collections Conservation Fellow at Northwestern University presented a paper on *Ozalids in the Music Library: Life before Xerox*.

**Cher Schneider**, Senior Special Collections Conservator, University of Illinois Urbana-Champaign Library, presented the paper *Confronting Stenciled Posters: The Discovery, Conservation and Display of Soviet TASS World War II Stenciled Posters*.

### Paintings Specialty Group:

**Michael O'Malley**, Paintings Conservator at Centre de Conservation du Québec (CCQ), spoke on *Bridging the Divide—Conversing with Allied Professionals*.

### Photographic Materials Group:

**Katherine Whitman**, photograph conservator at the Art Gallery of Ontario, presented a paper on *The Conservation of a Photograph on Glass: The Reconstruction of the Lincoln Interpositive*.

### Six concurrent sessions:

**Heidi Sobol**, paintings conservator at the Royal Ontario Museum, was on a panel at the session *Communicating Conservation*.

**Carmin Li**, preventive conservation manager at the University of Alberta Museums, was a panelist at the session, *Conservation Conversations: Audience, Fundraising, Institutional Support, and Career Paths*.

**Dr. Vera de la Cruz Balthazar**, Faculty of Arquitectura "5 de mayo", Universidad "Benito Juárez" de Oaxaca, Mexico, and Stephanie Jewell, from the Balboa Art Conservation Center in San Diego, were contributors for *Case Studies III: Outreach Tools*.

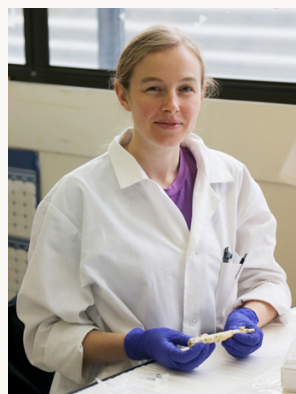
FRIDAY, MAY 11<sup>th</sup>

### Architecture Specialty Group:

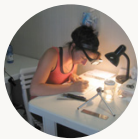
**Dr. Vera De La Cruz Balthazar**, Faculty of Arquitectura "5 de mayo", Universidad "Benito Juárez" de Oaxaca, Mexico, spoke on *The Museum of Contemporary Art, Oaxaca: The Conservation of an Historic 18<sup>th</sup>-Century Building*.

## People who attended the Queen's reunion at the AIC:

Heidi Sobol, Laura Lipcsei, William Hoffman, David Turnbull, Michael O'Malley, Victoria Montana Ryan, Nina Roth-Wells, Heather Smith, Genevieve Saulnier, Barbara Ramsay, Lisa Mehlin, Kristen Loudermilk, Stefan Michalski, Fiona Graham, Jane Smith Stewart, Vera de la Cruz Balthazar, Sonja Jordan-Mowery, Sarah Confer, Carmen Li, Katy Whitman, Crystal Maitland, Margaret Haupt, Joan Weir, Rosaleen Hill, Rob Waller, Melina Avery, Stephanie Jewell, Cher Schneider



Top: Evelyn Ayre with 19<sup>th</sup>-century ivory object from the Constantine Collection, Agnes Etherington Art Centre  
Bottom: Research assistant Michael Doutre with graduate student Ashley Freeman (science research)  
Photos: Kate Yüksel



## *Student Internships - 2012*

**Evelyn Ayre**, Artifacts  
Birmingham Museum and Art Gallery,  
Birmingham, United Kingdom

**Jeanne Beaudry-Tardif**, Paper  
Bibliothèque et Archives nationales du Québec,  
Québec

**Fiona Beckett**, Paintings  
The Royal Ontario Museum, Toronto, The National  
Gallery of Canada, Ottawa, and Atelier Anita  
Henry, Montreal, Quebec

**Elizabeth Boyce**, Artifacts  
Museum of Anthropology, University of British  
Columbia, Vancouver, British Columbia

**Wendy Crawford**, Paintings  
Library and Archives Canada, Ottawa, and the  
Canadian Conservation Institute, Ottawa, Ontario

**Moya Dumville**, Paper  
Northeast Document Conservation Center,  
Andover, Massachusetts

**Timothy Greening**, Paintings  
The Royal Ontario Museum, Toronto, Ontario

**Sonia Kata**, Artifacts  
The Royal Ontario Museum, Toronto, Ontario

**Jennifer Morton**, Paintings  
Fraser Spafford Ricci Art & Archival Conservation  
Inc., South Surrey, British Columbia

**Sarah Mullin**, Artifacts  
The New Brunswick Museum, Saint John, NB and  
Mt. Lykaion Survey and Excavation, Arizona State  
Museum - University of Arizona, Tucson, Arizona

**Kelly O'Neill**, Paintings  
The National Gallery of Canada, Ottawa, Ontario



Anna Weiss on right



Kelly O'Neill

**Katherine Potapova**, Paper  
Canadian Conservation Institute, Ottawa, Ontario

**Ghazaleh Rabiei**, Artifacts  
Canadian Conservation Institute, Ottawa, Ontario

**Jessica Régimbald**, Paper  
Centre Canadien d'Architecture, Montreal, Quebec

**Corine Soueid**, Artifacts  
Institute of Nautical Archeology, Bodrum, Turkey  
and INSTAP Centre for East Crete, Greece

**Dorcas Tong**, Paper  
City of Vancouver Archives, Vancouver, British  
Columbia

**Jayne Vallieres**, Paper  
Glenbow Museum, Calgary, Alberta

**Daniela Vogel**, Paintings  
Museum of Fine Arts Montreal, Montreal, Quebec

**Brittany Webster**, Paintings  
Montreal Museum of Fine Arts, Montreal and  
Alexander Gabov, Conservation of Sculptures,  
Monuments and Objects, Kingston, Ontario

**Anna Weiss**, Artifacts  
Queen's University Excavations at Caere, Cerveteri,  
Italy and the Ancient Agora, American School of  
Classical Studies, Athens, Greece

*During the summers,  
Art Conservation  
students are required to  
complete twelve-week  
off-campus internships  
in their area of specialty.*





## *XRF Workshop*

In April, Queen's hosted a handheld x-ray fluorescence (XRF) workshop. We were very fortunate to have Dr. Bruce Kaiser as the Workshop Director, who has lectured on the topic around the world. To assist Dr. Kaiser, we were pleased to have Dr. Aaron Shugar, from the Department of Art Conservation, Buffalo State College, Dr. Rudy Reimer/Yumks, from Simon Fraser University, and Dr. Charles Wu, from the University of Western Ontario.

We were delighted to welcome colleagues from the Art Gallery of Ontario, the Canadian Museum of Civilization, the Centre de conservation du Québec, the National Gallery of Canada, Parks Canada, and the Peterborough Museum & Archives. Other attendees included graduate students from the Art Conservation Program, professors from Classics and Geology, and professionals from industry (Kingston Process Metallurgy Inc.).

Participants brought samples to be tested and were thrilled with the informative lectures and demonstrations. The atmosphere was warm and open, and was enhanced by the dinner hosted by Bruker Elemental. Thank you to everyone who participated!



## *"Fresco-Hunting" Photo Expedition to Medieval Balkan Churches in Western Bulgaria*

In the spring, the "Fresco Hunting" Photo Expedition offered by Balkan Heritage Field School expanded the existing methods of imaging the medieval churches in Western Bulgaria by adopting Reflectance Transformation Imaging (RTI) and Multi Spectral Imaging. The imaging documentation and training was led by Alexander Gabov, former adjunct professor, and a monuments conservator. The objective of this two-week module of the "Fresco Hunt" was to introduce the new and affordable techniques of Reflectance Transformation Imaging (RTI) and imaging from UV-induced visible fluorescence to near infrared in order to document rapidly decaying and damaged frescos in selected medieval churches in Western Bulgaria. All these digital techniques are non-invasive and non-destructive and are rapidly becoming a standard investigative tool for archaeologists, art historians and art conservators.



Participants to the April XRF Workshop



Photo: Property of Balkan Heritage Field School  
Used with permission.

*“Gus Shurvell retired from his teaching position in the Department of Chemistry back in 1995, but that doesn’t mean he’s no longer in the classroom.”*



### *For the Love of Art*

**Lindy Mechefske, (Queen’s Alumni Review)**

Dr. H. F. “Gus” Shurvell is a volunteer professor. That’s right – a volunteer. The Emeritus Professor, who officially retired from the Department of Chemistry in 1995, is now an adjunct professor in the Art Conservation Program.

Shurvell came to Queen’s in 1965 and never left. During his 30-year teaching career in the Chemistry Department, he authored a number of books and more than 200 publications. He served as editor of *Canadian Spectroscopic News* and was recognized for his research in the fields of both Infrared and Raman spectroscopy. He was also the recipient of an Arts and Science Undergraduate Society Award for Excellence in Teaching, and twice was nominated for the Alma Mater Society’s Frank Knox Award.

After his retirement, Shurvell continued to supervise graduate students and do research, but he was interested in new horizons. He knew there was a need in the Art Conservation Program and because he had the necessary expertise, he offered up his services. Gratis.

Mounted on the wall of his lab, Shurvell has a framed copy of his letter from Dean Alistair MacLean, sent on behalf of Principal Daniel Woolf, confirming his fourth contract position as an Adjunct Professor in the Department of Art. The letter recommending Shurvell for a five-year appointment states, “This appointment carries no remuneration or fringe benefits, but will enable you to contribute to the Art Conservation Program in the Department of Art. I am very pleased that you are willing to assist us in this capacity.” Since his retirement, Shurvell has had four such letters, sent on behalf of four different Principals.

Shurvell says that contrary to the statement in his appointment letter, there are fringe benefits. “I’m doing interesting work that I take pleasure in. I really enjoy the students. They’re working on fascinating projects and finding internships and jobs all over the world. It’s a pleasure to work with them,” he says. “Besides, I don’t want my brain to atrophy,” he adds with a laugh.

It seems there’s no danger of that. Shurvell is still very much “a live wire.” He’s still publishing, teaching, and has the energy and enthusiasm of a man half his 77 years.

Before we even began to chat, several students called on Shurvell. He knew every one of them by name, where they come from, and what their research is about. He introduced them while simultaneously giving me a quick chemistry lecture, and explaining the two main tools he uses with his work in Art Conservation.

Besides dispensing advice and encouragement to his young charges – especially pertaining to the scientific aspects of their projects – Shurvell also gives a series of lectures on spectroscopy. However, his main role and expertise is in analyzing molecules and elements present in various pieces of art. From old mirrors, to ancient paper, to antique bronzes and paintings, Shurvell helps students to prepare samples and to use an infrared spectrometer for analysis of molecules and an X-ray fluorescence analyzer for analysis of elements. “Students need to know what elements are present in objects and pigments before starting conservation measures. We uncover lead, copper, chromium, nickel, titanium, and mercury and gold, amongst others,” he explains.

Another student drops by the lab. Moya Dumville, MAC’12, is just finishing up her Master’s degree in Art Conservation and is leaving for an internship position in the US. Her research concentrated on the conservation of old books and paper. She has come to say goodbye to Shurvell.

“I couldn’t have completed my degree without Gus’s help,” she says. “Although I’ve studied chemistry, I’m not a scientist. Gus was there while I ran my tests, and he patiently explained the science. If things weren’t working, he was there straight away to help solve the issue. I can’t say enough good things about him. Gus is one of the people I’m really going to miss when I leave Kingston.”

This summer Shurvell is taking a bit of time off work to drive west across Canada with his wife Irene, to visit one of their three children, Dave, who lives in BC. Their other children are Andy, a theatre technician, and Joanne, Artsci’84, MA’87, a journalist and gallery owner in London, England. Says Shurvell, “I’ll celebrate my 78<sup>th</sup> birthday in September, but when I get back in the lab, and meet the students, it will be as though all my birthdays have come at once.”

Photo: Lindy Mechefske





## *A Day in Montreal with Anita Henry*

Anita Henry (MST Sorbonne, Paris) replaced Barbara Klempan during her half sabbatical from January to April 2012. Anita was responsible for teaching the laboratory courses for 1<sup>st</sup>- and 2<sup>nd</sup>-year paintings conservation students as well as lecturing on the conservation of contemporary art. She also delivered two lectures, "Preparing for Professional Life in Conservation," and "Private Conservation", in a team-taught course.

In addition to the above teaching duties, Anita organized and led a student field trip to Montreal as a part of the course on conserving contemporary art. The group visited two museums with significant holdings of contemporary art, the Musée d'art contemporain de Montréal (MACM) and the Montreal Museum of Fine Arts (MMFA). Their chief conservators Marie-Noël Challan Belval (MACM) and Richard Gagnier (MMFA) met the students and gave them a practical understanding of the challenges of conserving contemporary art.

Marie-Noël Challan Belval and Serge Colin (assistant conservator, MACM) presented conservation case studies from the museum's collection. Serge gave a delightful and informative overview of challenging treatments undertaken over the years, which included his empirical research into treating accidental abrasions on an Yves Klein sculpture. Marie-Noël described in detail the importance of condition reporting of installation pieces including those with electronic media components. The students were then able to visit the current display of contemporary art.

Richard Gagnier (MMFA) led the students on a tour of the contemporary art wing of the museum. He discussed most of the pieces on exhibition from a conservation point of view. To mention just a few of the topics covered, Richard spoke of the challenges of conserving composite material art works, the difficulties of inpainting colour field paintings, and the conservation department's ongoing commitment to recording artists' intent through interviews. The students were impressed with his knowledge, appreciated his candour, and his lively repartee.

The McCord Museum of Canadian History was also visited that day. Although the McCord Museum does not have a mandate to collect contemporary art, chief conservator Anne Mackay agreed to talk about the deterioration of a contemporary bronze sculpture. The sculpture by Pierre Granches has



Richard Gagnier talking in the MMFA's contemporary art wing Photo: Anita Henry



Anne Mackay and visiting students outside the McCord Museum Photo: Anita Henry

been displayed outdoors since the early 1990s, and suffers deterioration related to inherent vice and vandalism.

Judging by the students' broad smiles, they appear to have enjoyed their day in Montreal!

Anita has since returned to her private painting conservation practice in Montreal. She continues to conserve paintings and contemporary art found in private, corporate and museum collections in Quebec and Ontario. She currently employs two former Queen's graduates Emmanuelle Perron and Maki Ikushima.

Anita thoroughly enjoyed teaching and wishes all her former students and colleagues best wishes for the future.



*“...students and professors enjoyed a wonderful time in New York City, at the annual student conference of the Association of North American Graduate Programs in Conservation...”*



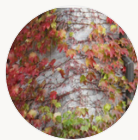
### *ANAGPIC Conference, New York City*

In April, students and professors enjoyed a wonderful time in New York City, at the annual student conference of the Association of North American Graduate Programs in Conservation (ANAGPIC). Our hosts, the Conservation Center of the Institute of Fine Arts, New York University, organized a splendid conference that was held at the Morgan Library and Museum. There were tours of different museums on Thursday, including the Metropolitan Museum of Art (MMA), Museum of Modern Art, American Museum of Natural History and the Brooklyn Museum and a poster session in which all our second-year students participated. On Friday we listened to impressive student presentations, including talks based on the research projects by two of our students, Elizabeth Boyce and Anna Weiss (shown in the photograph with the Pierpont Morgan Library sign). Friday night's dinner and party was held at the Bryant Park Grill, right behind the New York Public Library. "Conservation Education—The Global Reach of Education" was the topic of the professional talks on Saturday morning. The talks included: Dr. Christopher Caple, "The View from the Ivory Tower"; Jessica S. Johnson "Imagine That: Teaching Conservation in Iraq"; and Dr. Patricia Miller, "Building a Community of Chemistry and Art Scholars." In addition colleagues from Mexico spoke about their conservation programs.



Group photos from ANAGPIC conference, NYC

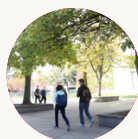




## Group Photo



Art Conservation Faculty and current students – November 2012 Photo: Mélanie Cloutier



## M.A.C. Research Projects – 2012

### **Fiona Beckett**

*An Evaluation of Glazing Materials and their Effects on Fading in Fluorescent Acrylic Paints*

### **Elizabeth Boyce**

*Candied Cedar Bark: The Treatment of Waterlogged Western Red Cedar Bark Using Sucrose*

### **Moya Dumville**

*The Use of Electrolysis in Removing Soluble Salts from Paper*

### **Jennifer Morton**

*Calcium Phytate: A Treatment for Degraded Tacking Margins*

### **Kelly O'Neill**

*Finding a New Standard for Rolled Cotton in North American Paintings Conservation*

### **Ghazaleh Rabiei**

*Commercial vs. Formulated: An Investigation of Artificially Produced Patinas Used on Copper in the Field of Jewelry Making*

### **Jessica Regimbeault**

*A Comparative Study of the Direct Application versus Solvent Reactivation of Klucel G*

### **Jeanne Beaudry Tardif**

*Testing the Bond: A Study of Stickers on Contemporary Artwork*

### **Brittany Webster**

*A Technical Investigation of 'Devil's Ledge' Rock Art: Documentation and Prospects for Conservation*

### **Anna Weiss**

*Evaluating the Efficacy of Silica Nano-Particle "Liquid Glass" Protective Coatings for Outdoor Marble Sculpture and Monuments*