

ART CONSERVATION

WHERE ART MEETS SCIENCE



CONTENTS:

Director's Letter

Page 2

Faculty Updates

Page 3

Alumni

Page 6

Recent Graduates

Page 8

Second-Year Students

Page 9

Research Updates

Page 13

Guest Lectures

Page 16

Major Gifts

Page 17

In Memoriam

Page 18

ANAGPIC

Page 19

Social Media Links

Page 20

2021/2022

NEWSLETTER



LETTER FROM THE DIRECTOR

Welcome to the Art Conservation Newsletter of 2021-22. Our building at 15 Bader Lane now has an exciting new look, thanks to Emelie Chhangur, Director of the Agnes, who inspired and funded the project and to Artist-Curator Oriah Scott who assembled a team of seven artists to paint the *Transformations* mural over a week in June 2022. It has been inspiring to see how this has attracted attention from passersby, inviting conversations about art, politics, authority and more, and a reminder of the power of art to engage and connect people. The mural will stay up for one year, until the building is knocked down to make way for the new Art Conservation facility. We are so excited about the Art Conservation: Constructing the Future project which will provide new teaching, research and conservation labs, funded by an extraordinary lead gift from Bader Philanthropies.

This year has been our second 'Covid' year and, once again, we were able to teach in-person labs due to support from Queen's, our modified health & safety procedures and the diligence of our students, staff and faculty. While this has been challenge, it has also provided new opportunities to convene with conservators, scientists and other colleagues using remote technologies. The pandemic effects in our field have been substantial and I would like to recognise in particular all of our internship hosts who managed to create such substantial and deep learning opportunities for the students, despite the challenges they faced themselves. The internships are a crucial stage which allow the MAC students to consolidate their skills and knowledge and prepares them for entry into the profession. I remember how formative my own internships were and am grateful from the ongoing support in our community for helping to train our future colleagues.

In September 2021, we welcomed our talented new students into the program: Antonia Mappin-Kasirer, Caroline Longo and Robin Langmuir (Artifacts); H el ene Sirois, Kristen Fader and Rebecca Clendinen (Paper); Katharyn Hernandez, Rose  mond-Gagnon and Tirza Harris (Paintings); and Jonah Halili (Research).

Thank you to all our alumni, partners, friends and other supporters from this past year. Your gifts, donations, guidance and good wishes are so meaningful to us all.

Patricia Smithen
Director
Art Conservation Program



Professor Emy Kim teaching artifacts students about painted metal sculpture

FACULTY & STAFF UPDATES



Associate Professor Alison Murray continues to teach the science component of the program and be the graduate coordinator. Alison, Professor Patricia Smithen and graduate students Miriam Bowen and Jonah Halili, are part of an international group studying metal ion migration in oil paints.

Alison continued to interview international treatment professors and conservation science professors as part of her research on teaching science to conservation students. In June 2022, Alison, Rebecca Ploeger, Aaron Shugar and Kyna Biggs held the inaugural conference for "Conservation Science Education Online" or CSEO. Modules will be created from the material presented for an online resource with this same name.

Alison also co-edited the peer-reviewed publication *Diagnosis – Before, During, After*, the second volume of the series *Conservation 360°*. Please download this open-access volume that contains articles by the Queen's graduates Fiona Beckett, Thea Burns, Kate Helwig and Eleonora Nagy. [https:// monografias.editorial.upv.es/index.php/con_360/issue/view/5](https://monografias.editorial.upv.es/index.php/con_360/issue/view/5)



Alison spoke at the session "Education and Profession Realities in Different Global Contexts" at the celebration of the first anniversary of the Academic Conservation Education Sharing Site (AcCESS) in June 2021. On the theme Knowledge Sharing, Alison and her CSEO colleagues participated in October 2021 in the conference "Global Consortium for the Preservation of Cultural Heritage (GCPCH), organized by the University of Pretoria, South Africa. Finally, Alison was very pleased to attend the 2022 ICCROM International Summer School on Communication and Teaching Skills in Conservation and Science, in St. Albert, Alberta.



Associate Professor Rosaleen Hill collaborated on several research projects this year including the Kenojuak Ashevak 'Enchanted Owl' Prints Technical Analysis Project in partnership with the Canadian Museum of History (Amanda Gould, Paper Conservator and Gabriela Rosas, intern, MAC '21) and the Agnes Etherington Art Centre. Rosaleen also partnered with Queen's Special Collections (Natasa Krsmanovic, Conservator and Robin Canham, MAC '22) on the T. H. Saunders Paper Sample Project. The first phase of the T.H. Sanders project, T.H. Saunders & Co. Watermarked Papers, was presented virtually at the Association Française Histoire Etude du Papier et des Papeteries Conference in October. The second phase of this project will be presented at the AIC and CAC conferences in 2022. Rosaleen, on behalf of the Mellon Curriculum Shifts project team, virtually presented a poster, Curriculum shifts – Conservation curricula for indigenous material culture and modern media, at the ICOM – CC, 19th Triennial Conference, Beijing, 2021.

ART CONSERVATION

WHERE ART MEETS SCIENCE



Patricia (Trish) Smithen was granted tenure and promotion to Associate Professor in 2022 and graduated with a PhD from the University of London (Courtauld Institute of Art) in July. Dr. Smithen's dissertation was on the Development and Impact of Artists' Acrylic Painting in the United Kingdom and she continues to explore the history, technology and use of paint. Over the past year, she organised a workshop with artist Oriah Scott, who spoke to students about the history of street art and introduced them to spraying technology and techniques. In the laboratory, students continued a range of activities: from processing isinglass and manipulating cleaning agents to treating complex problems on client paintings. The lining workshops were an excellent opportunity to practice using different adhesives and techniques to support fragile and weak canvasses, and we grappled with the practicalities of working with large paintings.



Artifacts Professor Emy Kim has been wearing two or three different hats this past year, as a teacher, student, and conservator. Several projects at Queen's have come to fruition, including work with Megan Creamer, who is in their second year as Bader Fellow in Artifact Conservation. Megan and Emy are presenting the results of their work on plant-based corrosion inhibitors at the American Institute of Conservation's 50th Annual Meeting in Los Angeles. The abstract is titled, "Preliminary Research on Plant Extracts and Waxes as Corrosion Inhibition Coatings for Iron Alloy Outdoor Sculpture." The written version is currently under review for publication.



Emy's continuing collaboration with Professor Cristiana Zaccagnino of the Classics Department has resulted in a paper in the *Journal of the Numismatics Association of Australia*, due to be published in the 2021 issue. The paper centres on the use of ancient coins as teaching tools, based upon our access to the Diniacopoulos Collection at Queen's. In March 2022 Emy and Cristiana were awarded a SSHRC Institutional Explore Grant to fund student research on the Diniacopoulos Collection.

At the Institute for the History and Philosophy of Science and Technology at the University of Toronto, Emy was awarded the Joseph Armand-Bombardier CGS Doctoral Fellowship (2021-2024) for her doctoral research on early 20th century welding technology. Emy is giving a paper on the sociologist William Ogburn, who was interested in the social effects of technological changes—like modern welding— in May 2022 at the Canadian History and Philosophy of Science Conference.

FACULTY & STAFF UPDATES



Fiona Graham was once again grateful to be able to teach ARTC 801 - Conservation Principles in person to the first-year students; their infectious enthusiasm made it the highlight of her week! We were especially fortunate to have Sebastian De Line, Associate Curator at the Agnes Etherington Art Centre, share his experience integrating traditional Indigenous knowledge into the Agnes' policies and practices. We capped off the term with a visit to the Museum of Health Care where students were able to see many preventive conservation measures in the flesh, so to speak.



Amanda Gould (CHM) and Gabriela Rosas (MAC '21) with Professor Rosaleen Hill preparing to run XRF on Kenojuak Ashevak's 'Enchanted Owl'

ALUMNI INTERVIEW



Professor Rosaleen Hill caught up with our newest Bader Fellow in Paper Conservation, Lindsay Sisson (MAC' 20) to find out more about her post-graduation activities.

What have you been up to since you graduated?

Since finishing my Master degree at Queen's University, I have worked for the Provincial Archives of Alberta as a Young Canada Works Intern and an Assistant Conservator. While there, I contributed to the treatment of textual, photographic, and film records within the Oblates of Mary Immaculate (OMI) fond, which contains information relevant to Indigenous history and communities in Western Canada. These objects were stabilized and documented so that they were available for digitization as well as for families and researchers to access. I also had the opportunity to work for the City of Calgary as a Summer Public Art Conservation Technician. I undertook

preventive maintenance of the outdoor sculpture collection including overall wash, hot wax treatment (bronze), water sealant treatment, consolidation and inpainting. Additionally, I also began to develop a maintenance manual for the software-based artwork Calgary Scroll (2017). It has been an enjoyable experience to be able to work out-of-province and now return to Ontario!

What, if anything, has surprised you about working as a conservator?

Conservation is such a unique and ever-expanding field. I am most surprised by the paths that you can take as a conservator and all the different hats you can wear. It really is a field that requires us to continually learn and to question our own inherent biases. Increasingly, we are collaborating outside of the field to do our work – whether that is the community or specialized adjacent professionals. No matter how often you approach a similar kind of treatment, the object in front of you is unique and must be treated as such. The result is that each experience is completely different than the last.

What are your research goals in your new position as Bader Fellow in Paper Conservation?

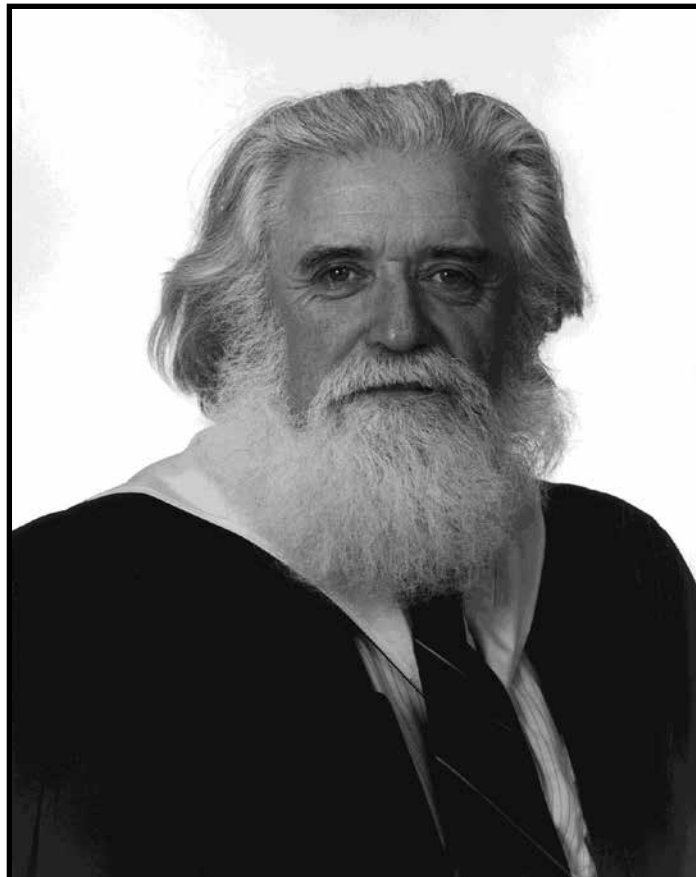
In my position as a Bader Fellow, I look forward to immersing myself in any information related to contemporary water-soluble media for works of art on paper. This broad selection of media has specific implications and conservation concerns which I would like to explore further. Because of this great range, I will be considering ways to narrow the scope and to utilize the new equipment available within the program to study the composition of the media. I hope that the research I produce can be useful for both art and document-based objects in Canadian collections. Thank you so much to the program and the Bader Philanthropies for this opportunity, I look forward to the next two years!

ALUMNI NEWS

We are delighted to relay the news that the founder of our MAC Program at Queen's, Ian Hodkinson, has been made an Officer of the Order of Canada "for his pioneering and extensive contributions to the preservation and conservation of Canada's cultural heritage." This award celebrates those who have demonstrated an outstanding level of talent and service to Canadians.

In addition to conceiving and creating our program, Ian helped to establish the Canadian Association for the Conservation of Cultural Property and the Canadian Association of Professional Conservators. He continues to take on large-scale challenging projects and present his work at professional conferences. Due to Ian's 'project,' more than 500 students have graduated from the program, going on to work in private practice, museums, galleries, research institutions, universities and heritage sites across Canada and worldwide. Students of Ian will recall his thrilling lectures and laboratory classes where he shared his tremendous practical knowledge with a patient manner and great humour. He has continued to support the Queen's programs, giving lectures, providing advice and generously donating books, materials and tools.

Congratulations Ian! Thank you for your wonderful work and contributions and for continuing to inspire conservators in Canada!



2021 GRADUATES



Kristy Corcoran (MAC '21) is currently working as an assistant paintings conservator at a private conservation studio in White Rock, British Columbia. Her work with Fraser Spafford Ricci Art and Archival Conservation (FSR) involves treating a wide variety of paintings and objects for private clients in a fast-paced environment. Kristy has already gained tremendous experience working with her supervisors: Emily Min and Christine Foster, senior paintings conservators at FSR, as well as from the principal conservator of fine art: Sarah Spafford Ricci. Kristy has greatly enjoyed her move out to B.C. and the new adventures it has brought. Additionally, Kristy is working towards publishing her graduate thesis on the production of Canadian isinglass as well as serving as social media coordinator for the CAC's emerging Conservators group.



Emily Joyce (MAC '21) is currently working as a conservator at Toronto Art Restoration, where she has been able to work on a number of exciting projects. Recent projects include the deinstallation and conservation of Michael Snow's Flight Stop at the Toronto Eaton Centre, the conservation of an Alex Janvier's mural Tribute to Beaver Hills in Edmonton, and the conservation of a handful of Group of Seven paintings for a travelling exhibition hosted by the McMichael Gallery in Kleinberg. Currently, she is working on the large restoration project of St. Vladimir church in Hamilton, which is almost completely covered in painted murals.



Since September 2021, Emily McClain (MAC '21) has been the Furniture Conservation Fellow at the Winterthur Museum in Wilmington, DE. She has focused on the in-depth technical analysis of a 17th century kas or Dutch cupboard from the New York-region which forms part of the Winterthur collection. She has enjoyed getting to know the students and staff in the WUDPAC Art Conservation Program and in April 2022 she will present her research in the 2022 ConNext (Conservation by the Next Generation) digital conference. She hopes to continue pursuing conservation in the furniture and decorative arts fields.



Gabriela Rosas (MAC '21) completed her second internship at the Canadian Museum History, under the supervision of Amanda Gould, Paper Conservator. In the Fall 2021, she worked at the Montreal Museum of Fine Arts on developing and implementing storage solutions for their textiles collection. Since March 2022, she has been working at the McCord Museum as the Assistant Photo Conservator, focusing on the treatment of photographs for their next exhibition: ALEXANDER HENDERSON - Art and Nature. In May, Gabriela will be presenting a talk with her Queen's colleague Jérôme Pâquet, on non-invasive technical analysis on illuminated manuscripts at the CAC Conference.

SECOND-YEAR STUDENTS



Melissa Allen (MAC '22) worked with the Edmonton Arts Council for her summer internship where she contributed to the conservation of their public art collection. Melissa liked the conservation of outdoor steel and bronze sculptures. This work, as it was very different than the conservation treatments she has worked on in the Queen's artifact's lab. Melissa particularly enjoyed her work developing a tear repair technique for a birch bark biting by Angelique Merasty.



Sandrine Blais (MAC '22) is in the first steps of conserving this 19th century Henri-Edmond Cross lithograph titled L'errant. She is pictured here surface cleaning using fine eraser crumbs. This lithograph presents a type of degradation known as foxing, which are seen as brown spots through the image's margins. The next steps will include a water immersion bath, as well as a chelation treatment.



Miriam Bowen (MAC '22) a second-year research student, has been hard at work with sample preparation and data collection for the joint research project, MIMO. The joint research with the Universidad Politécnica de Valencia and other institutions has been focused on the influence of metals ion movement within oil paints.



Camille Turner-Hehlen (MAC '22) spent her first internship working at Art Conservation Services Inc. under the supervision of private conservator Wendy Crawford (MAC '13). Over the summer she worked on several paintings, as well as assisted in the reconstruction of significant losses of frame moldings. Her main project for the summer was the conservation of an R.H. Whale, which offered opportunities to practice many facets of the conservation field.

ART CONSERVATION

WHERE ART MEETS SCIENCE



Robin Canham (MAC '22) completed her internship at the Queen's University Archives under the supervision of Natasa Krsmanovic, where she developed a treatment plan for a large collection of posters in the Kingston LGBTQ2+ collection and made over 400 posters ready for public access. This summer she is interning with Alison Freake at the Provincial Archives of Alberta, while continuing to work with Rosaleen Hill and Natasa Krsmanovic on the T.H. Saunders Project.



This year Emma Griffiths (MAC '22) has been performing a technical analysis on a third intermediate period ancient Egyptian coffin. As part of this analysis, she has identified the wood used to construct the coffin, the pigments and binding media used to decorate the coffin's surface, and performed a full condition assessment. She hopes to further her interest in archaeological conservation when she completes an internship at the American School of Classical Studies at Athens this summer.



Rebecca Clendinen (MAC '23) is explaining her tear repair technique to an audience of her peers. The repairs were done using Japanese paper and wheat starch paste.



Last summer Jocelyn Hillier (MAC '23) completed her internship at Gianfranco Pocobene's conservation studio. She performed various treatments during her time there, including the sun bleaching of a Morris Louis colour field painting. Jocelyn's research project is the technical analysis of a Rembrandt Tonie from the Agnes Etherington Art Centre. Her research is part of a larger collaborative project with the Mauritshuis and the Ashmolean to investigate the materials and techniques of Rembrandt's early character studies.



Artifact stream candidate Laura Jacobs (MAC '22) received the opportunity to mend a broken viola plate with the help and guidance of Montreal luthier Olivier Pérot. The first steps of this larger scale project were completed during the wood segment of the artifacts stream's syllabus. Inspired by the traditional techniques of violin making and applying them to conservation purposes, Laura challenged herself to test the limits of her abilities, exploring the world of musical instrument restoration.



Pui Yee Lam (MAC '22) travelled to South Surrey, BC, for her summer internship at the Fraser Spafford Ricci Art & Archival Conservation Inc. She had assisted on over 15 different projects, particularly the cleaning and solvent vapour treatment on an oil painting by Takao Tanabe and the retouching treatment of a water-sensitive oil painting. The two projects were very influential in developing her interest in evaluating mineral-spiritbased retouching mediums as her research project.



Rachel Stark (MAC '22) has an interest in both paintings and objects. She spent the 2021-22 school year focusing on complex painting conservation treatments which have prepared her well for her research project, regarding the ethical and practical considerations of consolidating a heavily damaged mid-century painting with a zinc-rich oil paint film. She will spend her summer interning at the AGO, splitting her time between the Contemporary and Painting Collections.

Second-Year Research Projects and Thesis

Melissa Allen: Comparing Coatings in the Conservation of 3D Printed, Magnesia-Based Cement Sculpture: Rygo

Sandrine Blais: The Lightfastness of Modern Inks on Paper

Robin Canham: Remoistenable Nanocellulose Film: Practical Application and Analysis

Emma Griffiths: The Technical Analysis of a Third Intermediate Period Yellow-Type Egyptian Coffin

Laura Jacobs: Material Analysis of Mass-Produced Soaps Used in an Installation by General Idea Collective

Pui Yee Lam: A Preliminary Evaluation of Mineral-Spirit-Borne Retouching or Isolating Mediums for Sensitive Unvarnished Acrylic Emulsion Paint

Camille Turner-Hehlen: Technical Analysis of a Tom Thomson Oil Sketch from the Agnes Etherington Art Centre, Queen's University

Josie Hillier: A Technical Approach to Rembrandt: The Examination of Head of an Old Man in a Cap

Rachel Stark: The Consolidation of a Zinc-Damaged Contemporary Oil Painting – Methods and Ethics

Miriam Bowen: Investigation of the Effects of Metal Ion Migration to Drying Rate and Metal Soap Formation of Cadmium-, Phthalo- and Organic-Based Oil Paint Films



Rachel Stark (MAC '22) testing consolidants on a zinc damaged contemporary oil painting, Nu Feminin (1967)



Painting Conservation Students completed Lining Tests

RESEARCH UPDATES

MAC research activity has been thriving in recent years due to investment in new analytical & advanced imaging equipment, and a renewed focus on sharing the research outcomes in papers, presentations and online activity. Thanks to generous gifts from the Jarislowsky Foundation, Bader Philanthropies and Margaret Light, Queen's MAC students have had access to the Hirox 3-D Digital Microscope, Apollo Infrared Scanning Camera, the Bruker M6 Jetstream (Scanning XRF), the Video Spectral Comparator VSC 8000 and new FTIR and XRF spectrometers. These techniques have enabled collaborations with premier institutions, for example, the results of the technical examination of Rembrandt's *Head of an Old Man in a Cap* (c. 1630) are being compared with similar works at the Mauritshuis and the Ashmolean, which has already resulted in a presentation at an international conference.

This activity has only been possible with the support of our generous funders, our research partners and the wider conservation community who respond so positively to student inquiry. We sincerely thank you and hope you enjoy reading about featured projects in this newsletter!



Megan Creamer, Bader Fellow in Artifacts Conservation

Bader Artifacts Fellow:

Megan Creamer is the 2020-2022 Isabel Bader Fellow in Art Conservation for the Queen's University Master of Art Conservation (MAC) program. They earned graduate degrees from the University of Glasgow's Centre for Textile Conservation and Technical Art History, and Harvard University's museum studies program, preceded by an BFA in industrial design from Massachusetts College of Art and Design. Megan's research as a Bader Fellow has focused on green, organic corrosion inhibition coatings for the conservation of polished iron alloy outdoor sculpture under Artifacts Professor Emy Kim. As a Fellow, Megan worked closely with the MAC program students, involving them in research on adhesion and cellulose acetate, and advising them on their research and treatments in the program.



Sandrine Blais (MAC'22) showing off her final ink samples for her research project, which studies the lightfastness of modern dye-based inks on paper.

MIMO Project

Alison Murray, Patricia Smithen, Miriam Bowen (MAC science 2022) and Jonah Halili (MAC science 2023) are continuing to perform research with an international team led by Laura Fuster López from the Universitat Politècnica de València, Spain, under the framework of the MIMO Project - Metal Ion Migration mechanisms in Oil paints drying and degradation (PID 2019-106616GB-100) funded by the Programa Estatal de Fomento de la Investigación Científica y Técnica de Excelencia - Subprograma Estatal de Generación de Conocimiento- Ministerio de Economía y Competitividad, Spain (June 2020-June2023). We would like to also acknowledge Golden Artist Colors for the paints supplied for the research.



Jonah Halili (MAC '23) with Untitled (1958) by Jean-Paul Riopelle, a case study painting from the Agnes Etherington Art Centre.



Artifacts students in an electrolytic cleaning workshop.

CSEO CONFERENCE

Alison Murray and her colleagues Professors Rebecca Ploeger and Aaron Shugar from the Art Conservation Department at Buffalo State and Kyna Biggs from Parks Canada organized a virtual conference in June 2022 on the topic of teaching science in cultural heritage, called Conservation Science Education Online or CSEO.

<https://www.queensu.ca/art/conservation-science-education-online-inaugural-conference>

Over 300 people signed up from 58 countries. The 26 recordings from speakers and poster presenters were available before and during the conference, and were viewed a total of 3,000 times, allowing the conference to be devoted to discussions. The Samuel H. Kress Foundation funded honoraria for eight speakers from around the world and additional support came from the Department of Art History and Art Conservation at Queen's and from the Smith School of Business at Queen's for providing the technology. The educational material presented will become part of an online resource (Conservation Science Education Online or CSEO) for teachers of science to students in art conservation and related cultural heritage fields.

GUEST LECTURES

Eric Hagan, Canadian Conservation Institute, "Lighting Workshop"

Greg Kelley, Parks Canada, "Wood Identification"

Jean Dendy, Royal Ontario Museum, "Conservation of Leather"

Sara Serban, McCord Museum, "Conservation of Basketry"

John Moses, Canadian Conservation Institute, "Indigenous Issues in Conservation during the Era of Truth & Reconciliation and National Reckoning"

Flora Davidson, "Underwater Archaeological Conservation"

Sue Maltby, Maltby and Associates, "Stone and Metal Case Studies"

Krycia Spirydowicz, "Archaeological Conservation"

Jean Tetreault and Anne-Stéphanie Étienne, Canadian Conservation Institute, "Materials for Storage and Display"

Michael O'Malley, "Random recollections and reflections on a career in conservation"

Kyna Biggs, "Identifying Mould and Other Microorganisms on Heritage Objects"

Oriah Scott, "Street Art: History, Materials and Techniques"

Soon Kai Poh and Aaron Glass, Bard Graduate Center, "Conserving Active Matter"



Oriah Scott demonstrating street art materials.

MAJOR GIFTS

Bader Days: Celebrating Isabel and Alfred Bader and Bader Philanthropies, Inc.

Queen's University held a special celebration on November 15-17, 2021 to honour the Bader family and their sustained support for many programs, facilities, projects and faculty. Their impact for the Art Conservation Program has been immense. In the past five years alone, Bader Philanthropies has funded the Bader Chair in Art Conservation, the Isabel Bader Conservation Fellowship, the Modern Paint Project, the Bi-Annual Textile Fellowship and Internship and, of course, the new proposed Conservation facility. Their contributions have been transformative for our program and have provided advanced research opportunities for students and faculty. We are very grateful for their interest and support.

In 2021, Isabel Bader made a gift of nine new Leica microscopes in honour of her good friends, Jane Furchgott and Charles Munch. Jane and Charles are extremely skilled conservators who restored and cared for many of the Bader's artworks, many now in the Agnes' Collection, including Rembrandt's *Head of an Old Man* which is currently undergoing advanced technical analysis in Art Conservation. We were fortunate to have Jane and Charles visit our program during Bader Days, touring the labs and speaking to students. They graciously consented to an interview, telling us about their early training in New York, the development of their practice and their work on the Bader Collection. It was a pleasure and a privilege to host them!

The microscopes provide each Artifact student with the capability of examining, treating and documenting works at their own stations. The digital imaging capabilities enable Professor Emy Kim to project live images onto a large display screen in the laboratory as she demonstrates techniques, enhancing her teaching practice.



Jane Furchgott and Charles Munch in the lab as Emy Kim demonstrates the microscopes.



Rachel Stark (MAC '22) highlighting tear repair techniques to Jane Furchgott and Charles Munch

IN MEMORIAM

Ronald F. Irvine (1927-2021)

Many of you will have fond memories of Ron Irvine, Associate Professor in Queen's MAC program for many years. Born in Glasgow, Scotland, Ron worked as a chemist for Dupont in Kingston, before developing his passionate interest in Photography into an influential career. As well as teaching photographic history, theory and techniques to Art Conservation students, he established the Medical Photography Department at Queen's. Those who were taught by Ron in the pre-digital age might recall wrestling with the view camera, all-night sessions developing film and Ron's wonderful sense of humour, excellent advice and calm professionalism. Ron was a tremendous teacher who made a positive impact on our program and we are very grateful for the knowledge he shared over many years, instilling his exacting standards into our documentation practices.

Dr. Isabel Overton Bader (1926-2022)

Dr. Isabel Bader was a staunch advocate of arts and arts education at Queen's and beyond. For many years, she provided incredible support for the MAC program, in recent years funding the Isabel Bader Fellowship in Art Conservation (providing a two-year post-graduate opportunity for research by an emerging scholar), the Bader Imaging and Paint project, a suite of microscopes for Artifact Conservation and our new Bader Chair in Art Conservation. Dr Bader's contributions have, quite simply, been transformative for the program. Norman Vorano, Head, Art History and Art Conservation, said, "Isabel was an indefatigable champion of the art conservation program and wanted to ensure that the program remains vibrant and relevant for generations to come. Her gifts reveal her deep understanding about the vital role art conservation serves in society to ensure our collective access to all human artistic achievement." We are so thankful for her interest in our students and program and her generosity.

Margaret Anne Light (1927-2022)

We remember Margaret Light, a keen supporter of the Art Conservation Program, who also had a longstanding passion for textiles and textile art. An alumni of Queen's (Arts '47), Margaret created a \$1 million endowment fund which has supported our students, facilities and program in so many ways, including the establishment of the Margaret Light Visiting Scholar Program. This program has brought renowned experts to Queen's to give a public lecture and in-depth workshop on special topics for conservation students, ranging from advanced cleaning science for artworks to the preservation and care of Buddhist Thangkas. Margaret also funded our X-ray scanner, enabling students to use advanced imaging for research and treatment. It was a pleasure to work with Marg, who always expressed such a genuine interest in our field and students. She was a warm and delightful person, and we miss her.

ANAGPIC 2022

The ANAGPIC 2022 Annual Student Conference was held April 7-9, 2022, co-hosted by The Winterthur/University of Delaware Program in Art Conservation and the Graduate Program in Historic Preservation, University of Pennsylvania. Due to the Covid pandemic, it was delivered remotely which enabled many alumni of the Art Conservation programs to attend. Queen's students Robin Canham and Jocelyn Hillier delivered full papers while Rachel Stark and Melissa Allen presented their research in the lightning rounds (as seen below). We are exceptionally proud of their work and their wonderful presentation skills.

Remoistenable Nanocellulose Film: Practical Application and Analysis

Robin Canham (MAC '22)

Comparing Coatings for the Conservation of the 3-D Printed, Magnesia-Based Cement Sculpture *Rygo*

Melissa Allen (MAC '22)

A Technical Approach to Rembrandt: The Examination of *Head of an Old Man in a Cap*

Jocelyn Hillier (MAC '23)

Adhesives Testing on a Severely Delaminated Contemporary Oil Painting Containing Zinc: Conservation Treatment and Ethics

Rachel Stark (MAC '22)



Remoistenable Nanocellulose Film: Practical Application and Analysis, by Robin Canham



Rembrandt. *Head of an Old Man in a Cap* (c. 1692), oil paint on oak panel. Bader Collection at the Agnes Etherington Art Centre.



SOCIAL MEDIA

Follow our students as they experience the world through their work and see our program in action! For more information about our program, please email us at artcon@queensu.ca



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



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

Photograph descriptions from page. 1 are:

1. *Artifact students at the MacLachlan Woodworking Museum with Tom Riddolls*
2. *Camille Turner-Hehlen (MAC '22) is re-saturating a blached varnish on a 19th century portrait from the Agnes Etherington Art Centre collection.*
3. *View of 15 Bader Lane, Art Conservation Building, featuring the Transformations (2022) mural.*