

## 2015 Year In Review Alumni Magazine

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Left to Right: Rosaleen Hill with 2015 graduating students, Gus Shurvell with 2015 graduating students

# Letter from the Director

I am very pleased to introduce our 2015 Art Conservation Alumni and Friends Newsletter. This has been another year of change and renewal. Barbara Klempan, Associate Professor of Painting Conservation, was on sabbatical for the winter term and retired at the end of June. We were very pleased to welcome Michael O'Malley to the Program as Adjunct Professor of Painting Conservation for the winter term 2015 and Anita Henry as Adjunct Professor of Painting Conservation for the academic year 2015-16.

This was also a year of reflection and celebration as we marked the 40th Anniversary of the Art Conservation Program on April 25th, 2015. We welcomed many to join us in celebrating this milestone, including MAC alumni, retired MAC professors, Principal Daniel Woolf, Vice-Dean Gordon Smith in the Faculty of Arts and Science, and Joan Schwartz, who is now our new Head of the Department of Art. Please see the text of the fascinating speech given by the program's founder, Emeritus Professor Ian Hodkinson, as well photos of the event, starting after this letter.

In the winter term we welcomed the 2015 Isabel Bader Fellow, Elaine MacKay, Dress Historian and the Isabel Bader Intern, Emma Neale, Textile Conservator. Elaine and Emma were in residence at the Agnes Etherington Art Gallery and the Art Conservation Program for three months.

In April 2015, students and faculty headed to Delaware for the Association of North American Graduate Training Programs in Conservation conference (ANAGPIC). At the conference, Kaslyne O'Connor and Sophia Zweifel presented the results of their second-year research projects. Kaslyne discussed her paper "Fill Materials for Cast Acrylite Used in Face-Mounted Photographs: Scratch-Repair, Methodology, and Accelerated Aging" and Sophia outlined her research on the "Exploring the Role of the

Substrate in the Fading and Reversion Behaviour for Prussian Blue Dye".

In September 2015 we welcomed the following students to the program: Elisa Contreras Cigales, Victoria Kablys and Mikaela Marchuk (Artifacts); Camille Beaudoin, Aimee Hawker and Christina McLean (Paintings) and Emilie Demers, Marie Ève Gaudreau Lamarre, Sara Greenaway and Chloe Houseman (Paper); and Kelly Conlin (Conservation Science).

Congratulations to the graduating class of 2015: Megan Doxsey-Whitfield, Danny Doyle, Carolyn Savage and Sophia Zweifel (Artifacts); Lauren Buttle, Laura Hashimoto, Natasa Krsmanovic and Kaslyne O'Connor (Paper) and Maryse Bonaldo, Bethany Jo Mike-lait and Marie-Hélène Nadeau (Paintings).

Two articles in the Queen's press have highlighted the program. The first discussed the upcoming anniversary celebrations and included an interview with Professor Emeritus Ian Hodkinson. The other article discussed real-world learning experiences, including the internships undertaken by our students ("From Pupil to Professional"). Links to these articles can be found here:

- <http://www.queensu.ca/gazette/stories/whats-old-new-again>
- <http://www.queensu.ca/gazette/alumnireview/stories/real-world-learning>

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

Rosaleen Hill  
Director of the Art Conservation Program



## 40th Anniversary Celebrations

The Master of Art Conservation (MAC) program at Queen's celebrated its 40th anniversary this past year. The anniversary celebration on campus in April 2015 included an open house, graduate student posters, speakers, a reception at the University Club, and dinner at Tango Nuevo. We are very pleased to include Professor Emeritus Ian Hodkinson's speech from the reception here.

## Interview Series

As part of this celebration year, we have launched an exciting interview series for the 40th anniversary of the Queen's Art Conservation Program. Some of our current students interviewed leaders in the conservation field who have links with the Program. We are very pleased to showcase the work and impact these people have had nationally and internationally. This initiative is also a wonderful opportunity for students to have personal contact with conservation professionals. The lasting result of this project is for these fascinating interviews to appear on the Art Conservation website ([www.queensu.ca/art](http://www.queensu.ca/art)) where they have the potential to inspire prospective students, the Queen's community, and the public.

Most of the people interviewed are graduates of the program, but this is not always the case. For example, Laura Hashimoto (MAC 2015) interviewed Emeritus Professor Ian Hodkinson, the founder of the Queen's program. When Makedonka Gulcev (present second-year student) interviewed Season Tse from the Canadian Conservation Institute about her colleague, the late Helen Burgess (MAC 1979), and her important impact on conservation, Makedonka also took the opportunity to interview Season, whose help has been so pivotal for Queen's students, through her lectures and discussions about research.

This interview series is a project we intend to continue. We hope you enjoy reading the first of these conversations.



Ian Hodkinson and Alison Murray



Thea Burns and Wendy Baker



## Keynote Speech from Professor Emeritus Ian Hodkinson

My contribution today is a litany of thank yous to the fortunate circumstances and to the people who have contributed, wittingly or unwittingly, to make this gathering possible today.

Excuse me for reading it but if I were to ad lib-remisce I would probably go way over my allotted time. Rather like many of my lectures in the old days!

It is a little known fact that the MAC Program had its origins in Italy in the middle of the 15th century. There it was that an artist by the name of Bernardino Butinone painted a series of pictures illustrating the life of Christ, one of which depicted the Child Christ seated on a spiral ziggurat disputing with the doctors.

Fast forward six centuries to the middle of the 20th century. The picture is now in the National Gallery of Scotland and in 1956 has been chosen by an eager Fine Arts M.A. student at Edinburgh University for the subject of an essay. It is not a big picture, only about 54 x 45 centimeters, but it is packed with symbolism. Symbolism makes great subject matter for essays! On the back wall of the chamber where the arguments are taking place there is an open door through which a vacant landscape can be seen. During his research the student discovered an old photograph of the painting which showed a single tree framed in the open doorway, now missing. What happened to it? He was incensed – the tree surely had symbolic significance why had it been removed? That is when he was introduced to Harry Woolford the National Gallery of Scotland's resident restorer who explained why it had been removed. The reasons given were complicated and I have to say not entirely to the student's satisfaction. As a result it led to him becoming interested, not to say passionate, about the mysterious world of art restoration. Thank you Bernardino Butinone and thank you Harry Woolford, who later became a friend and source of incomparable advice.

The then Professor of Fine Art at Edinburgh was David Talbot Rice who recognized and nurtured the student's interest in art restoration and arranged for him to go and study for a post-graduate year at the Central Institution for Restoration in Rome. There he had the opportunity to assist on the treatment of paintings large and small and especially mural paintings,

working in the Institute and with freelance restorers in Rome. Thank you Prof Talbot Rice and thank you Rome, in particular Paolo and Laura Mora, who along with Paul Phillipot, wrote the first definitive treatise on the conservation of wall paintings, unsurpassed to this day.

The late 1950s was a period of optimism and expansion in a Europe recovering from WWII. On returning from Rome he was thankful to be offered a job with the National Trust for Scotland who had been looking for someone to conserve the many 16th- and 17th-century mural and ceiling paintings and other contents in the various castles and country houses under its care.

His first duty there was a study tour of museums and sites in Scandinavia where excellent work had been done on the type of painted work in the Scottish National Trust properties. There he met and discussed strategies with Egmont Lindt in Denmark, Bo Wildenstam in Sweden and Bjorn Kaland in Norway to mention but a few. Thank you to all of them and to the Gulbenkian Foundation who awarded a grant to pay the bills.

Back in Edinburgh the National Trust for Scotland provided the resources to establish the Stenhouse Conservation Centre completed in 1964 and to link up with the Ancient Monuments branch of the Scottish Ministry of Public Buildings and Works, now the Technical Conservation department of Historic Scot- >>>



Ian Hodkinson gives his speech at the 40th anniversary celebration.

land. Thank you to Jamie Stormont Darling, General Secretary of the National Trust for Scotland and to the other staff at the Stenhouse Conservation Centre.

In 1969 Queen's advertised in the *Times Educational Supplement* for a faculty member to "teach historical techniques" to students of art history and studio art in a fledgling new Department of Art under the guidance of Dr. Gerald Finlay. Intrigued the student met with faculty members, notably the late Doug Stewart, and after agreeing that his duties would include developing a conservation lab to teach also conservation theory, and after discussion with his wife they decided in 1969 to embark on the adventure of emigrating to Canada.

Soon after arriving it became clear that Queen's was an ideal place to develop an integrated, interdisciplinary conservation training program which could include a strong research component. A program which would improve on the way he himself had acquired his knowledge and skills. Queen's had all the ingredients, a fine art gallery, art history and studio art programs and a wide range of science departments.

It also appeared that Canada would need conservators. The centennial celebrations of 1967 saw the establishment of many new heritage museums across the country where staff would be required. So a proposal was developed and in 1971 presented firstly to the Department of Art and then to Duncan Sinclair and Clint Loughheed, Dean and Associate Dean respectively of the Faculty of Arts and Science. They were very interested in the idea but the economy was not ripe for its development in Ontario where, for economic reasons, the Ministry of Education had declared an embargo on the establishment of new graduate programs unless a social need could be demonstrated.

The requirements of the enlarged museum community were not lost on the Trudeau government. A new National Museums Policy was announced which incorporated a Museums Assistance Program which had a training component with grants available. The Queen's conservation training proposal was resurrected and the Dean and Associate Dean encouraged an approach to the then Principal John Deutch who enthusiastically embraced the idea. Thank you to all of them.

Support came from many quarters. From Mervyn Ruggles at the National Gallery of Canada, Roger Roche at the National Library and Archives, Richard Beauchamp at the Museum of Civilization, Elizabeth Phillimore at the Royal Ontario Museum and especially from Brian Arthur who was in process of developing the conservation labs of Parks Canada in Ottawa. Thank you of all of them. >>>





Second year students Laura Hashimoto (l) and Lauren Buttle discuss a painting with Ian Hodkinson during a visit last week.

qualified students was accepted and they all went on to distinguished careers in the field, mostly in Canada but also in the USA, the UK and Australia.

Staffing was another problem, but Margaret Thatcher went a long way to solving it. It was just at that point that The Iron Lady was elected as Prime Minister in the U.K. She promptly severely cut back on education to the extent that it drove Henry Hodges to come to Queen's from The Institute of Archaeology in London to take on the role of Professor of Artifacts Conservation. At the same time the formation of the Canadian Conservation Institute in Ottawa was having a rocky start, mainly due to accommodation problems, and that drove Jim Hanlan, Senior Scientist there to come to Queen's as the Professor of Conservation Science. At the time it could not have been better and so the Three H's came to be. All of the same mind in developing the program it was an exciting time. Thank you Margaret Thatcher, thank you CCI and thank you Henry and Jim. Sadly neither Henry nor Jim are still with us to celebrate this occasion.

The other major problem was accommodation. Thanks to Ralph Allen, Director of the Agnes at that time, it was agreed to incorporate accommodation for the MAC Program with an enlargement of the Art Centre, a fruitful relationship which was duplicated when the Fine Art Stream was divided into Paper Objects and Paintings and which continues to this day. Thank you to all of the Art Centre's subsequent directors and curators. But planning and construction nearly always take longer than anticipated and the new labs for the program were no exception. The first year was held in the hastily adapted basement of the Chemistry department in Gordon Hall with lab work taking place in the regular chemistry labs upstairs. This was not all bad as it gave the two faculties a great opportunity to get to know each other and establish relationships which would be useful in the future. Thank you to the Chemistry department and its faculty.

The first intake of students was in 1974 and after two very busy and incredibly stimulating years the first graduates emerged in 1976. A first graduate celebration was held in my house and I do believe it is the only party ever gate-crashed by a Governor General of Canada, at that time the Right Honourable Roland Michener, who was brought there by Principal Ron Watts. >>>



Debra Daly Hartin, Sandra Webster-Cook, Ian Hodkinson, and Marie Catherine Cyr.

I officially retired in 1995 (though I continued to teach one course per term for the next five years) so I have been out of the picture for 20 years – half the lifetime of the program! Although out of the picture I have been aware of the Program's continued success and for that a huge debt of thanks is due to all the subsequent staff. In order of appearance, Krysia Spirydowicz, Thea Burns, Alison Murray, Barbara Keyser, Barbara Klempan, John O'Neill, Christoph von Imhoff and Victoria Ryan, not forgetting a whole series of sabbatical replacements, various adjuncts and guest lecturers including Ron Irvine, Amanda Gray, Michael O'Malley and Scott Williams, to mention only a few. As we have all seen today in the labs and on the research posters, excellence continues, with the present students and the faculty of Alison Murray, Rosaleen Hill, Amandina Anastasiades, and Gus Shurvell, and with the co-operation of the Department of Art, in particular Ron Spronk.

Over the years many national and international organizations and their personnel have significantly contributed to the program. Special mention must go to the Government of Canada through the Museums Assistance Program, the Canadian Conservation Institute and Parks Canada. The J. Paul Getty Foundation has also provided generous grants over the years. Time dictates that the others can be mentioned only by their acronyms. IIC, ICROM, ICOMOS, APT, CAPC, AIC, CAC, CMA, OAG, and many others. They all played important roles. Thank you.

Hands-on practice is an essential component of the teaching and learning process. Thank you to all the private individuals and collecting institutions that have provided the program with a steady stream of ailing artifacts of all kinds and also for the on-site locations for various major projects. A huge debt of gratitude is also due to the many institutions which have provided essential and invaluable hands-on experience in the internship program.

Finally the greatest thanks of all must go to the generations of MAC graduates who have gone out and distinguished themselves in key positions in collecting institutions and in private practice. They have been, and continue to be, ambassadors for the program, and the principal reason for its high reputation in conservation circles around the world. I am immensely proud of them.

Thank you one and all.

**Ian Hodkinson**  
**Professor Emeritus**

25/04/2015







Professor Amandina Anastassiades



Professor Rosaleen Hill working in the lab preparing the indigo-dye vat



Professor Alison Murray at the ANAGPIC conference

# Faculty Updates

This year Assistant Professor **Amandina Anastassiades** advanced the study and practice of conserving indigenous cultural materials in the Artifacts curriculum by introducing transformative experiential learning opportunities for students in collaboration with Queen's University's Four Directions Aboriginal Student Centre, and curators from the Agnes Etherington Art Centre.

Amandina would like to gratefully acknowledge the Canadian Conservation Institute for a spectacular donation of Egyptian coffin lid fragments dating to the Third Intermediate Period. Materials analysis was begun, and two fragments were included in the Royal Ontario Museum's travelling exhibition *"Egypt: Gift of the Nile"*, at the Pump House Steam Museum venue (May-August). Didactic panels, and a video highlighting our work were also prepared for the exhibition with student involvement. Future collaborative interdisciplinary research on these fragments is in the planning stages. Please see page 32 for a photo of this project

In another line of new research, Amandina was invited to join the Matari-ki Network of Universities collaborative initiative to digitize, study and conserve University numismatic collections. Through this effort, Queen's Diniacopoulos collection of ancient coins will become available to scholars and students worldwide through an open access database.

In the spring, Amandina initiated and managed the rescue of a marouflage mural from the former Kingston bus terminal. The mural, painted by Canadian artist Kenneth Hensley Holmden (1893-1963), is based on an original work by William Henry Bartlett (1809-1963) entitled, *Fish Market, Toronto*. The MAC program wishes to extend their gratitude to the Springer Family and Kingston Terminal Properties Ltd, for the generous donation of this painting to the MAC program, and for providing the exciting opportunity for our students to undertake the recovery and conservation of this previously lost mural. For more details please see <http://www.queensu.ca/gazette/stories/long-lost-mural-valuable-learning-resource>.

Amandina was invited to Herstmonceux Castle, UK, to lecture on preventive archaeological conservation practices, at the Bader International Study Centre. In 2015 she also attended the CAC meeting in Edmonton; chaired the "Mediated Subjects: Textiles" session at the Canadian Women Artists History Initiative conference (CWAHI) at Queen's; and was invited to two cultural heritage anti-trafficking symposiums.

Amandina was delighted and honoured to have participated in hosting the MAC Program's 40th Anniversary celebrations in 2015, and she is a committee member for Queen's upcoming 175th Anniversary celebrations.

**Rosaleen Hill**, Director and Assistant Professor, is currently involved in three areas of research. She is collaborating with Kelly Stewart, a colleague from Simon Fraser University, on the development and delivery of a five-module course for the Inuit Broadcasting Corporation. This course focuses on archival and conservation best practice for videotape and digital media. Rosaleen and Kelly were in Iqaluit to deliver the first module in mid August. Rosaleen is also working with second-year students in the Paper Conservation Lab on two research initiatives. In the winter term research was focused on watercolour pencils and the result of this research is the paper "Watercolour Pencils: Composition and Conservation Concerns", which will be delivered at the joint American Institute for Conservation/Canadian Association for Conservation conference in May 2015. In the fall term Paper Conservation research focused on the technical analysis and the development treatment protocol for a large pastel painting by Emile Levy. Research and treatment on this pastel will continue into 2016. Additionally, along with Alison Murray, Rosaleen is co-supervising Kelly Conlin's research on chelating agents in relation to iron gall ink. Kelly is a conservation science first-year student.

In the summer of 2015, Rosaleen was invited to be an external grant reviewer for both the Mellon Foundation and the National Endowment for the Humanities (NEH).

Rosaleen attended the Photographic Materials Group meeting in Boston in February. She will never complain about the amount of snow in Kingston again as she experienced Boston's record snowfall year! She also attended the American Institute for Conservation conference in Miami in May 2015.

This year Associate Professor **Alison Murray** completed her contributions to the exhibition catalogue for the McMaster Museum of Art's exhibition *The Unvarnished Truth*, co-curated by Dr. Brandi MacDonald from McMaster and Nenagh Hathaway, one of Professor Ron Spronk's PhD students in Art History at Queen's. The exhibition catalogue will be fascinating to those interested in technical art history. Alison's contributions to the catalogue include shorter entries on scientific aspects of conservation as well as the article "Conservation Science and Paintings". The exhibition focuses on a number of works from the McMaster Museum of Art and will travel to several galleries, including the Agnes Etherington Art Centre in Kingston, in 2017.

Alison has started a new area of research, identifying threshold concepts (TC) in the science curriculum for art conservation students. In part, TC are concepts that are both transformative and difficult to teach and learn. This research is part of a broad-based consultation with both conservation science professors in other conservation programs and conservation students at Queen's. The long-term goal is to find better ways to teach and develop the science curriculum in art conservation programs in order to benefit conservation science professors and future conservation students.

In addition to working with the conservation treatment students, Alison has had the pleasure of supervising Makedonka Gulcev and co-supervising Kelly Conlin, both conservation science students. As usual, Alison has organised the annual Art Conservation Program newsletter. Her energies this year have also gone towards the celebrations of the 40th anniversary of the program, including the interview series described on p.3 of this newsletter. Alison has also enjoyed working on the interactive components of the travelling exhibition *"Egypt, Gift of the Nile"* at the Pump House Steam Museum in Kingston.





Adjunct professor **Anita Henry** (MST Sorbonne, Paris) started teaching in Fall 2015, and her term ends in Spring 2016. This is the second time Anita is Adjunct Professor at Queen's University. In 2012, she replaced Barbara Klempan Associate Professor of Painting Conservation (now retired) during her half sabbatical. Anita has finished giving the first semester course on *The Conservation of Easel Paintings*, and is lecturing on topics related to the course on *Contemporary Art Conservation*. Her other teaching duties include supervising the paintings conservation students' laboratory work for 16 hours per week. She is also the Health and Safety Officer for the department.

Anita juggles her full-time teaching responsibilities with running her private painting conservation practice in Montreal. She expects to start research on a 19th-century painted photograph recently received in her private practice. Former Queen's graduate Emmanuelle Perron is working full time with Anita, which does allow Anita to concentrate fully on her teaching responsibilities. Anita and Emmanuelle may well have the pleasure of supervising a Queen's conservation student as summer intern in 2016.



During the year **Gus Shurvell**, Emeritus Professor of Chemistry and an Adjunct Professor in the Art Conservation Program at Queen's, recorded numerous Fourier transform infrared (FTIR) and X-ray fluorescence (XRF) spectra, for MAC students of both years and all streams. The FTIR spectra were recorded on our ageing Nicolet Avatar 320 spectrometer. Most spectra were obtained from solid samples using an attenuated total reflection (ATR) accessory. The XRF spectra were recorded using a Bruker Tracer III, XRF analyser, on extended loan from Bruker Elemental through the generosity of Dr. Bruce Kaiser. One condition of the loan is that the instrument be made available to Dr. Kaiser for demonstrations and workshops in Canada.

Spectroscopic analysis also has been provided for former MAC students, colleagues on campus and other people in the wider community. Gus makes no charge for this work, but suggests financial donations to the MAC program. Two campus research groups lead by Professor Simon Hesp, Department of Chemistry, and Professor Alex Wright, Department of Physics, continue to make use of XRF analysis and to make donations to the program. The former involves asphalt pavement research, the latter the Sudbury neutrino research laboratory (SNOLAB). Gus can claim to have shaken hands with a recent Nobel Prize winner. Queen's Professor Emeritus Arthur McDonald received the 2015 Nobel Prize in Physics for his neutrino research at the SNOLAB.

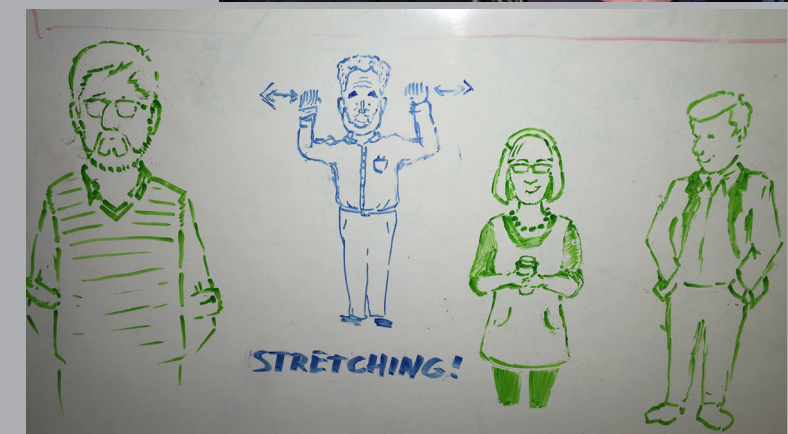
In May 2015, Gus attended the CAC conference in Edmonton and presented a paper on The Use of XRF Analysis in Art Conservation in the "Ignite" Session. This led to an invitation to give a short course on spectroscopy at the Royal Alberta Museum in February 2016.



In March 2015 Adjunct Professor **Robert Waller** (President of Protect Heritage Corp.), with Meaghan Monaghan (MAC 2010), facilitated two one-day workshops in Washington, DC. The workshop, entitled *Assessing Risks to the Smithsonian's Collections*, was delivered to a wide cross section of Smithsonian Institution (SI) staff. The objective of the workshop was to demonstrate to participants the Cultural Property Risk Analysis Model (CPRAM; Waller 2003), first developed and implemented at the Canadian Museum of Nature then further developed and refined by Protect Heritage Corp. The workshop, which had over 30 participants per day from across many SI departments, included exercises in identifying and defining risks, quantitative estimation of risks, strategies for risk management, and an on-site exercise at the NMNH. Participants engaged in many lively discussions on risks to their collections and enjoyed the interactive and participatory nature of the workshop. It was a wonderful opportunity to work with one of the world's largest museum and research complexes, with 19 museums, nine research centres, and affiliates around the world. Robert and Meaghan are hoping to return to DC in fall 2015 to present the second stage of this workshop to more SI staff.

**Fiona Graham** (MAC 1989) once again coordinated the introductory preventive conservation course for first year MAC students and in the fall taught Introduction to Technical Art History in the undergraduate Art History program at Queen's. She continues to teach conservation courses for Athabasca University, the Willowbank School of Restoration Arts, and Museum Classes Online. Fiona's consultation practice includes built heritage projects, museum planning, and preventive conservation work such as facility assessments and storage plans. One of her favourite projects was the development of a functional plan for the renovated Canada Science and Technology Museum. She is also excited to have become a member of the Society of American Archivists' Technical Subcommittee on Facilities Guidelines.

We are very pleased that **Michael O'Malley** was the Adjunct Professor in Paintings Conservation in the winter term of 2015 and that **Scott Williams**, Adjunct Professor, continues to teach the labs for the microscopy course, ARTC 804.



Caricatures of  
faculty drawn  
by  
Patrick  
Gauthier





# Alumni Updates

**Evelyn Ayre** (MAC 2013) completed her post-graduate internship in Preservation Services at the Canadian Conservation Institute last summer. While at CCI, she played an integral role in the redevelopment and delivery of the Emergency Preparedness for Cultural Institutions workshop, contributed to CCI's comprehensive risk assessment of the Canadian Science and Technology Museums Corporation, conducted facility assessments, co-authored conference presentations, and managed CCI's Environmental Monitoring Equipment Loan Program. Evelyn and family celebrated the birth of their second son last July. She has since returned on contract to CCI Preservation Services, with a side assignment in the Objects lab treating props from the first Canadian-made horror film.

**Stephanie Barnes** (MAC 2014) is currently completing a yearlong fellowship in Washington D.C. at the Smithsonian Institution's Museum Conservation Institute. The fellowship is focused on preparations for the opening of the National Museum of African American History and Culture on the National Mall in September. With colleagues in the paintings lab, Stephanie is working on the survey, preventive conservation, treatment and analysis of paintings from the museum's visual arts gallery, including identifying pigments and binders using FTIR, and imaging using HIROX digital microscopy. She is enjoying working with a diverse collection of modern and contemporary art, including oil, acrylic, multimedia, and three-dimensional works!

**Marie-Lou Beauchamp** (MAC 2014) recently moved to Southeast Asia to work as paper conservator for the National Gallery Singapore. National Gallery Singapore opened its doors in November 2015 and oversees the largest public collection of modern art of Singapore and Southeast Asia. The Gallery is dedicated to collaborative research, education and exhibitions, highlighting the importance of modern art in Southeast Asia in a global context and positioning Singapore as a regional and international hub for the visual arts. Previous to taking up this position, Marie-Lou completed a one-year paid post-graduate internship in the paper lab of the Canadian Conservation Institute, working under the supervision of Greg Hill, Senior Conservator of Archival and Photographic Materials.

**Moya Dumville** (MAC 2012) is currently working at West Lake Conservators, a mixed-specialty private practice in Skaneateles, NY, as the paper conservator. In this position she has been working with many local institutions and private clients, and has had the opportunity to give lectures and workshops to historical societies and genealogical groups in the area. Over the summer she has been part of a collaborative effort with the Rakow Research Library at the Corning Museum of Glass, training and supervising conservation interns on the treatment of a collection of oversized stained glass window cartoons from the Whitefriar's collection at the Rakow Library. She presented a paper on this topic at the AIC conference in Miami, and is looking forward to continuing this project in the future.

**Samantha Fisher Li**, Objects Conservator, is at Stanford University's Cantor Arts Center working to conserve art both inside the museum and outdoors. She works with a team of students to maintain and conserve the outdoor art collection, which consists of over 110 works throughout campus including an Auguste Rodin garden, Papua New Guinea sculpture garden and modern and contemporary sculptures. She's also involved with the Art+Science Learning Lab at the Cantor, which provides undergraduate science majors with the opportunity to study art objects from a scientific viewpoint.

**Ashley Freeman** (MAC 2013) is the 2015-2016 Education and Science Graduate Intern for the Managing Collections Environment Initiative (MCE), at the Getty Conservation Institute. The split structure of Freeman's internship has given her the opportunity to work with two very amazing and diverse groups of people, who have come together to examine the environmental conditions within the museum. While the educational aspect of Ashley's internship has afforded her the unique opportunity to learn how courses and workshops are developed, the scientific part has given her the possibility to become proficient in different mechanical testing techniques. In addition Ashley has been given immense guidance but also autonomy, which has allowed her to participate in research that was not originally intended as part of her internship.



**Richard Fuller's** (MAC 1985) 27th year as Conservator at the Waterloo Region Museum was one of several exhibit-related projects in addition to the normal 'Living History site' and public museum duties, supervising a fall conservation internship along with providing advice and information to the general public, regional and museum staff and heritage groups on preservation matters. Most of the conservation work for the 2015 'Beer' exhibit (history of beer production and consumption with a local focus) was done during the previous year with the help of Fleming intern Meghan Reiner, who worked skillfully and diligently on a late 19th-century 'omnibus' or horse-drawn wagonette, in addition to other artifacts. With the construction and opening of a new Harness Shop in the Heritage Village in Spring 2016, there were many machine, tool and leather artifacts to be treated. This past fall, Fleming intern Rhea Brandenburg focused on treatment of these objects utilizing her woodworking and mechanical object skills. Richard spent much of the time assisting in treating these objects and working on several others in wood, leather, paper, textile, metal and ceramic including damaged painting frames and hanging an exhibit of local paintings at McDougall Cottage (one of our sister sites). Richard continues to work with the skilled horological volunteers each week, ensuring that mechanical clocks and watches in the collection and onsite continue to function properly. Early this year, he continued his annual input into 'Conservation Week' at Joseph Schneider Haus (their other Historic Site). With a new exhibition to open this June in the museum (*City on the Edge – Berlin becomes Kitchener in 1916*), there will be several WW1 period artifacts certain to keep Richard busy.

After graduating in 2014, **Laurence Gagné** (MAC 2014) worked as a conservator at Conservation of Sculptures, Monuments and Objects (CSMO) in Kingston where she had the privilege of conserving many important monuments and public artworks all across Ontario and Quebec. Now back in her hometown, Montréal, Laurence has founded DL HERITAGE INC., a company specializing in the conservation of public artworks, monuments and built heritage.



**Tim Greening** (MAC 2013) is continuing his Museum Assistance Program grant at the Royal Saskatchewan Museum. This project uses portable X-ray fluorescence (XRF) to identify inorganic pesticide contamination. Although this project was focused on natural history specimens, Tim hopes to analyze a wide variety of museum objects before the project's completion in early 2016. Over 2,000 XRF tests have been performed on specimens and artifacts to date!



**Ainslie Harrison** (MAC 2008) just started a new job as Assistant Conservator in the Conservation of Sculpture and Decorative Arts Department at the Virginia Museum of Fine Arts in Richmond, VA.

**Sonia Kata** (MAC 2013) is currently working on contract as a conservator at the McCord Museum of Canadian History in Montreal, treating a variety of objects and textiles. Recent treatments include an Aboriginal Canadian head-dress, basketry, and costumes. Upcoming projects include the restoration of a neon sign and the conservation of costumes for an exhibition on 1960s fashion. Last year, Sonia was the Post-graduate Fellow in the Objects Lab at the Canadian Conservation Institute (2014-15). She treated two Kwakwaka'wakw (Northwest coast Aboriginal) masks, conducted an on-site condition report of a large-scale ceramic mural, and conducted research projects on cedar bark (consolidation of shredded bark) and birch bark (light fading and solvent-vapour reshaping) with her supervisor, Senior Objects Conservator Carole Dignard. Sonia presented her work "Evaluation of Past Consolidation Treatments for Fragile Cedar Bark" at the 2015 CAC Conference in Edmonton, where she also attended the workshop on 3D scanning and printing for conservation.

**Erin Kraus** (MAC 2014) has been a conservator at the Missouri State Archives for almost two years. The largest of her projects thus far in both dimension and scope of treatment was a map of Perry County, Missouri from 1857. The two major challenges with this map were its size, 130 by 191 cm, and its extreme fragility. After full treatment, which included varnish removal and relining, the map is stable, legible, and ready for display! Erin also has the pleasure of training groups of interns in surface cleaning and humidification and flattening to make Missouri Supreme Court case files and other records available to researchers. In the next few months, Erin and Senior Conservator Lisa Fox will be touring five cities in Missouri to give workshops on Disaster Preparedness.

In May 2015, after almost seven years as the Paper Conservator for the Sheridan Libraries and Museums at Johns Hopkins University in Baltimore, Maryland, **Crystal Maitland** (MAC 2007) joined the Canadian Conservation Institute as their Conservator for Works of Art on Paper. Overlapping with her predecessor Sherry Guild for one month, she has enjoyed a year of working on a number of challenging projects, collaborating with her paper lab colleagues Greg Hill and Christine McNair, with a lovely array of interns and contract conservators, as well as with National Capitol Region paper conservators on various projects. These projects include building three Karibari drying boards, conserving a number of artifacts ranging from watercolour paintings to illuminated manuscripts, and further investigating gellan gum and the role that conductivity plays in washing paper. Highlights of the last year also included attending the ICON Adapt and Evolve conference in London in April, and attending the IADA Book and Paper Conservation Congress in Berlin in October.

**Emily Turgeon-Brunet** (MAC 2014) began her position as the Lead Conservator of the Archives Society of Alberta's Flood Advisory Programme in September 2014. This programme was developed in response to the June 2013 floods that affected Calgary, High River, Fort McMurray, and Banff. She has been collaborating with the Lead Archivist, Amanda Oliver, to assist 42 of ASA's institutional members with disaster recovery and disaster preparedness. This has included travelling across the province writing site assessments and disaster plans; creating disaster supplies kits; working with contractors; purchasing rehousing supplies, frost-free freezers, and fireproof collection storage; and creating on-line resources and instructional videos. Emily has also provided treatment to over 2100 flood-damaged photographic items, including ambrotypes, glass plate negatives, silver gelatin prints, and a variety of other photographic processes. <http://archivesalberta.org/programs-and-services/flood-assistance/>

**Daniela Vogel** (MAC 2013) just ended her maternity leave and opened her own paintings conservation studio in Montreal. Her company, Daniela Vogel Conservation Inc., recently obtained a first big contract from a public collection. Daniela is pleased about the chance to combine work and family.

**Ainsley Walton** (MAC 2004) continues to work as Conservator of Prints and Drawings at the National Gallery of Canada. The past year has been filled with extremely diverse projects which have been challenging and rewarding. Many artworks in a large exhibition of pre-Raphaelite drawings needed treatment to remove severe foxing and mat-burn. It was very satisfying to bring the compositions back in line with the artists' intent. Another major project was the preservation of *Leaves of Grass*, a contemporary artwork by Geoffrey Farmer. This massive artwork is made of 24,000 paper cutouts from LIFE magazines dating from 1935-1985, which are mounted onto stiff grass and inserted into a 124-foot long foam support (somewhat like a floral arrangement). Extensive lightfastness tests were carried out using CCI's microfadometer so future exposure periods can be properly managed. With four technicians, over a period of five months the artwork was transposed from unstable foam to modified ethafoam, carefully replicating the artist's arrangement. Individual items were photo-documented and the work was packed in sections so future installation is as efficient as possible. Ainsley hosted Queen's student Vincent Dion during the summer of 2015 and looks forward to working with Emily Cloutier this year.

In 2014 **Anna Weiss** (MAC 2012) was appointed as the Campus Art Coordinator and Conservator at the University of Chicago. Anna is directing the effort to accurately document the University's extensive cross-campus collection of outdoor sculpture, indoor works of art, and artifacts of campus history, as well as to implement strategies to properly preserve and conserve these works. Her current major project is to conserve and re-site the sculpture *Concrete Traffic* by Wolf Vostell, a 1957 Cadillac partially encased in several tons of concrete.







# Recent Graduates

**Maryse Bonaldo** (MAC 2015) completed her second and final summer internship at the Montreal Museum of Fine Arts (Quebec). This prestigious institution gave her the opportunity to explore new products and methods of treatment, allowing her to refine her experience and knowledge in painting conservation. As part of her training, Maryse was also involved with the examination and condition reporting of in-coming and out-going loaned paintings. She now looks forward to further developing her career in conservation.

**Lauren Buttle** (MAC 2015) graduated this past year from the paper treatment stream. During her time at Queen's, Lauren interned at the Yukon Archives, the New Brunswick Museum, and the British Museum and worked at the W. D. Jordan Special Collections and Music Library on campus. Her research at Queen's was focused on the composition, lightfastness and solubility parameters of newer artists' materials that relate to works of art on paper. Since graduating, Lauren has completed contract work with the Art Gallery of Ontario and is now performing disaster recovery at the City of Edmonton Archives in Alberta.

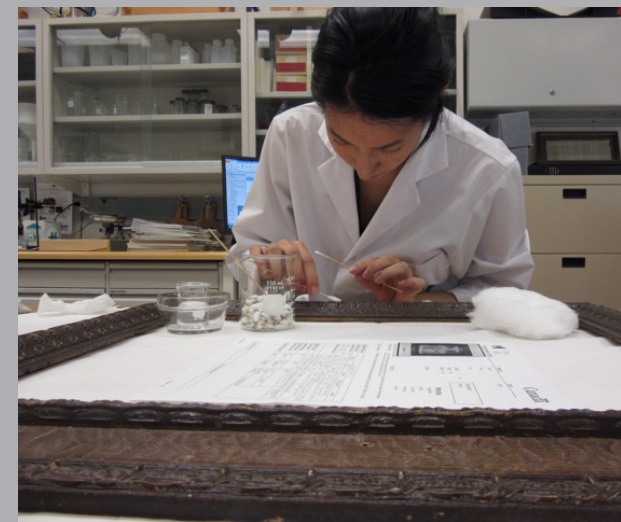
**Megan Doxsey-Whitfield** is a 2015 graduate from the objects stream of the Queen's University Master of Art Conservation program. After completing her summer internship at The Field Museum in Chicago, Megan stayed on to continue treating a collection of bronze sculptures by artist Malvina Hoffman. Megan is currently working at the Canadian Conservation Institute where she treats skins, bone, wood, basketry, and metals from archaeological sites across Canada. With co-author Anne-Marie Guérin, Megan will be presenting a poster at the upcoming CAC-ACCR/AIC conference on their technical analysis of a Hina Matsuri doll in the MAC study collection. Megan has a B.A. in Art History from the University of British Columbia; while in Vancouver, she worked as a pre-program intern at the Museum of Anthropology, and the Museum of Vancouver.

**Daniel Doyle** (MAC 2015) has several publications, and his first book *Míle Míle i gCéin: The Irish Language in Canada* was published in July. For his final internship, Danny spent his time working at both the Royal Ontario Museum in Toronto and in the sacred necropolis of Abydos, Egypt, working on the preservation of two human burials from 2000BCE. Danny also helped to conserve the royal burial chamber of a previously unknown pharaoh from the Second Intermediate Period (c.1650BCE). Danny now has a permanent position as archaeological conservator with Parks Canada.



# ART CONSERVATION

**Laura Hashimoto** (MAC 2015) completed her final academic internship at the Canadian Museum of History (CMH) in Gatineau, Quebec. She contributed to the collection and analysis of colourimetry data from Inuit prints returning to the museum after international exhibition, performed microfade testing on ethnographic, textile, and paper objects, and completed diverse treatments of a late nineteenth – early twentieth century architectural drawing and a watercolour illustration. She was fortunate to remain at the CMH for a short contract, examining the Japanese papers used in early Cape Dorset prints. At the end of 2015, Laura began a contract in the paper lab at the Canadian Conservation Institute, gaining experience working on watercolour works of art on paper and the paper aspects of a number of books.



**Natasa Krsmanovic** (MAC 2015) travelled to Corning, NY for her summer internship to work on the Whitefriars collection of stained glass cartoons at the Corning Museum of Glass. The internship was a joint paper and photographs conservation placement in conjunction with West Lake Conservators. Natasa, and her co-intern, Nicole Monjeau, unrolled and treated over 100 individual objects for digitization and storage. She gained experience developing treatment strategies for oversized objects and methods for archival batch treatment. Natasa is currently working at the Library of Parliament performing conservation treatment on the Senate Rare Book Collection.



**Bethany Jo Mikelait** (MAC 2015) completed her final internship at the National Gallery of Canada under the supervision of Stephen Gritt, Director of Conservation. Projects included doing a structural treatment on a 16th-century Flemish panel painting, and an emergency consolidation treatment on a painting by Lawren Harris of the Group of Seven which had a crumbling ground layer due to the formation of zinc soaps. Bethany Jo also presented her Queen's second-year research project findings at the CAC conference in Edmonton this past summer, and is thrilled to have begun her career in conservation, as she has been hired as Junior Paintings Conservator at Restorart Inc. in Toronto.



**Marie-Hélène Nadeau** (MAC 2015) completed her final summer internship at the Centre de Conservation du Québec (CCQ) in Québec City, under the supervision of Sophie Roberge. As part of her internship she worked on various projects including a 19th-century oil painting on wood panel, modern marouflaged painted church décor, and two contemporary paintings. She is looking forward to opportunities to continue her professional development and deepen her skills in painting conservation.



**Kaslyne O'Connor** (MAC 2015) worked at the Library and Archives of Canada (LAC) Preservation Centre in Gatineau, Québec, as part of her last summer internship. Among other projects, she undertook the treatment of a lined lithographic print as well as an engraving from the National Audubon Society. Kaslyne also worked extensively with the humidification and flattening of parchment documents. She is currently the FAIC/Samuel H. Kress Conservation Fellow in the Department of Photography at The Art Institute of Chicago, Illinois. She is continuing work on the Alfred Stieglitz Collection, focusing on the treatment of photographs and the analysis and identification of photographic processes.



**Carolyn Savage** (MAC 2015) is an assistant conservator with Conservation Solutions Inc. Ottawa. Her Queen's second-year research project focused on an outdoor painted steel sculpture on the Queen's campus by contemporary Canadian artist Henry Saxe and the application of an anti-graffiti sacrificial coating to extend maintenance intervals. Her previous conservation experience includes work at the National Gallery of Canada on an Italian equestrian bronze, conservation of furniture and decorative arts at the Canadian Museum of History and the MacLachlin Woodworking Museum, and archaeological field conservation in Caere, Italy. Her current position has given experience in industrial conservation, architectural conservation and product testing at the Canadian War Memorial.



**Sophia Zweifel** (MAC 2015) completed her final curriculum internship at the Canadian Conservation Institute, under the supervision of senior objects conservator Carole Dignard. During her time at CCI, Sophia treated three artifacts from the First World War: a saddle bag belonging to Georges Vanier, a brass compass bearing radioluminescent paint, and a torn regimental bass drum. The large tear repair on the bass drum led her to explore new materials and techniques in the repair of stretched skins, and to take on an informal research project testing the performance of different repair backing materials. Sophia was thrilled to spend her summer benefiting from the extensive knowledge and resources available to her at CCI. After completing her internship, Sophia was fortunate enough to take on her first conservation contract at the McCord Museum in Montreal, preparing artifacts for an upcoming toys exhibition. Sophia has now recently begun a one-year fellowship in Textile Conservation at CCI, under the supervision of Renée Dancause.



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## Completed Research Projects of 2015 Graduates

**Maryse Bonaldo**

Investigations in the Use of a Rigid Hydrogel Gellan Gum in the Making of Cleaning Systems for Sensitive Acrylic Paint Surfaces

**Lauren Buttle**

A Comparative Study of Lightfastness of Oil-Based and Water-Based Printmaking Inks in Works of Art on Paper

**Megan Doxsey-Whitfield**

Investigation of Sodium Dodecyl Sulfate and Hostacor® IT as Flash Rust Inhibitors for Rinsing Archaeological Iron

**Daniel Doyle**

Examining the Effect of Relative Humidity on Mammoth Molars

**Laura Hashimoto**

Examining Effects of Ammonium Citrate Immersions on Paper

**Natasa Krsmanovic**

Investigating the Effects of Silicone Solvents and Silicone-based Microemulsions on Paper

**Bethany Jo Mikelait**

Gatorfoam to Improve the Structural Integrity of Paintings: Prevention of Damage from In-House Handling

**Marie-Hélène Nadeau**

The Effect of Cyclododecane on Aged Acrylic Paint Films

**Kaslyne R. O'Connor**

Fill Materials and Methods for Scratch Repair on Poly(Methyl Methacrylate) Used in Face-Mounted Photographs

**Carolyn Savage**

Thataway Again, an Evaluation of an Anti-Graffiti Coating for Outdoor Painted Steel Sculpture

**Sophia Zweifel**

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





## 2nd-Year Graduate Students

**Emily Cloutier** completed her summer internship at the Canadian Centre for Architecture in Montreal. There, she treated many original drawings on tracing paper and assisted with exhibition preparations. The diversity of materials within the collection allowed her to become familiar with identifying the many reprographic methods used in architectural plans. In her second year of the program, she is focusing her research on investigating methods of treating iron-gall ink on objects that are water-sensitive.

**Vincent Dion** spent his summer at the conservation department of the National Gallery of Canada and collaborated on ongoing projects with conservators from other institutions in the Ottawa region. He attended the University of Amsterdam's Plastics Conservation Masterclass given at the Rijksmuseum in October 2015 and is learning more about the conservation of photographic materials and digital media during his second year at Queen's. In 2016-17, he will be heading to the Getty Conservation Institute to assist with research on the preservation of plastics, a project of the GCI's Modern and Contemporary Art Initiative.

**Makedonka Gulcev's** summer internship was at the Canadian Conservation Institute in the Conservation Science department. She sampled and analyzed a select number of paint swatches from a Winsor & Newton specimen tint book. To characterize components of the painted swatches, she used a combination of analytical techniques, among these being Fourier transform infrared spectroscopy, scanning electron microscopy, x-ray diffraction and gas chromatography mass spectrometry. During her final year of the conservation science stream, Makedonka intends to augment her knowledge of scientific analyses applied to the examination and preservation treatment of art.



**Kelsey Fox** spent the summer interning in Los Angeles at two private conservation labs, May Painting Conservation and ConservArt Associates. Works she treated included 19th-century easel paintings, modern plywood panel paintings, and a painted pedestal at the Mission San Juan Capistrano. She is interested in modern artists' paints, and is researching water-miscible oils for her second-year research project.



**Patrick Gauthier** completed his summer internship at the restoration-conservation laboratories of the National Gallery of Canada in Ottawa, under the supervision of Geneviève Saulnier, conservator of Contemporary Art. This internship offered Patrick an excellent opportunity to familiarize himself with a variety of modern materials used by artists, and their conservation issues. Among other projects, he treated a large-scale contemporary painting that was damaged during the Calgary flood of 2013. Patrick is now furthering his interest in contemporary materials for his second-year research project.



**Anne-Marie Guérin** completed her internship at the Alaska State Museum (ASM) in Juneau. The ASM is getting a new building! Anne-Marie and her fellow interns worked alongside museum staff to prepare artifacts for the spring 2016 opening. The interns worked on objects including Inuit needles, a 36-star American flag, two kayaks, a Tsimshian totem pole, and a piece of stale expedition bread. Between conservation treatments and her own Alaskan expeditions, Anne-Marie certainly had an interesting summer!





**Geneva Iklé** completed her three-month summer internship at the National Archives and Records Administration in Maryland and Washington D.C. in the United States. While there, she had the opportunity to work with their Senior Photograph Conservator, Sara Shpargel, on a number of photograph conservation projects and with Morgan Zinsmeister, a Queen's alumnus, on several treatments of historically interesting documents. Geneva's interests in conservation focus on photographs and she this is the focus of her second-year research project.

**Lisa Imamura** interned at the archaeological conservation lab at Memorial University of Newfoundland and Labrador in St. John's, NL. Here she treated objects from several archaeological sites around the province including an Inuit house site, a European winter house site, and a European permanent fishing colony. Objects ranged from iron tools to whalebone sled runners. The internship aligned well with Lisa's interest in archaeological conservation and indigenous material cultures.

**Spencer Montcalm** completed his summer internship at Fraser Spafford Ricci Art & Archival Conservation Inc. (FSR) in South Surrey, British Columbia. This experience enabled him to gain more hands-on experience in paintings conservation. He was enthralled at the opportunity to work with the knowledgeable FSR staff on a variety of projects to expand his treatment portfolio. Spencer was sad to leave the lab, but excited to get back to his studies and his second-year research project.

**Gyllian Porteous** divided her time this summer between the preservation of ancient Etruscan archaeological materials at the Caere Excavation Project, in Italy, and the conservation of modern sculpture at the Art Gallery of Ontario (AGO) in Toronto. Under the tutelage of Krycia Spirydowicz, in Italy, and Lisa Ellis, at the AGO, she developed skills in treating metals, both ancient and modern. Gyllian is continuing to pursue her interest in metals through her research project on the subject of Pacific Silvercloth.



## Current Research Projects of the Second-Year Students



**Emily Cloutier**

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

**Vincent Dion**

Borane Tert-Butylamine Complex: Aging Properties of Residual Materials Left in Treated Paper Objects

**Spencer Montcalm**

Odour Reduction with Hydroxypropyl- $\beta$ -Cyclodextrin and Its Effect on Paintings

**Anne-Marie Guérin**

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

**Patrick Gauthier**

Stabilization of a Flowing Alkyd and Oil Painting

**Geneva Iklé**

Historical Examination and Scientific Analysis of a William Sawyer Photograph Album

**Kelsey Fox**

Water Sensitivity of Water-Mixable Oil Paints

**Lisa Imamura**

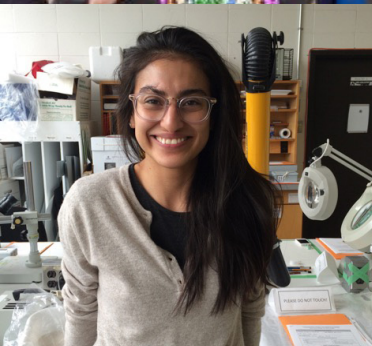
Investigation of Nitrile Gloves for the Handling of Silver Objects

**Gyllian Porteous**

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

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





# 1st-Year Graduate Students

**Camille Beaudoin** is a graduate from Laval University with a bachelor's degree in Art History. She became interested in art conservation through her travels and her internship experience at the National Museum of Fine Arts of Quebec where she was first introduced to art conservation. She then obtained a certificate in plastic arts and studied chemistry. She is particularly interested in abstract painting, especially the American Abstract Expressionism Movement, and in modern art in general. She is a first-year student in the paintings stream.

**Kelly Conlin** graduated from the University of California, Santa Cruz, with a double major in Chemistry and History of Art and Visual Culture. She became interested in the science of art conservation early in her undergraduate career and researched corrosion on various objects as part of the Analytical Studies Group Intern Program at the Smithsonian's Museum Conservation Institute over the summer of 2014. She is hoping to excel in the research stream of the Queen's Art Conservation Program and is looking forward to her first real winter.

**Elisa Contreras** Cigales graduated from The University of Winnipeg with a BA in Anthropology. She is interested in ethnographic materials from Indigenous peoples, and in particular textile arts. Her ultimate objective is to work in collaboration with Indigenous communities to learn about and care for their cultural artifacts in Canada and in her home country of Mexico.

**Emilie Demers** discovered conservation back in 2007 when visiting Library Archives Canada. Ever since, she has worked hard towards achieving her goal to become a conservator. She obtained a Bachelor in Art History and a certificate in Archives & Records Management. She completed an internship as a clerk at CCI, solidifying her career choice. Her interests lie in paper as well as paintings and she is thrilled to be at Queen's with people who share the same passion. Emilie is in the paper stream.

**Marie Ève Gaudreau Lamarre** previously completed a graduate degree in Museum Studies (2011) and a bachelor's degree in Historic Sciences and Heritage Studies (2009) at Université Laval, Quebec city. She spent the last four years coordinating the operations of two heritage organizations, including collections management. Marie Ève has a special interest in printing and dyeing techniques on paper and textiles. She is in the paper treatment stream.

**Sara Greenaway** graduated with a BA Honours in Classical Studies from the University of Western Ontario and an Advanced Diploma in Applied Museum Studies from Algonquin College with a focus in conservation. She has volunteered at the Nepean Museum assisting the Collections Registrar, worked at the Canadian Museum of History as a Paper Conservation Intern, and worked at Ubbink Book and Paper Conservation as an Assistant Conservator. Sara is entering the paper treatment stream.



# ART CONSERVATION



**Aimee Hawker** completed a B.A. (Honours) in Art History and a Minor in Italian Studies at the University of Victoria in 2015. She spent a summer in Italy attending the San Gemini Preservation Studies Program and received a certificate from the International Institute for Restoration and Preservation Studies. Her passion resides in painting conservation as well as in the ethics of conservation, which she was able to explore thanks to an undergraduate research award. Aimee is in the paintings stream.



**Chloe Houseman** is ecstatic to be in the paper conservation stream at Queen's! She gained experience with both paper and paintings conservation at the Peebles Island Resource Center, in upstate New York. She also worked with the historical photograph collection of the Shaker Museum | Mount Lebanon, and created a public database of these images. She is interested in the conservation of prints and looks forward to exploring this topic.



**Victoria Kablys** joins the artifact treatment stream after completing her BAH in Anthropology at the University of British Columbia. Her interest in conservation led her to intern and volunteer in museums and galleries throughout Vancouver. Most recently, she interned at the Royal Ontario Museum in Toronto where she documented and rehoused 5000 ceramic sherds from early Canadian manufacturers. Her interests include the conservation of ethnographic materials; however, she looks forward to learning more about archaeological ceramics and metals.



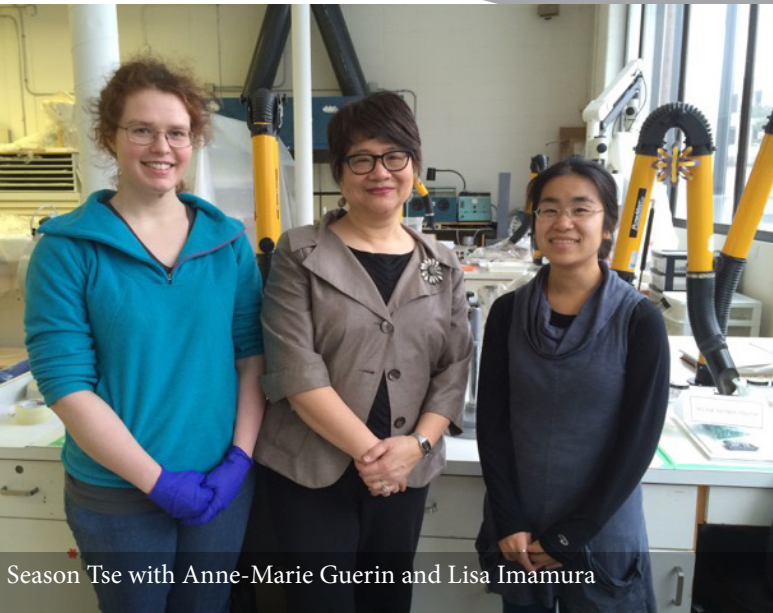
**Christina McLean** is in the painting treatment stream after having completed a Bachelor of Science degree in Kinesiology with a minor in Visual Studies and Art History. While studying at the University of Calgary, Christina decided to pursue a career that would involve her deep passion for science and art. After travelling to over 20 countries, spending time in museums and at world heritage sites, she is excited to have the opportunity to learn about the world of art conservation, specifically painting conservation, at Queen's University.



**Mikaela Marchuk** became interested in conservation at age 11, after watching an episode of NOVA with her father. Over the past few years, she earned a Bachelor of Humanities from Carleton University's College of the Humanities, worked as a Volunteer Assistant Conservator at the Waterloo Region Museum, and completed several science credits at Western University. She is very interested in the conservation of modern and contemporary electronics, but knows her interests are likely to evolve during the program.



## Guest Lectures, Workshops, and Special Events



Season Tse with Anne-Marie Guerin and Lisa Imamura



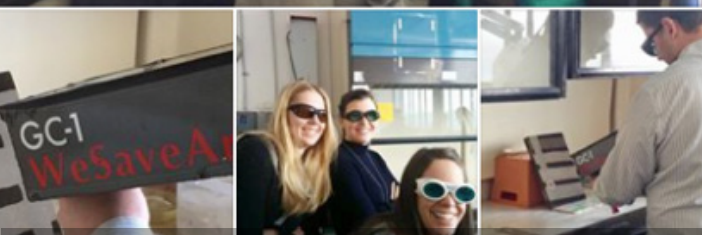
Dress Historian Elaine MacKay. Photo: Tim Forbes



Elaine MacKay and Emma Neale, the 2015 Isabel Bader Fellow and Intern in Textile Conservation and Research. Used with permission from the AEAC. Photo: Tim Forbes.



Gilding Workshop with Sacha Marie Levay from the Montreal Museum of Fine Art



Laser cleaning with CSOS ink.



Lighting workshop at the Agnes Etherington Art Centre

### Winter 2015

**Tara Grant, Canadian Conservation Institute (CCI)**  
"Wet Archaeological Wood Treatments"

**Sacha Marie Levay, Montreal Museum of Fine Art**  
"Gilding Workshop"

**Maria Bedynski, Library and Archives Canada**  
"Paintings on Ivory"

**Amanda Gould, Canadian Museum of History**  
"Application of the Calcium Phytate Treatment"

**Bartek and Andrzej Danjnowski, CSOS Inc.**  
"Laser Cleaning – A Presentation and Demonstration"

**Elaine MacKay, 2015 Isabel Bader Fellow, and Emma Neale, 2015 Isabel Bader Intern, Textile Conservation and Research at the Agnes Etherington Art Centre**  
"Twice Buried, Twice Resurrected: The Rediscovery of 16th Century Basque Whaling Dress", Elaine MacKay  
"Conversations between Conservators and Curators : Mounting and Exhibiting Canadian Historical Dresses from the Agnes Etherington Art Centre's collections", Elaine MacKay & Emma Neal

### Fall 2015

**David Grattan, Conservation Scientist and Manager, CCI – retired**  
"Accelerated Aging"

**Simon Lambert, Canadian Conservation Institute, CCI**  
"Sustainability and Carbon Footprinting Fundamentals"

**Jean Tetreault and Eric Hagan, CCI**  
"Lighting Workshop"

**Seyffie Maleki, Union College Schenectady, NY**  
"Lasers in Art Conservation"

**Ron Spronk, Art History, Queen's University**  
"The Bosch Project"

**Nancy Jacobi, Japanese Paper Place**  
"Japanese Paper: Ancient Material, Contemporary Resource, Endangered Species"





## Barbara Klempan Retires from Queen's University (Personal Note)

After thirteen years of teaching in the Art Conservation Program at Queen's University, I decided to take early retirement in the summer of 2015 and return to Ottawa. It was a difficult decision to leave so many wonderful students and colleagues but there were new opportunities to explore in Ottawa and I wanted to focus on my research goals. The first half of 2015 was spent on sabbatical, completing a joint article with Kate Helwig (Canadian Conservation Institute, MAC 1992) and Fabio Colivicchi (Department of Classics, Queen's University) on the examination and analysis of Etruscan wall paintings at Caere, Italy. This publication should be available later this year.

Some of the highlights of teaching and working at Queen's include: creating a new course in 2003 on the conservation of modern and contemporary art including the design of an artists' interview ethics form; participating in the five-year DOCAM project (Documentation and Conservation of Media Art Heritage: Research and Case Studies); securing funding through the Principal's Development Fund in 2009 to bring curator Susan North (Victoria and Albert Museum) to Queen's University; publishing the essay "Technical Examination and Conservation Treatment of A View of Gibraltar", in *Lost and Found: Wright of Derby's View of Gibraltar*, exhibition catalogue, Agnes Etherington Art Centre, Kingston, 2011; participating in the 2012 Caere Excavation Project, Italy; and producing numerous talks and articles on artists' materials and techniques.

I will be continuing with my private conservation practice in Ottawa and have taken a casual appointment with the Canadian Conservation Institute. I would be happy to hear from you so please use my Queen's e-mail address for any communication.

## Summer 2015 Internships

Maryse Bonaldo  
Montreal Museum of Fine Arts, Montreal, Quebec

Lauren Buttle  
British Museum, London, England

Emily Cloutier  
Canadian Centre for Architecture, Montreal, Quebec

Vincent Dion  
National Gallery of Canada, Ottawa, Ontario

Megan Doxsey-Whitfield  
Field Museum of Natural History, Chicago, Illinois

Daniel Doyle  
Sacred Necropolis of Abydos, Sohag Governorate, Egypt, with the Institute of Fine Arts, New York University and the Royal Ontario Museum, Toronto, Ontario

Kelsey Fox  
ConservArt Associates, Culver City, California and Debra May Painting Conservation, Los Angeles, California

Patrick Gauthier  
National Gallery of Canada, Ottawa, Ontario

Anne-Marie Guérin  
Alaska State Museum, Juneau, Alaska

Laura Hashimoto  
Canadian Museum of History, Gatineau, Quebec

Geneva Iklé  
National Archives & Records Administration (NARA), College Park, Maryland

Lisa Imamura  
Colony of Avalon Archaeology Site in Ferryland, Newfoundland, with Memorial University of Newfoundland, St. John's, Newfoundland

Natasa Krsmanovic  
Rakow Library of the Corning Museum of Glass, Corning, New York

Bethany Jo Mikelait  
National Gallery of Art, Ottawa, Ontario

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

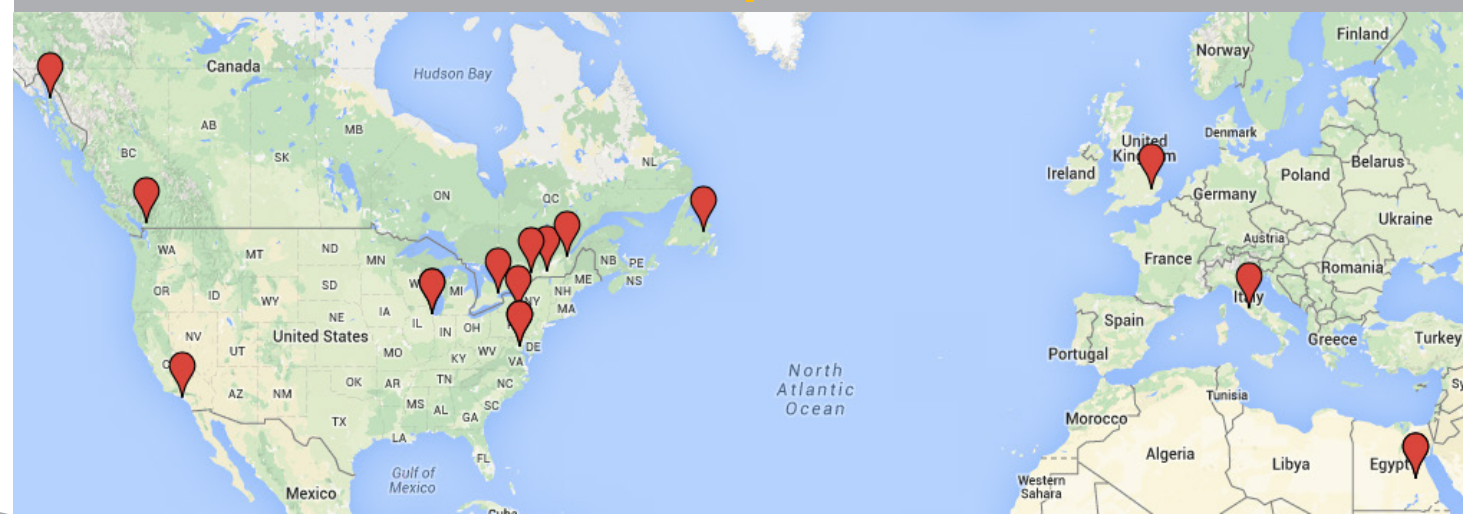
Marie-Hélène Nadeau  
Centre de Conservation du Québec, Quebec City, Quebec

Kaslyne R. O'Connor  
Library and Archives Canada, Gatineau, Quebec

Gyllian Porteous  
Caere Excavation, Italy, with Queen's University and the Art Gallery of Ontario, Toronto, Ontario

Carolyn Savage  
Caere Excavation, Italy, with Queen's University, the Canadian Museum of History, Gatineau, Quebec and MacLachlin Wood Working Museum, Kingston, Ontario

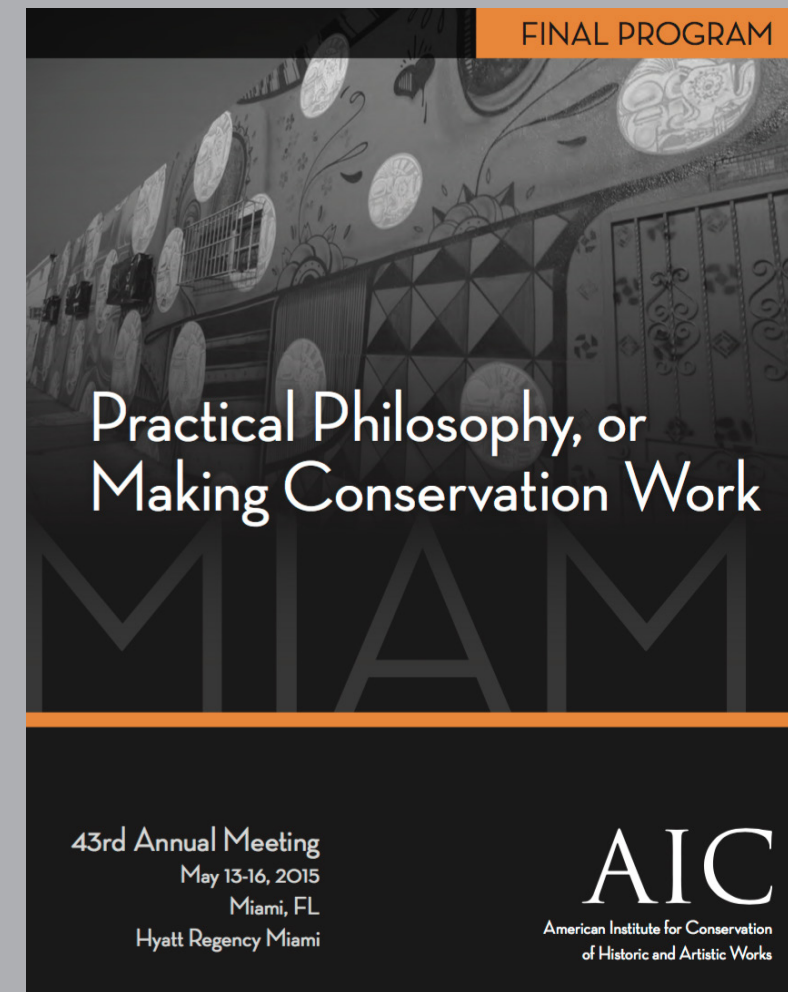
Sophia Zweifel  
Canadian Conservation Institute, Ottawa, Ontario







## Fall Graduation 2015



### Practical Philosophy or Making Conservation Work.

American Institute for Conservation 43rd Annual Meeting in Miami – May 2015

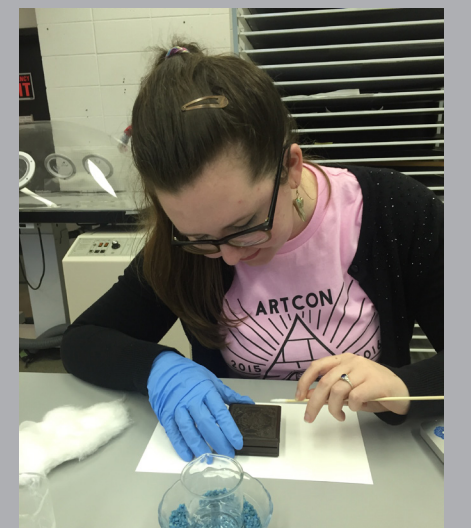
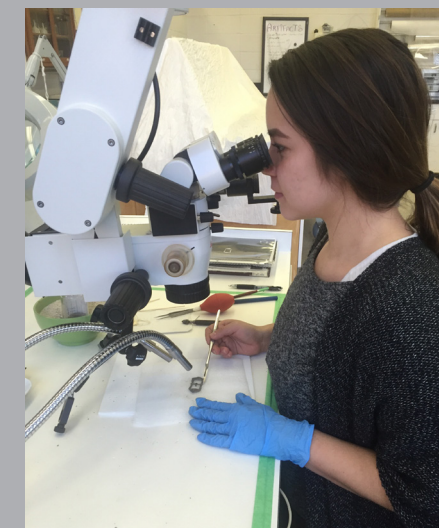
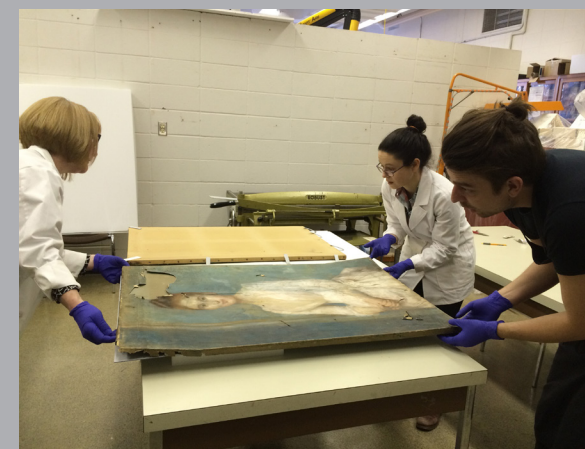
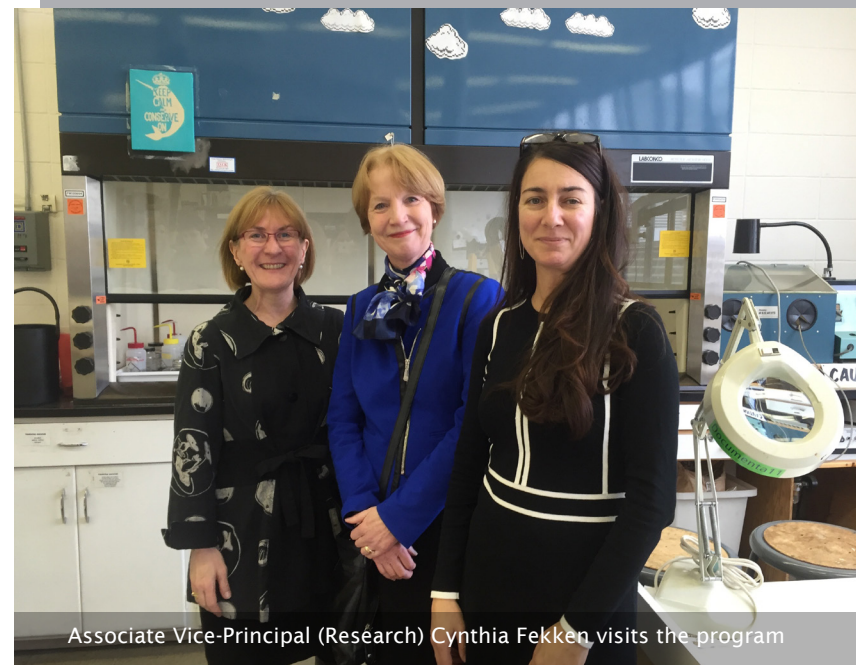
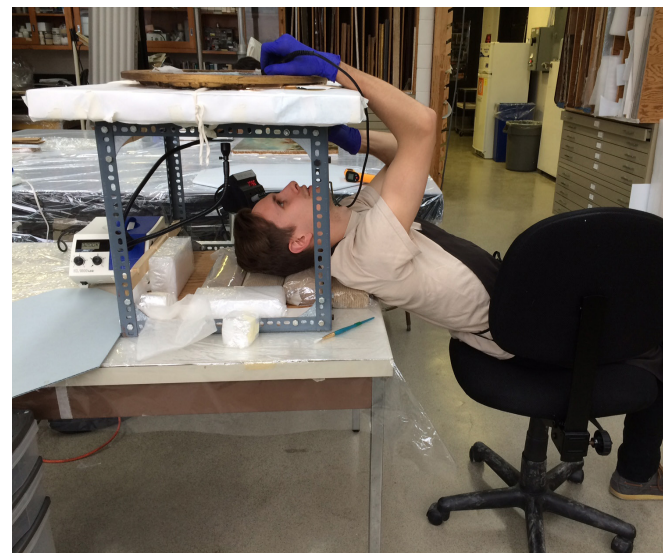
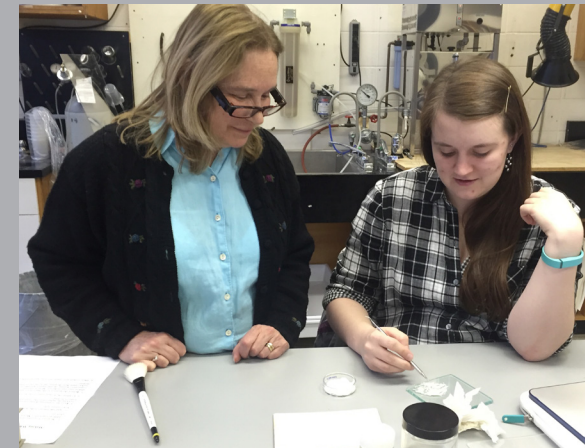
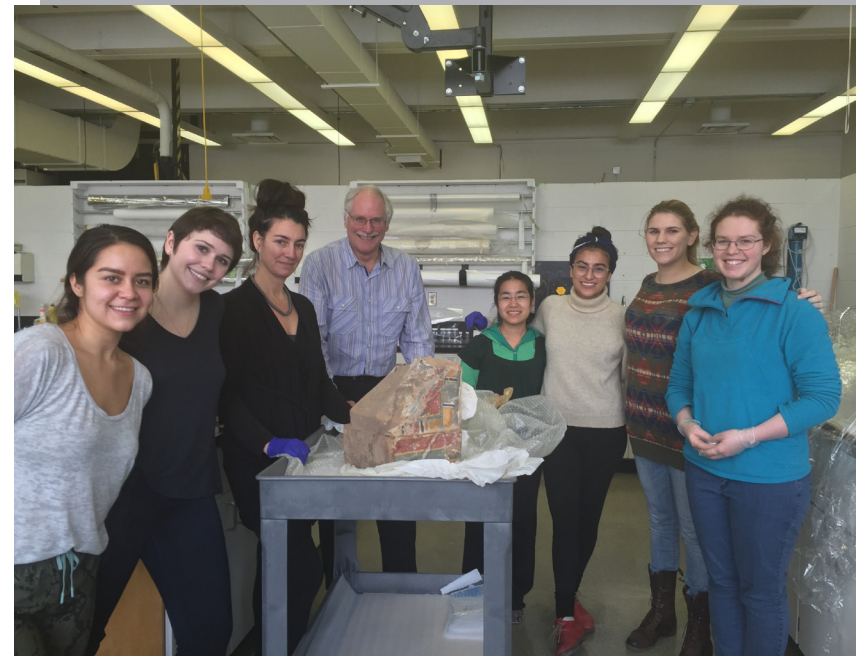
Sessions on the Conservation of Works from Contemporary Art Practices.

**Vincent Dion**

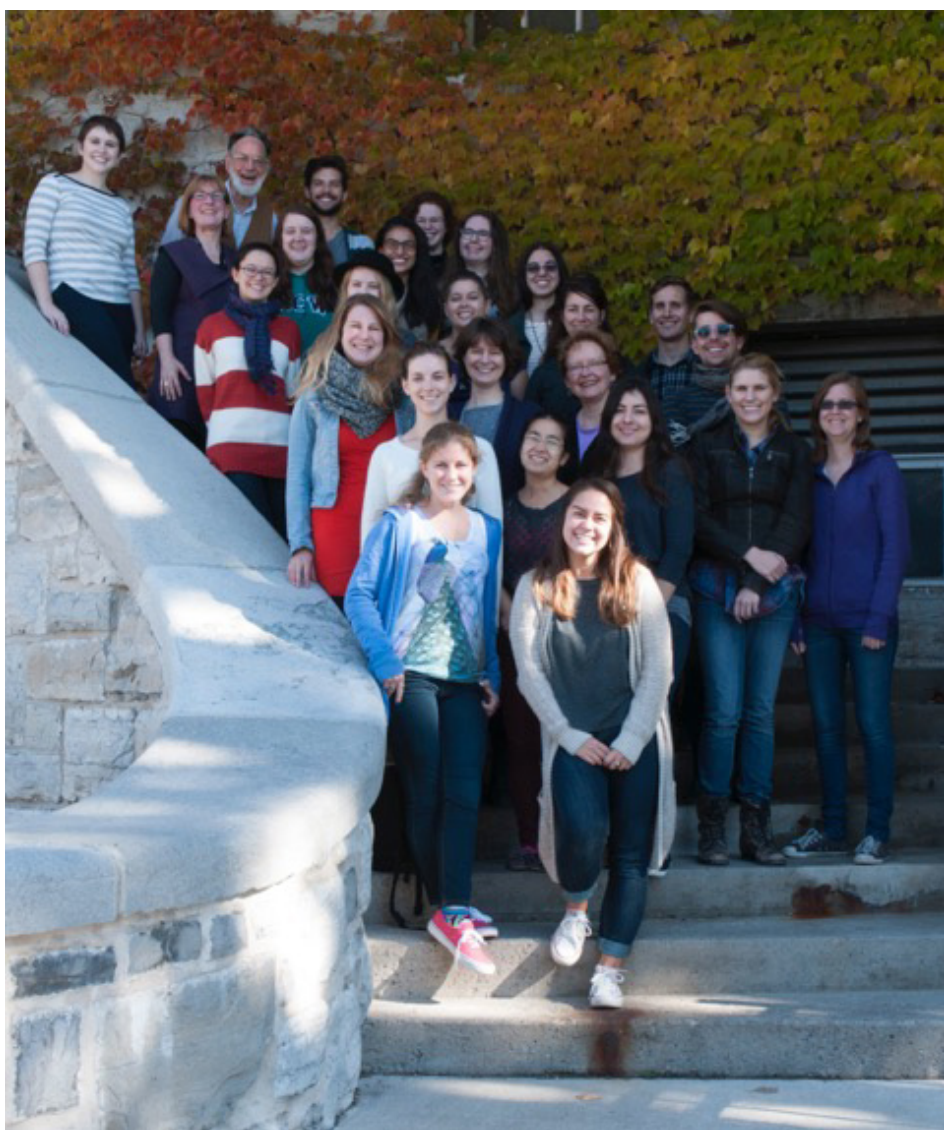
Ethical issues surrounding the preservation of intangible and conceptual values of objects are not new in conservation. These issues were discussed in most specialty group sessions during the conference, alongside research and development updates in techniques, materials and treatment case studies. However, contemporary art practices raise further questions, many of which are not answered by traditional approaches in conservation. How does one care for and preserve an ephemeral installation, a digital artwork subject to technological obsolescence, or a time-based media piece? Such works have gained much popularity and are now routinely acquired and displayed by major museums, often to the detriment of objects from traditional crafts and fine art traditions.

Keeping with the theme of the conference, some interesting practical solutions backed by academic writing and research were presented during the Electronic Media + Objects Groups joint sessions. The case study format was often chosen and showed how much the decision-making process is informed by knowledge of a particular piece as opposed to traditional connoisseurship and conservation ethics. A common finding was that the conservator's efforts are often best put to use preserving knowledge about the artwork and its intended meaning when displayed, as opposed to focusing on the conservation of its physical parts. Artist interviews and collaborations, technical instructions, replication and virtualization were some of the new tools outlined, helping to identify the integral components of the artwork and those which can be modified and substituted. The papers presented in these sessions are key contributions to a growing field of conservation where practical knowledge supported by case studies are needed to make decisions. 2015 Annual Meeting's program and abstract book available online through AIC's website.









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Visit <https://www.givetoqueens.ca/artconservation> where you will find a link to on-line giving to the Art Conservation Trust Fund.