



Canadian Heritage
Canadian Conservation
Institute

Patrimoine canadien
Institut canadien
de conservation

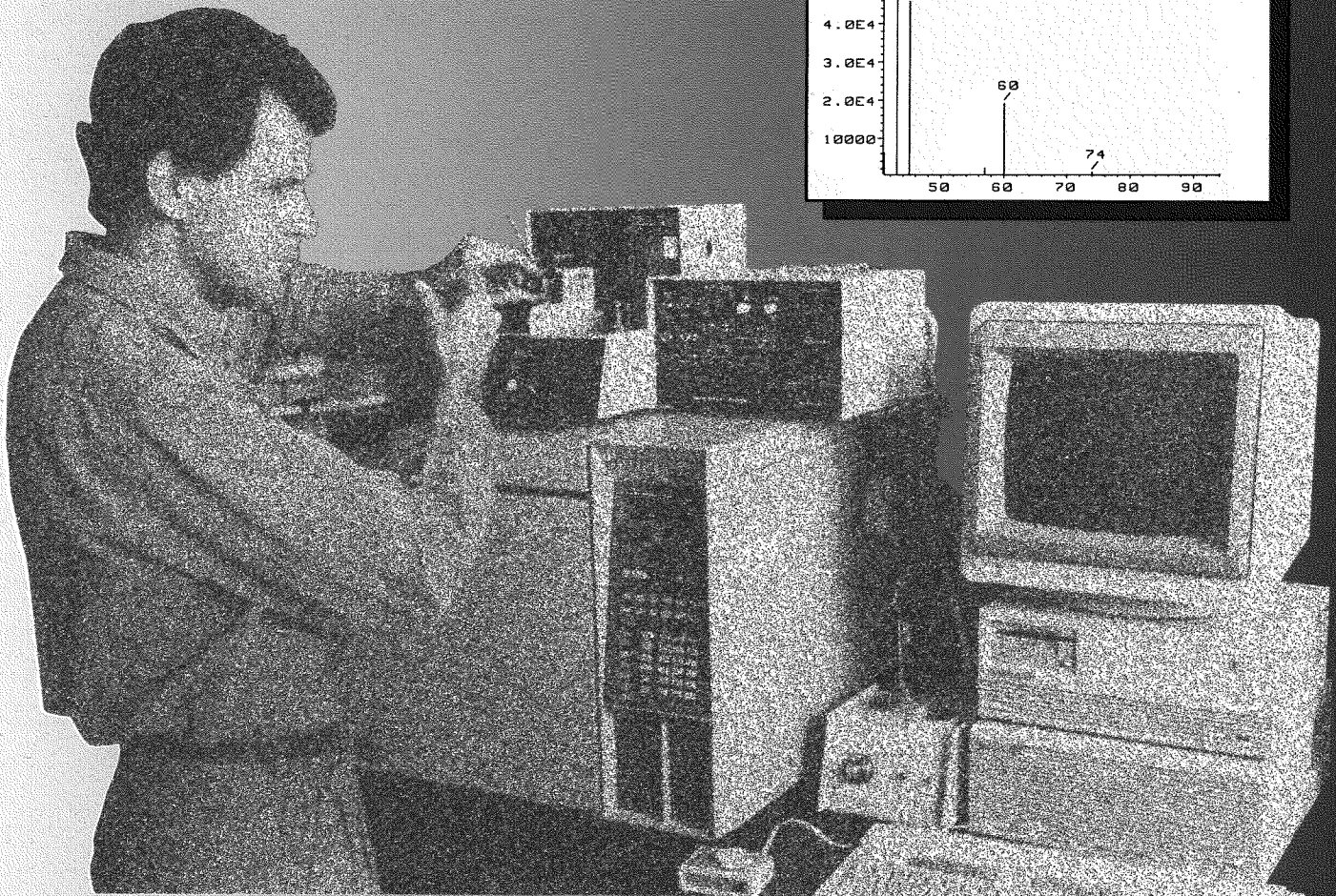
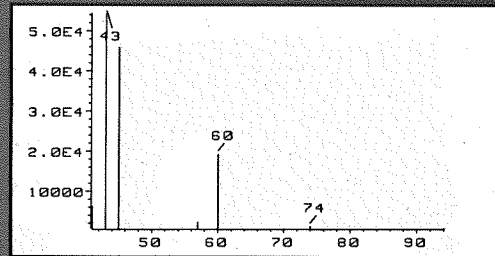
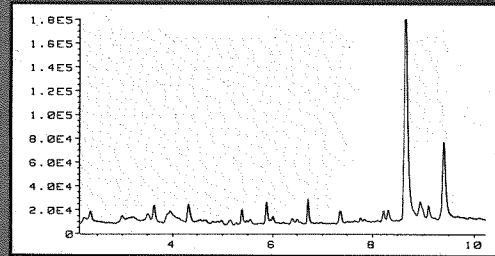
RECEIVED / RECU
LIBRARY / BIBLIOTHÈQUE

DEC 11 1996

CANADIAN CONSERVATION INSTITUTE
INSTITUT CANADIEN DE CONSERVATION
OTTAWA

Annual Report

1995-1996



Canada

Our Mandate

"To promote the proper care and preservation of Canada's moveable cultural property, and to advance the practice science and technology of conservation"

Our Values

Excellence and Expertise

Dedication to high standards and the highest attainable quality founded upon creativity, skill, ability, knowledge, experience, and training.

Honesty and Integrity

Commitment to truthfulness, honour, sincerity, trust, and fairness in all relationships and activities.

Respect

Thoughtful and trusting attitude towards individuals, organizations and cultural property, which recognizes the worth of individuals and their work, and encourages direct and open communication.

Responsibility and Accountability

Obligation to act in an ethical manner and to justify activities to our clients and the Canadian public.

Table of Contents

Introduction	2
Conservation Services	3
Conservation Research	6
Services to the Heritage Community	8
Planning for the 21 st Century	10
Library	11
Publications	11
International Services	11
Professional Affiliations	12
Administration	13
CCI Organizational Chart	13
Financial Statement 1995-1996	14

Abbreviations for Provinces and Territories

Alberta	Alta
British Columbia	BC
Manitoba	Man.
New Brunswick	NB
Newfoundland	Nfld
Northwest Territories	NWT
Nova Scotia	NS
Ontario	Ont.
Prince Edward Island	PEI
Quebec	Que.
Saskatchewan	Sask.
Yukon Territory	YT

For additional copies or for further information about CCI services or programs, please contact

Canadian Conservation Institute
1030 Innes Road
Ottawa, Ontario
K1A 0M5
Tel.: (613) 998-3721
Fax: (613) 998-4721
E-mail: cci-icc_publications@pch.gc.ca

© Department of Canadian Heritage, 1996
ISSN 1195-8669
ISBN 0-662-60132-7
Cat. No. NM95-61/1996

Printed in Canada



This publication is printed on recycled paper.

Introduction



Canadian governments at all levels are rethinking their roles and, in many cases, re-engineering the manner in which they provide services to Canadians.

The Canadian Conservation Institute will mark its 25th year of service to Canadian heritage institutions in 1997; during those years it has established an enviable reputation as one of the world leaders in its field. But the realities of budget reductions and the need to find innovative and cost-effective ways of delivering essential services apply in

heritage preservation as much as in other areas—health, social services, transport and the myriad of other governmental responsibilities.

CCI made the decision in mid-1995 to undertake an intensive re-examination of its mandate, policies, and organizational structure—in short, the manner in which it provides services to its many clients in Canada and abroad. Among the key principles of the review are these three: all aspects of the organization and its operations are on the table, CCI staff are to be fully involved in all stages, and clients are to be consulted before final decisions are made.

A complex review process was developed, but essentially it consists of a series of working groups led by staff and reporting to senior management in the first, or policy phase, to be followed by the development of a CCI strategic plan. Finally, operational plans are to be devised and put in place in 1997.

What emerged from the work of the staff groups is a vision of CCI as a knowledge-based organization with a revitalized commitment to client service, and a plan to generate a significant percentage of CCI's operational budget from earned revenue. This orientation is based on a continuing commitment to support Canada's heritage preservation needs, but to do so in a

pragmatic manner that enables revenue generation to replace operating dollars lost to government cutbacks.

The challenge of introducing such change, of course, is to find a way to maintain CCI's essential services for our mandated clients while developing new products and services, new markets and new clients that will generate sufficient revenues to support Canada's heritage preservation requirements. CCI will consult with its clients during 1996–97 to ensure that the changes proposed are manageable and that they are introduced in the least disruptive manner possible.

The review made it clear that one of the keys to CCI's past achievements is the combination of the skills and varied viewpoints of its people: professional conservators and research scientists, supported by a committed group of administrators and dedicated staff who compile, produce and disseminate the knowledge generated at the Institute. After much examination—and considerable animated discussion—a decision was made to restructure the organization. One of the main aspects, to be developed in 1996–97, will be to bring conservators and scientists together in new units. The underlying philosophy is that these professionals should be directly involved—together—in developing the plans and setting priorities, as well as in executing the work.

CCI's reputation for excellence and innovation in heritage preservation is now coupled with a stronger sense of purpose and commitment resulting from the current planning process. The positive changes in the coming year will position CCI well to face the preservation challenges of the next millennium.

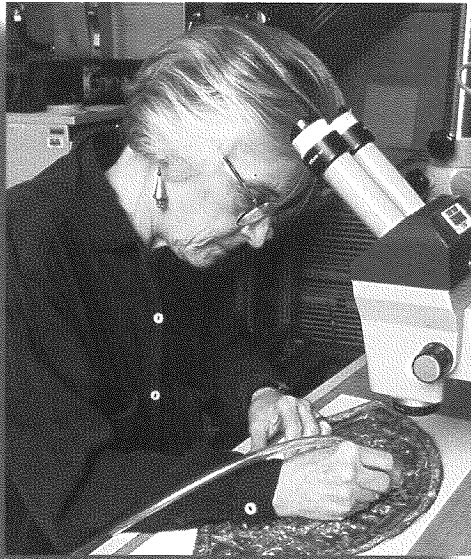
A handwritten signature in black ink, appearing to read 'Bill Peters', with a stylized, flowing script.

Bill Peters
Director General and
Chief Operating Officer,
Canadian Conservation Institute

Conservation Services

Ethnology Section

The past year saw the completion of two very large and interesting projects. The steel doors from the silver vault at Fulford Place in Brockville, Ont., were successfully conserved. The doors had cracked from the expansion of the filler and the thin sheet steel back-plates were bulging and perforated. It would appear that this was the first time a conservation project on this kind of artifact had been attempted. The lengthy treatment of a platen printing press from the



Diana Dicus consolidates pigment on a fan with the ultrasonic mister.

MacBride Museum in Whitehorse, YT, was also successfully concluded. Both projects were technically challenging and yielded valuable information for CCI staff and the conservation profession.

Treatment work began on a number of other artifacts, including a doll carriage from the Sault Ste. Marie Museum, Ont., a 17th-century arquebus from the David M. Stewart Museum in Montreal, Que., and an opera cape from the J.A. Victor David Museum in Killarney, Man. This last project, which also involves the CCI Textile Laboratory, is proving particularly challenging because of the instability of the glass beads and leather components.

Furniture and Wooden Objects Section

Treatments were completed on a number of artifacts including a bookcase and desk from the Bytown Museum in Ottawa, Ont., a desk from Prince Edward Island's Government House and a bowfront chest of drawers from Kings Landing Historical Settlement in New Brunswick. A mirror frame from the Prince Edward Island Museum and Heritage Foundation was successfully regilded.

Among a number of artifacts received for treatment were a sofa table from the New Brunswick Heritage Collection, a cellarette and fire screen from the York Sunbury



Before treatment (left) and after treatment (right).

Treatment of the painting *Saint Charles Borromée*

In early 1996, CCI's Fine Arts Section completed the conservation treatment of *Saint Charles Borromée* (183.5 x 100.0 cm, oil on canvas), painted by Antoine Plamondon in 1840, from the collection of the Robert McLaughlin Gallery in Oshawa, Ont.

It was suspected that the composition had been overpainted and altered during previous restoration. X-radiographic and paint analyses by CCI's Analytical Research Services Division confirmed this suspicion and revealed the presence of a crucifix, obscured by the overpainted image of a scroll, in the upraised hand of the saint.

After careful testing, all overpaint was successfully removed using various combinations of organic solvents, with no damage to the original paint surface. As the overpaint was removed, the true brilliance of Plamondon's painting technique became apparent.

Several small tears and holes were then repaired, areas of old loss to the paint layer were filled and inpainted, and the painting was revarnished. The painting now accurately represents Plamondon's technique and intent for the appreciation of scholars and the visiting public.



Wojciech Jakobiec inpainting losses in wooden polychrome sculpture from the Church of Our Lady of Sorrows (Halifax, NS).

Historical Society Museum in Fredericton, NB, and a Chinese Chippendale longcase clock from the Royal British Columbia Museum in Victoria, BC.

Archaeology Section

The Archaeology Laboratory treated a variety of artifacts

from widely dispersed areas of Canada. These included waterlogged baskets, wood and shell from the Nitinat Lake and Fraser River, BC; salt-saturated ceramics from Grand Manan, NB; Thule and Dorset artifacts from the Northwest Territories; a collection of coins from Ferryland, Nfld; historical iron from Sainte-Marie among the Hurons, Ont.; a Gold Rush fedora from the Yukon and a wood, iron and tar waterpipe from the city of Edmonton, Alta.

An aboiteau (an Acadian wooden drainage canal) was discovered at West

Pubnico on the southwest tip of Nova Scotia. The drainage canal represented an important historical artifact for the Acadians of the region and created a desire, on the part of the community, to remain involved in the canal's recovery and treatment. This resulted in a combined federal, provincial and community project. The artifact was recovered with the help of the provincial archaeologist from the Nova Scotia Museum and several citizens of West Pubnico. With advice, analytical support, chemicals and equipment from CCI, the townspeople of West Pubnico are currently treating the artifact.

Textile Section

The staff of the Textile Section are planning Textile Symposium 97, *Fabric of an Exhibition: An Interdisciplinary Approach*, which will take place in September 1997.

Treatments in the Textile Section over the past year include a Shaker rocking chair from the Henry Phipps Ross and Sarah Juliette Ross Memorial Museum, St. Andrews, NB, an appliqued quilt from the York Sunbury Historical Society

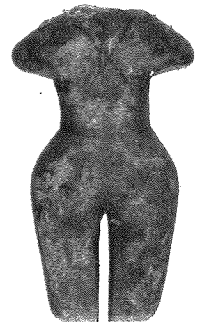


Student excavating the entryway of a Thule house.

Field Conservation on Baffin Island

One of the services that CCI provides is field conservation on archaeological sites within Canada. For the last three seasons, CCI has been involved with the archaeological field school run by Dr. Douglas Stenton for the Environmental Technology Program of Arctic College, Iqaluit, NWT. The site, called Tungatsivvik (Place Where One Meets Spirits), contains approximately 100 features including winter houses, tent rings, meat caches and fox traps from Pre-Dorset, Dorset, Thule and Modern Inuit periods.

Arctic sites produce a large number of objects that have been frozen in permafrost and that will react quickly to the changed environment once they are excavated. Immediate care is necessary to prevent damage from uncontrolled drying and mould growth. Students at the field school were introduced to the basics of field conservation techniques and materials as well as the structure and decomposition of the various materials used in the artifact.



Museum, Fredericton, NB, a silk block print by M.C. Escher that belongs to the National Gallery of Canada, Ottawa, and a sampler from the Carman House Museum, Iroquois, Ont. Conservation of an 18th-century world map on silk, the property of the National Archives of Canada, Ottawa, was also completed.



Kimberly Figures packs rubber boot fragments from a 19th-century site with Ageless.

Fine Arts and Polychromes Section

At the end of March 1996, the treatment of the painting *Saint Charles Borromée* from the collection of the Robert McLaughlin Gallery in Oshawa, Ont., was completed (see boxed item). The treatment of three 16th-century wooden polychrome sculptures from the Church of Our Lady

of Sorrows in Halifax, NS, was also completed in March. Work on these polychromes began nine years earlier and occupied thousands of hours. They will be on public display in the Nova Scotia Museum, Halifax.

Other highlights include the treatments of the *Portrait of Salvator Mundi*, circa 1700, by the Italian artist Francesco Solimena (1657–1747) from the Art Gallery of Nova Scotia, Halifax, several wooden icons from the Basilian Fathers Museum in Mundare, Alta., and the *Portrait du Chanoine J.M. Laflamme* by Ozias Leduc from le Centre d'archives du Séminaire de St-Hyacinthe, Que.

Treatments were also completed on a wooden altarpiece (1828) carved by Thomas Baillairgé from the Cathédrale Saint-Germain in Rimouski, Que., and on a small wooden polychrome sculpture (1740) of Saint John the Baptist by Jean Valin from the Saint-Jean-Baptiste Church in Les Écureuils, Que. These pieces will be included in an exhibition of early Quebec sculpture being organized by the National Gallery of Canada in Ottawa.

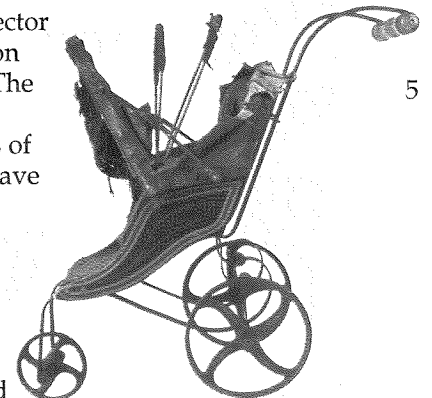
Investigations were carried out into the capabilities of the new Willard low pressure suction table. This apparatus provides a variety of treatment options for paintings involving humidity, heat, suction-pressure and air-drying. A means of monitoring and recording treatment conditions of relative humidity and temperature at the surface of the table is being investigated using a system developed in CCI's Environment and Deterioration Research Division.

Works on Paper Section

Highlights from the Works on Paper Section include the treatment of a 19th-century Hebrew prayer book from the Saint John Jewish Historical Museum, Saint John, NB. The book consists of 738 pages printed in Hebrew and English. Treatment involved the removal of old repairs and stains, leaf-casting on the Vinyector leaf-casting apparatus to replace missing areas in the pages and rebinding of the volume.

Staff from the Paper Laboratory continued to develop expertise in the treatment of volumes of Audubon's *Birds of America*. Work continued with the cleaning and repair of plates from Volume 4 of *Birds of America* from the Legislative Library of New Brunswick. Work also began on the rebinding of a similar Volume 4 from the Library of Parliament in Ottawa.

Much work was done in the Paper Laboratory on developing and refining a new mini-suction table, which will be manufactured and marketed to the conservation community through a licensing agreement with a private sector conservation company. The improved capabilities of this table have undergone thorough testing by staff and have been put to good use in the treatment of numerous paper artifacts.



Conservation Research



Nancy Binnie checks rusted steel samples on the new CCI test rack.

Scientific projects are of general applicability to Canadian problems in conservation. They may include experimental work or analysis of existing data. CCI undertakes this work in consultation with conservators and other users. When resources are limited, research must be relevant and practical. Communication is

important and we ensure that all results are available in publications or report journals. The following projects represent some of last year's scientific activity.

Materials Research

Volatile emissions from packing or storage materials are a hidden threat to collections. CCI has been conducting a systematic evaluation of these materials to identify which are safe. This year, 22 paints were examined for the emission of acetic acid or other products.

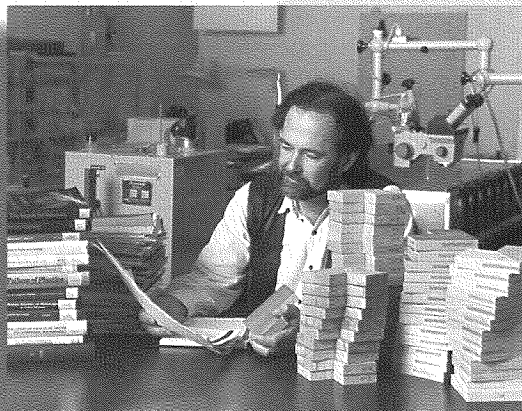
Adhesives—particularly vinyl acetate/ethylene (VAE) copolymer emulsions—are of fundamental importance in conservation, but reliable products can be hard to find. A current CCI

study evaluating the effect of modifiers will allow the formulation of adhesives to suit the needs of conservators.

Polyethylene glycol, widely used in the conservation of archaeological materials, demonstrates poor aging behaviour. Work at CCI has determined that antioxidants radically enhance stability. Unfortunately, certain concentrations of the antioxidant BHA (butylated hydroxy anisole) can make polyethylene glycol insoluble in water, rendering it useless as an impregnant. A project to determine the range of solubility has been undertaken.

Recent studies of parylene's aging properties indicate that parylene is less stable than claimed in the commercial literature, an observation that has a significant impact on parylene's use in treating fragile objects. CCI has begun investigation of parylene for the consolidation of burnt papyri from a site in Egypt at the request of the Mission Française des Fouilles de Tanis.

A test rack has been constructed for assessing the weatherability of paints on rusted mild steel samples. Samples are now being subjected to long-term testing. It is hoped that museums can be provided with independent evaluations of commercial products to better deal with outdoor industrial collections.



Stefan Michalski assesses environmental impacts on test samples.

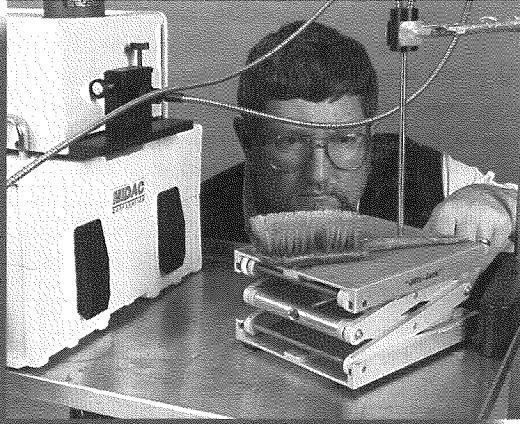
Environmental Standards: The Shift to More Rational Guidelines

For several years, CCI scientists have been questioning internationally accepted museum environmental standards. Although the "50% ± 5% relative humidity" and "150 lux" specifications are in use around the world, their blind application leads to unnecessary expense and may not provide optimum protection for mixed collections. A deeper understanding of environmental needs enables curators to select appropriate conditions.

To achieve this understanding, scientists at CCI have been examining the behaviour of museum objects as well as the buildings housing them. Environmental conditions thus established may be less stringent than previous standards but are more likely to suit the collection. The danger of this approach is that some may misconstrue the relaxed standards as an abandonment of environmental control. The challenge now, and for the next several years, lies in conveying the critical aspects of the various issues to our clients. Several presentations on this issue have been given in Canada and elsewhere.

Treatment Research

It has been suggested by conservation scientists that purified water may cause irreversible damage to cellulosic textiles. Experiments with new and old samples of cotton and linen have indicated no destabilization.



CCI has developed analytical procedures to characterize deterioration in collagen, the fibrous protein which composes skin, hide and

similar materials in museum artifacts. Bone collagen diagenesis is also being characterized in work related to carbon dating.

Modern materials can offer major obstacles to conservation because of the difficulty of identification. CCI has purchased a portable FTIR spectrometer with a fibre optic probe, allowing CCI to offer on-the-spot, non-destructive, non-contact analysis of plastic objects.

Examination of Northwest Coast basketry in museums has revealed the inadequacy

of current treatments—basketry is either very brittle and fragile or dark and limp. CCI has begun a project to develop a fundamentally revised treatment for these artifacts.

Long-term study of the moisture and stress-related properties of paintings has confirmed the rather surprising result that lead white grounds, rather than canvas, carry the bulk of the tensile forces in stretched paintings.

The ethylenediamine method for conserving archaeological iron, devised at CCI, has been used for several important finds, but questions about the procedure have persisted. A recent technical re-evaluation has elucidated the chemical mechanism. Situations in which the use is appropriate are now clearly defined.

Paper Research

A project on the role of lignin in paper permanency, being conducted in partnership with the Pulp and Paper Research Laboratory of Canada (PAPRICAN), is well advanced. The ultimate objective is to establish a CGSB (Canadian General Standards Board) standard for paper permanence that will be accepted by industry as well as cultural institutions. The project will end on March 31, 1997.

Scott Williams determines the nature of a decaying plastic object with the new portable FTIR spectrometer.

Fossil Forest

The Fossil Forest on Axel Heiberg Island, NWT, first identified in 1985, is a uniquely preserved array of forest floors dating from the Tertiary period. While responsibility for preservation and protection is being established, CCI has conserved specimens and provided monitoring and mapping services. This year, a differential GPS (Global Positioning System) allowed surveying of features to an accuracy within 1 cm; the first truly reliable site map is being produced. Though natural erosion rates are high, the impact of visitation to this 40-million-year-old national treasure is more serious; therefore, the long-term objective is to obtain legislated protection.



Tom Strang using the global positioning system in the Fossil Forest site.

Canadian Artists' Painting Materials Research Project

A major part of the Canadian Artists' Painting Materials Research Project was the completion of a spectroscopic and chromatographic study of paintings from the Parisian period of Paul-Émile Borduas. Work included examination of deterioration problems associated with this artist's work. Analyses of materials from paintings by Alfred Pellan also continues. Analyses of paints from the paintboxes of David Milne and Paul Kane were undertaken, and a project was initiated with the Art Gallery of Ontario on works by Tom Thomson.

3D Colour Recording of Objects

Two of several new applications of the 3D colour recording of objects, a process developed in association with the National Research Council of Canada, were with Mayan vases and palaeolithic figurines for the Canadian Museum of Civilization. "Unrolled" images of the vases were produced for the exhibition *People of the Jaguar*, the accompanying book and the Museum's Web site. The figurines were displayed "virtually" during the exhibition *Mothers of Time*.

Services to the Heritage Community

CCI receives numerous requests from museum and heritage communities for analytical services, specialized treatment consultations, museum and site visits and the loan of environmental equipment.

Scientific and Technical Services

In the past year, the Analytical Research Services division performed 125 analyses—many lengthy and complex—for public institutions. Conservation Processes Research responded to 56 requests for analysis or information.

Analyses and scientific documentation of paintings and polychromes included *View of Venice*, attributed to Canaletto, for the Winnipeg Art Gallery; two still-life paintings, one attributed to Marc-Aurèle de Foy Suzor-Côté, the other to Ozias Leduc, for the Musée d'art contemporain de Montréal; two 1935 Lismer paintings, *Untitled* and *Georgian Bay*, for the McMichael Canadian Art Collection, Kleinburg, Ont.; *Dominion Square* by David Milne, c. 1924–25, for Queen's University, Kingston, Ont.; and icons from the Basilian Fathers Museum, Mundare, Alta.

Other studies included the examination of the Beauport Plaque from the National Archives of Canada, Ottawa; analysis of surface samples from bronzes by Epstein and Giacometti and analysis of the sculpture medium of the statue *Standing Nude*

by Aristide Maillol, for the National Gallery of Canada, Ottawa; analysis of paint and efflorescence from frescoes by Guido Nincheri in St. Anthony's Church, Ottawa; analysis of amber beads from a Thule site on Somerset Island, NWT; examination of spalling ceramics from the Queen and Wallace shipwrecks off Grand Manan Island, NB; and radiography of the eight clock hands from the Peace Tower of the Parliament Buildings.

This year was marked by the completion, in the fall, of the four-year priority conservation project of the sculpted decor of the Ursulines chapel in Québec City. The project was funded jointly by CCI, the Centre de conservation du Québec (CCQ) and the Ursulines community. The CCQ conducted the conservation work while CCI provided analytical expertise. Over 700 hours were devoted to the analysis of samples and cross-sections taken from the numerous elements of the decor.

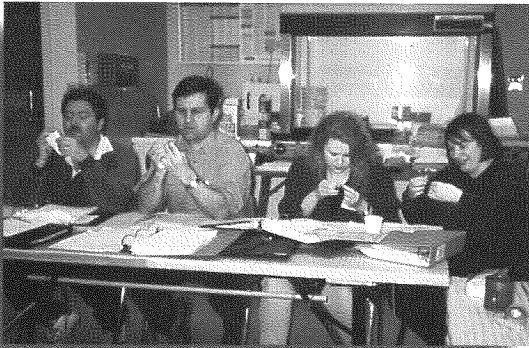
For the third year, the bronze statues surrounding the Parliament Buildings were monitored. So far, measurements at 19 locations have indicated no significant colour change on the wax-coated sculptures.

CCI continued to collaborate with the Historic Resources Conservation Branch of Parks Canada on their shipwreck monitoring program, which included field work at Fathom Five National

Marine Park, Tobermory, Ont. Long-term methods for monitoring the stability of metal and wood components on shipwrecks are under development as part of Parks Canada's cultural resource management policy.

Museum and Site Visits

CCI conservators and scientists visited a number of institutions to provide advice on conservation topics in 1995-96, including Hart House, University of Toronto; the Collège militaire royal, Saint-Jean, Quebec; the Canadian Canoe Museum, Peterborough, Ont.; the Art Gallery of Hamilton, Ont.; the Yukon Centre for the Arts, Whitehorse; the West Pubnico Historical Society, NS; the Art Gallery of Ontario, Toronto; and the Museum of Anthropology, University of British Columbia, Vancouver.



Participants at the "Storage and Display of Textiles" seminar held in St. John's, Nfld.

The Heritage Services Division provided information on organizational and market development planning or technical issues relating to facility design and equipment systems (for environmental control, fire

protection and security) to over 70 organizations, and 41 institutions were visited. Projects included the development of a plan for a new archival and collections storage facility at Fortress Louisbourg, NS; design advice for La Pulperie de Chicoutimi, Que.; renovation and expansion advice to the Agnes Etherington Art Centre, Kingston, Ont.; building upgrading guidance to the Dugald Costume Museum, Man.; and fire protection advice for the heritage building of the Banff Museum, Alta.

Seminars and Workshops

As in previous years, CCI offered each provincial or territorial museum association two seminars from its popular series aimed at museum and heritage institution personnel. Collectively, over 300 museum and art gallery workers attended 19 seminars held during the year. Next year, provincial and territorial museum associations will be offered one complimentary CCI seminar; other training presentations will be available for a modest fee.

Among the other courses taught by CCI staff was a two-day workshop on the construction and use of mini-suction tables presented to the conservators' special interest group of the Museums Association of Saskatchewan. A two-day seminar on 19th-century artists' oil painting materials and techniques was presented at the Art Gallery of Ontario, Toronto. A two-day seminar on the care and conservation of vegetable tanned leather was held in February in collaboration with the International Institute for Conservation—Canadian Group.

CCI staff also presented seminars to conservation students at Queen's University, Kingston, Ont.; Sir Sandford Fleming College, Peterborough, Ont.; Algonquin College, Ottawa; and the University of Alberta, Edmonton.

CCI convened a meeting of provincial and territorial museum association staff during the month of June to discuss ways in which the Institute and its partners could collaborate on future training initiatives while taking financial constraints into account.

Internships

Three interns from Canada and five from other countries (Pakistan, Sweden, Jamaica, Mexico and France) received practical training or special skill development at CCI during 1995-96. The Institute also welcomed a research associate who worked with staff scientists on a project to study the accelerated aging of papers in stacks.

Tours and Public Awareness

To promote public interest and awareness in conservation, CCI offers tours of its facilities. Sixteen tours were held this year. In all, there were 365 visitors, including students from conservation and museum studies programs, public service groups and members of the general public.

Marie-Claude Corbeil took part in a segment on the scientific examination of museum objects presented as part of a television broadcast in *The Creators* series, as well as the Radio-Canada program *Enjeux*. In September, Marie-Claude Corbeil and Elizabeth Moffatt were featured in an episode of the series *Découvertes*, which dealt with the materials used in contemporary art.

Planning for the 21st Century

In the fall of 1995, CCI embarked on a planning process to establish a clear path for the Institute over the next 10 years. The intent was to clarify CCI's vision and to ensure continuing responsiveness to changes in the museum world.

Purposes of the Planning Process

- to determine what CCI should become in the future
- to achieve a vision that will be shared by people in the organization and to achieve a renewed sense of commitment from CCI staff, CCI management and other stakeholders
- to rethink existing structures, procedures and attitudes to maintain or improve the well-being of the organization and to improve CCI's effectiveness
- to better understand the needs of our clients

From the outset, it was decided to examine all aspects of CCI's operations and programs. Alan Parry, a consultant from Edmonton, Alta., defined the framework for the process, which is led and directed by CCI management with the extensive involvement of all staff.

The planning process will have four major phases: corporate planning, strategic planning, operational planning and implementation. The corporate planning phase started in December 1995 and was largely completed by April 1996. Ten working groups examined issues ranging from policy and organizational structure to resource allocation and vision. Over 75% of staff participated as members of these working groups, and the rate of participation in the various focus groups and general sessions was even higher. Each working group was given terms of reference and a timeframe within which the work was to be done.

The groups gave regular reports to management and other staff.

The corporate planning phase has already resulted in a number of significant changes within the Institute. CCI has also adopted a set of values and principles for staff within the Institute, principles that define the qualities that staff believe are vital in dealing with each other and with CCI's clients. The basic design has been sketched for a new organizational structure that integrates conservators and scientists more closely. Monitoring systems will be put in place for evaluating our programs and performance.

The following goals for CCI were agreed upon:

- Improve staff morale.
- Improve client satisfaction.
- Increase revenues.
- Improve the usefulness of new conservation knowledge and practices that are developed at CCI.
- Improve the usefulness of advice and information that enhance the knowledge, skills and attitudes of conservators and other museum personnel in conservation and related fields.
- Improve the usefulness of advice and information on the care of collections and on preventive conservation.
- Improve the timeliness of conservation treatments at CCI.

We will be concentrating our efforts in these seven areas over the next five years.

Work is continuing on the strategic and operational plans, which are scheduled to be completed by March 1997. Consultation with clients will occur in 1996-97 and any major program changes will be communicated through the *CCI Newsletter* and other channels.

Library

As Canada's largest conservation and museology library, the CCI Library supports not only the Institute's research needs but also serves museums and heritage organizations in Canada by providing inter-library loans, literature searches and photocopies.

Services

Library staff responded to over 900 reference queries and searches in 1995-96. Over 1,500 loans of books and videos were made to conservation organizations and museums in Canada and the United States.

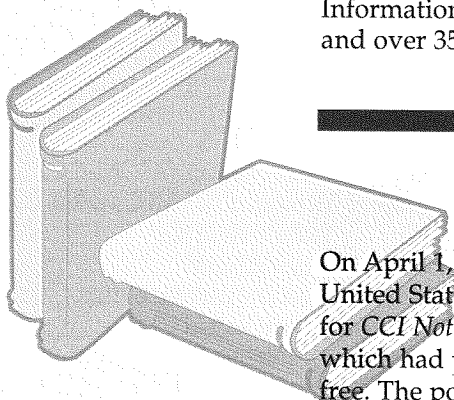
The Library contributed over 600 journal references to the Conservation Information Network database (BCIN) and over 350 references to the Museology

Bibliography database (BMUS), and 560 books were added to the collections.

New and Regular Clientele

Over 450 researchers from Canada and around the world visited the Library during the year. Students from the Museum Technology Program of Algonquin College, Ottawa, Ont., and from the Art Conservation Program of Queen's University, Kingston, Ont., used the Library regularly from September to March.

Requests for extensive and in-depth searches came from several countries because of the Library's presence on the World Wide Web through the Canadian Heritage Information Network's home page, which provides access to the Library's databases.



Publications

On April 1, 1995, CCI began to charge United States and overseas customers for *CCI Notes* and *Technical Bulletins*, which had previously been distributed free. The policy change was necessitated by growing pressure for cost recovery; since the change, revenues have increased by about 20%. Further savings occurred when publications storage was consolidated in the main building by relinquishing warehouse space.

About 130 different publications and special conservation products are sold by CCI. New additions this year included the workshop handbook and audio cassettes from the 1994 Varnish Colloquium, and

reports on Phases I to III of the mass deacidification of paper project.

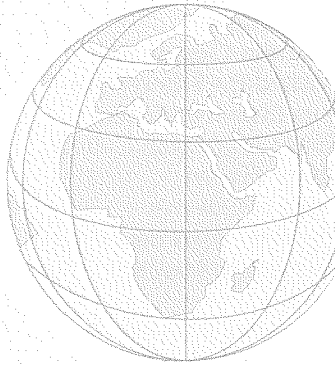
Fifteen new or revised *CCI Notes* were published during the year, as well as two *CCI Newsletters* and posters describing artifact treatments. Some 68,700 *CCI Notes* and *Technical Bulletins* were distributed free to Canadians.

CCI staff edited the video scripts and accompanying manual for a 19-part video series, *Preventive Conservation in Museums*. CCI participated in this co-operative venture with the Centre de conservation du Québec and the Université du Québec à Montréal.

International Services

In 1995-96, CCI received consultation and service requests from more than 37 countries: 155 from the United States, 31 from the United Kingdom, 17 from France, 38 from other European countries, 3 from the Middle East, 14 from Central and South America, 4 from Africa, 4 from Asia and 7 from Australia and New Zealand.

Requests were wide-ranging: for example, the Costume Institute, Metropolitan Museum of Art, New York, asked for information on the condition, care, treatment and storage of costumes made of plastics (including a plastic dress worn by Twiggy on the cover of *Look* magazine and a dress made of latex rubber); and the Field



Museum of Natural History in Chicago requested advice on silver corrosion.

CCI staff members were invited to speak at numerous other international meetings and colloquia throughout the year. Often, the expenses associated with their attending these events were recovered.

Some of the conferences attended by staff were the ARAAFU (l'Association des restaurateurs d'art et d'archéologie de formation universitaire) conference in Paris; the Arbeitsgemeinschaft der Restauratoren conference in Bremen, Germany; the Historical Painting Techniques, Materials, and Studio Practice conference held at the

University of Leiden, the Netherlands; the ICOM (International Council of Museums) Textile Conservation Working Group, Budapest, Hungary; a symposium on appropriate standards for the indoor environment held at New York University, Institute of Fine Arts, Conservation Centre; the Third International Conference on Hypermedia and Interactivity in Museums, in San Diego; the Scottish Society for Conservation and Restoration, Aberdeen, Scotland; the Gilded Metal Surfaces Symposium in St. Paul, Minnesota; the conference of the American Institute for Conservation; and the European Heritage Days workshop on the theme "Wooden Heritage in Latvia" in Riga, Latvia.

Professional Affiliations

CCI represents Canada on matters relating to the conservation of moveable cultural property. Many staff members participate in the administration of professional associations related to conservation in Canada and abroad.

International Institute for Conservation—Canadian Group (IIC-CG)

President: Jean Tétreault
Secretary: Tara Grant
Chairman of Training Committee:
Michael Harrington
Membership Chairwoman:
Maureen MacDonald

Hedley Research Fellowship Fund

Chairwoman: Debra Daly Hartin
Treasurer: Helen McKay
Secretary: Bob Arnold
Trustee: Stefan Michalski

Canadian Association of Professional Conservators

Treasurer: Bob Arnold
Secretary: Carole Dignard
Membership Committee Chairwoman:
Ela Keyserlingk
Member-at-Large: Jan Vuori

International Council of Museums (ICOM)

Musical Instrument
Working Group (CIMCIM)
Secretary/Treasurer: Robert Barclay
(until July 1995)

Committee for Conservation (ICOM-CC)
Directory Board Member: Cliff McCawley
*Textiles Working Group, Assistant
Coordinator:* Ela Keyserlingk
*Preventive Conservation Working Group,
Coordinator:* Stefan Michalski
Resins Group, Co-ordinator: David Grattan
*Ethnographic Working Group, Assistant
Co-ordinator:* Carole Dignard

**Society for Historical Archaeology;
Advisory Council for Underwater
Archaeology; Conservation and
Heritage Management Committee,
Archaeological Institute of America**
Executive Board Member: Judy Logan

**Society for the Preservation of
Natural History Collections (SPNHC)**
Tom Strang was co-chair of the
Conservation Research Subcommittee.

Editorial

Staff from the Textile Laboratory were contributing editors to the AIC (American Institute for Conservation) Textile Conservation Catalogue.

Tom Strang was associate editor of Collections Forum for SPNHC.

David Grattan was editor of two sections in Art and Archaeology Technical Abstracts.

Administration

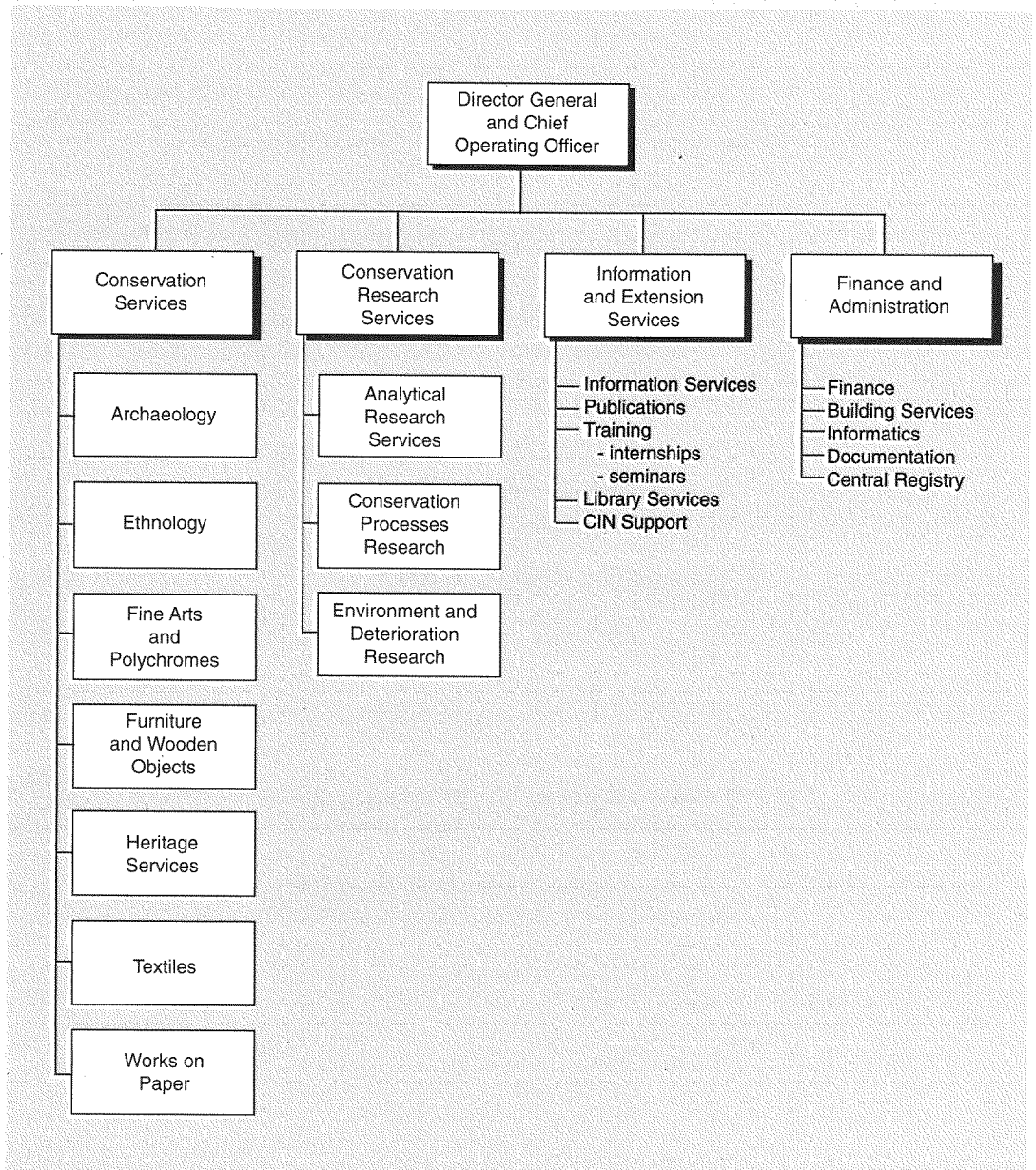
The Finance and Administration Directorate undertook many initiatives in the fiscal year to enhance the services currently offered, which include building services, information technology, documentation, materiel management and financial and administrative services.

One of the major activities was the beginning of our move from the Banyan Vines local area network (LAN) to the Windows

NT platform. When completed, this move will provide optimum communication capabilities throughout the department, enhancing and simplifying procedures and creating a more flexible system.

As part of a building project initiative, the conference facilities at CCI have been upgraded. We now have an environment more conducive to productive meetings and seminars.

CCI Organizational Chart



Financial Statement 1995-1996

Full-Time Equivalents 86.9
 Salaries 4 506 575

Operating:
 Postage and Freight 26 284
 Communications 81 721
 Information and Printing 25 712
 Professional and Special Services¹ 487 793
 Travel² 197 244
 Rentals 26 237
 Repair and Maintenance 51 884
 Utilities, Materials and Supplies 354 292

Total Operating 1 251 167

Capital:
 Acquisition of Machinery and Equipment 194 160

Contributions:
 Canada's Membership Fee to ICCROM 68 527

Total, Single Operating Budget: 6 020 429

Revenue and Cost Recoveries: \$ 56 897

Note: This is not an audited financial statement

¹ Professional and Special Services include contractual work, Fellowships in conservation and in conservation research, consulting and advisory contracts.

² Travel includes museum and site visits, conference attendance, professional association business, and travel for training and emergency services.