

CANADIAN
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CONSERVATION

Annual Report

1996-1997



Canada

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CANADIAN CONSERVATION INSTITUTE
INSTITUT CANADIEN DE CONSERVATION
OTTAWA

CCI Mission Statement

"We are committed to preserving Canadian heritage and supporting conservation and heritage institutions in Canada by creating and disseminating conservation knowledge and providing expert services."

We ensure client satisfaction through:

- providing high-quality, reliable advice, assistance and information on:
 - new conservation knowledge and practices
 - care of collections and preventive conservation
 - treatment of artifacts and works of art in Canadian museums, art galleries, archives and libraries
 - materials or condition of heritage objects to improve the understanding of collections
 - museum facilities and planning
- collaborating with regional, provincial, territorial, national and international cultural communities, institutions and related agencies including conservation associations and the private heritage sector

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about CCI services or programs, please contact

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Cover illustration:

In the fall of 1996, treatment was completed on The Call. This eight-metre-long painted plaster frieze, together with a large seated three-dimensional soldier, was created by Robert Tait McKenzie as a memorial of the First World War. Following treatment, a team of conservators reinstalled the sculpture in the late artist's summer home and studio, the Mill of Kintail, Almonte, Ontario. At that time the soldier was treated in situ.

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Table of Contents

Introduction	1
New Directions	2
Conservation and Scientific Services	3
Treatment and Development	3
Preventive Conservation Services	4
Conservation Processes and Materials Research	5
Analytical Research Laboratory	6
Services to the Heritage Community	8
Site Visits	8
Seminars and Workshops	8
Internships	9
Publications	9
Library	9
Tours and Public Awareness	9
Professional Affiliations	9
International Services	10
CCI Web Site	11
Financial Statement 1996–97	12

Introduction



The completion of a comprehensive review and the introduction of new directions for the Canadian Conservation Institute (CCI) were highlights of the past year. Following the internal review of the previous year, it was time to take the reflections and deliberations of CCI staff to the clients they serve, to validate or correct the approaches designed to take CCI into the next millennium.

Canada-wide consultations confirmed the general approach, but indicated that some elements needed to be reconsidered. Canadian clients agreed that the continuation of CCI's basic services is vital to a healthy heritage community. Revenue generation is key, therefore, to ensuring that the Institute will be able to maintain minimum levels of service by replacing government appropriations eliminated in the federal program review.

The discussions across the country also confirmed that a strategy to obtain most revenues through sale of services to non-mandated and offshore clients is viable, considering CCI's track record, commitment to excellence and the contribution of staff to international activities over the last 25 years. CCI is open for business on a global scale, and the past year has seen considerable interest, which should materialize into profitable projects next year. CCI staff have embraced this new approach with creativity, energy and the understanding that such projects benefit Canadians in many ways, not only financially.

Partnership with the private conservation sector was also discussed at length, with this community expressing concern about unfair competition with their industry. CCI continues to refer work routinely to the private sector, and a set of guidelines was put in place to facilitate this process. Mutually beneficial partnerships are also in the works.

Staff at all levels played an important role in the complex process of establishing

a new organizational structure and new ways of working. At the same time, they endeavoured to maintain commitments to their clients. Although the year saw a slight decrease in the number of new initiatives in treatment, research and information dissemination, the improvements to current systems will bring tangible benefits for clients. Key to this was the establishment of clear criteria for the acceptance of work in all areas of activity.

Among the many changes, the creation of a directorate bringing together conservators and scientists was the single most important. Throughout the year, adjustment and fine-tuning of this new directorate have been under way. Creating better ways of communicating, clarifying roles and streamlining work have produced a more positive and beneficial working environment.

The last few years of budget and staff cuts have resulted in some unfortunate losses. Valuable staff members have retired, and it has not been possible to replace their expertise. The Fellowship Program, which provided a vital learning experience for the conservation community, has been suspended for the past two years owing to lack of funds. The Priority Conservation Program, which provided partnered funding for special projects, has been eliminated. Once revenue targets have been met, CCI looks forward to a more stable operating environment where some of this lost ground can be regained.

The new face of CCI in 1997-98 is more than just a makeover. The fundamental changes brought about this year are already beginning to have positive effects in client services. Although it is easy to be swept away by the enthusiasm of new ways, deliberations have been driven by a strong commitment to the importance of the primary mandate of CCI, which will always be its reason for existence.

A handwritten signature in black ink, appearing to read "Bill Peters". The signature is fluid and cursive, with a long horizontal line extending to the right.

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

New Directions

In December 1995, CCI undertook a major planning exercise designed to renew its approach to services and to meet more fully its clients' needs. All aspects of CCI's operations were reviewed, culminating, during the summer of 1996, in new policy options, a new organizational structure, a corporate vision and renewed performance systems. At the heart of the new approach is a corporate goal to increase earned revenues significantly in an attempt to offset budget cuts and maintain adequate levels of service.

To obtain feedback from the heritage community it serves, CCI held a national consultation exercise in the late fall of 1996. The exercise brought together representatives from museums, galleries, archives, libraries, private conservators, professional associations, provincial governments and other stakeholders in nine locations across Canada and in several teleconference sessions. As a basis for discussion, CCI had previously prepared and distributed a discussion paper that described the Institute's new approach and that presented several fee options.

CCI staff and management reviewed all of the feedback. After extensive deliberation, CCI published the document *New Directions for the Canadian Conservation Institute* in early March 1997. The document describes CCI's revenue generation strategies and outlines the fees that the Canadian heritage and conservation communities will pay for services.

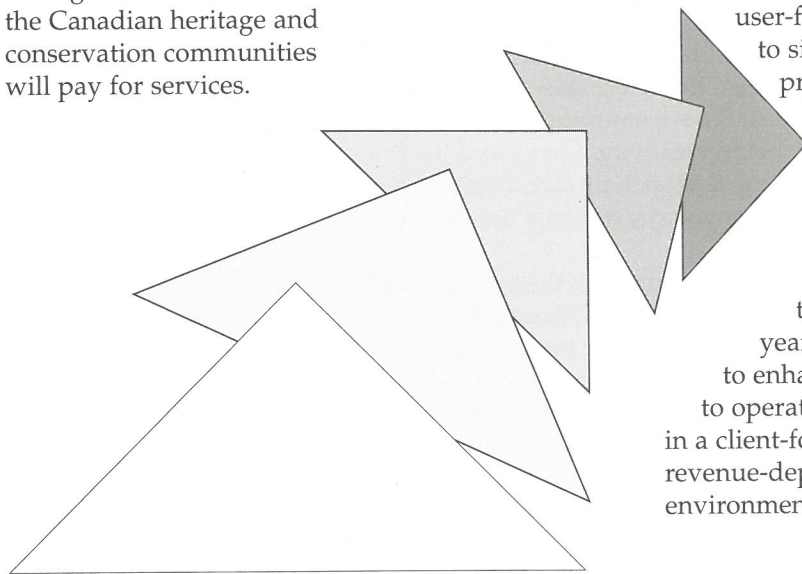
CCI staff and management also began a process of strategic business planning. This involved setting annual objectives and performance standards in a variety of areas at both the corporate and the unit levels. Included were annual revenue targets over a five-year horizon, staff morale objectives and service level targets. Strategies for reaching these objectives were developed and incorporated into the operational plans for 1997-98.

A new Marketing and Strategic Planning directorate was put in place in July 1996 to support CCI's goal of significantly increasing revenues. The directorate worked closely with the CCI management team to develop corporate marketing strategies and initiatives. The directorate also worked with the individual units to develop marketing and promotional programs specifically designed to support each unit's business strategy.

Finally, CCI contracted an outside consulting firm to review internal practices related to how clients gain access to services and how CCI manages the administrative requirements of service delivery, including the physical tracking of objects, samples and specimens. The main objective of the Business Process Re-engineering Project is to put in place

a system that is efficient, flexible, responsive and user-friendly, and thus to simplify the approval process, minimize paperwork and eliminate unnecessary duplication.

The redesigned system will be implemented during the 1997-98 fiscal year and is expected to enhance CCI's ability to operate efficiently in a client-focused and revenue-dependent environment.



Conservation and Scientific Services

The incorporation of all conservators and conservation scientists in one directorate this year provided the framework for increased collaboration and a multi-

disciplinary approach to professional activities. Conservators continued to treat objects and works of art, and CCI also continued to provide its unique research, training and advisory services. The integration has facilitated the development and assessment of standard treatment processes, new methods, new conservation materials, tools for decision-making

and new approaches to preventive conservation.

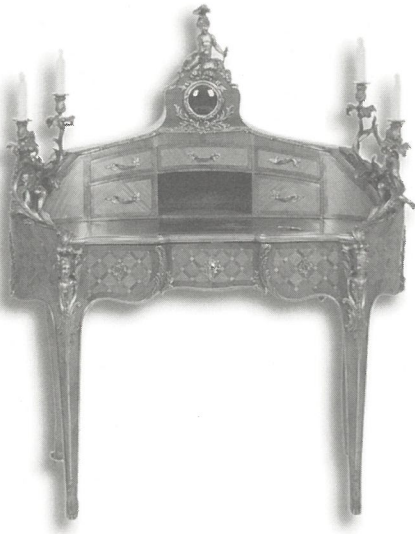
Treatment and Development

T&D has amalgamated conservators working in six sections: Paper, Furniture and Decorative Arts, Industrial Collections, Objects, Fine Arts and Textiles. Staff have been instrumental in new initiatives such as evening courses for the general public

and exploring links with new client groups, such as architects, which will increase awareness of the high standards and practice of conservation as well as promote further work for conservation professionals.

Sixty-seven treatments were completed during the past year. Treatments included an embossed print from the Art Gallery of Nova Scotia, a watercolour from the McCord Museum of Canadian History in Montreal and a poster from Fort Steele Heritage Town, British Columbia. Treatment was completed on an oil painting by Rockwell Kent from the University of Lethbridge Art Gallery, and a 17th-century panel painting from Musée des Augustines du Monastère de l'Hôtel-Dieu de Québec. Light bleaching, a novel approach, was used to reduce the appearance of a felt pen accretion on an acrylic painting from the Heritage Canada Foundation. The treatment of a Louis XV-style *bureau de dame* bombé writing desk from Fulford Place in Brockville, which consisted of various veneers, metal ornament (often referred to as ormolu), a clock and wired candelabra lights, involved the adaptation of a vacuum clamping method for reattaching veneer to curved surfaces.

In the Objects laboratory, the treatment of a pipe organ, built in the 1830s for the



A Louis XV-style bureau de dame bombé writing desk, after restoration.



The large volumes were covered in pigskin, and the titles were hand-tooled in gold leaf.

Conservation Treatment of *The Birds of America* by John James Audubon

In 1996, staff of the Paper Laboratory completed a major conservation project, the treatment of the four-volume set of *The Birds of America* by John James Audubon. The set belongs to the Parliamentary Library in Ottawa. Under the supervision of CCI conservators, the 435 hand-coloured prints, each measuring 97 x 65 cm, were treated by a contract conservator, funded by the Parliamentary Library. Treatment of the plates, which began in 1985, resulted in the development of an enzyme poultice treatment for the removal of adhesive residues, a significant contribution to the use of enzymes in the field of conservation. Advances were also made in the production of leaf-cast repair papers for the infilling of missing areas. The volumes were rebound with the assistance of the Library of Parliament binder, using a unique conservation style binding.



Maureen MacDonald
measuring stress
strain of sample.

Children of Peace in Sharon, Ontario, was completed. Textiles conservators completed two dolls from the Vancouver Museum and the York-Sunbury Historical Society & Museum in Fredericton. The Textiles laboratory also treated a religious relic, the veil of Mother Elisabeth Bruyère, who found-

ed the Ottawa Congregation of the Sisters of Charity in 1845. The veil, exhumed with her body in 1966, when the process of her beatification began, received minimal treatment but was housed in a custom display case for its future preservation.

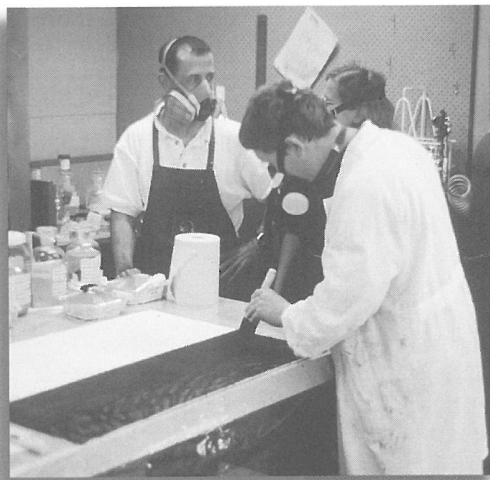
In collaboration, conservators and scientists continue to address difficult treatment problems, and new materials, techniques and equipment are developed and improved. In response to the removal of a large water stain from a silkscreen on linen, a prototype mini-textile suction table has been developed. The Laserblast, an Nd: YAG laser unit by Quantel Lasers of France that is tailored for difficult conservation cleaning problems, is being tested and evaluated.

Preventive Conservation Services

The Preventive Conservation Services (PCS) division of CCI was formed during CCI's reorganization to recognize both the emergence of preventive conservation as an important subject area in the museum and conservation fields, and the expertise that CCI staff have developed in this area. PCS now consists of conservators, scientists and advisors in the areas of museum planning, fire prevention, security and collections preservation.

For a number of years, CCI has been promoting a comprehensive framework approach to preventive conservation, which is based on nine agents of deterioration that can threaten collections: direct physical force; thieves, vandals and displacers; fire; water; pests; contaminants; radiation; incorrect temperature; and incorrect relative humidity. The new PCS division brings together individuals who have developed expertise in one or more of these areas, thus allowing the section to offer both overall advice and in-depth technical expertise in specific areas of concern. Emergency preparedness will also be addressed within this section.

Preventive conservation is a broad topic and incorporates many aspects that are of concern to staff throughout CCI.



James Bourdeau (left)
giving a workshop on
contemporary varnishes.

Contemporary Varnishes, Materials and Techniques

In November 1996, James Bourdeau presented a workshop and seminar on picture varnishes, "Contemporary Varnishes, Materials and Techniques," under the auspices of the Conservation of Cultural Materials Program at the University of Canberra, Canberra, Australia. This workshop drew together some of the diverse information on standard and experimental varnishing materials and techniques used by paintings conservators in North America and Europe to enable participants to judge their usefulness in Australian situations. It attracted 20 professional conservators from public institutions, regional labs and private practice in Australia and New Zealand.

This workshop was an excellent example of an international training initiative that could not have occurred without the co-operation of the University of Canberra and CCI. Because of the expertise and research programs at CCI, the professional staff are often in demand for such initiatives, which influence and develop professional practices and policies in the international heritage field.



Paul Bégin removing exposed papers from an aging chamber.

Therefore, there will be a need for ongoing communication and co-operation with other CCI divisions, including both conservators and scientists, to collaborate on projects and take full advantage of the capabilities and ranges of expertise of all staff.

Conservation Processes and Materials Research

The Conservation Processes and Materials Research division was created to focus on the scientific study of materials both in objects and as used in conservation or preservation applications. The conservators and scientists within the division

emphasize the development of practical treatment techniques. The division comprises the staff of the previous Archaeology and Textiles section and the Conservation Processes Research section, a painting materials historian and a scientist from the Environment and Deterioration Research division.

As a result of this merger, the work of conservators and scientists became more closely integrated. Treatment in the Archaeology Laboratory has continued, and the conservation of 68 archaeological finds (or groups of finds) from a variety of sites across Canada was completed. Issues of site protection have become the major concern in the Fossil Forest Project, as mapping by using a global positioning system was finally completed. A portable, fully non-destructive, infrared spectrometer for analysing museum specimens and works of art in situ has been further developed in a number of site visits for on-the-spot analysis in various museums.

In textiles research, the investigation of the degradation of silk as well as the development of monitoring techniques continued. Other projects were the development of a safe conservation adhesive, historical studies on painting materials, and the investigation and treatment of waterlogged Northwest Coast basketry.

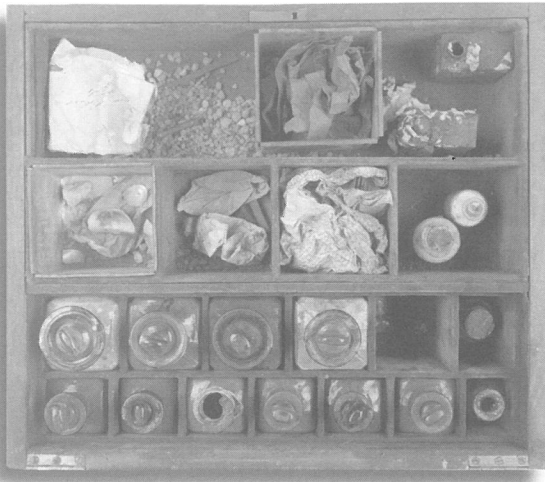


Stefan Michalski, Deborah Stewart and David Tremain on location in Kingston.

The Canadian Forces Museums Survey: Developing a Database Prototype

In January 1997, CCI began the development of a survey database system for the Department of National Defence's Directorate of History and Heritage. The system is being designed using the 18 Canadian Forces (CF) museums in Ontario, after which it will be used to survey the CF museums in the rest of Canada. The intention is to be able to enter the many detailed observations and facts about the museums and their collections into an easily managed computer database to provide a consistent survey for the management of this large group of museums. Phase I of the project saw the development of workable and useful prototype software using

the data gathered from the survey of five CF museums in eastern Ontario. In Phase II of the project, the remaining 13 museums in Ontario will be surveyed by a private conservator and the database will then be further developed and refined by CCI staff. In addition to proving useful to the Department of National Defence's Directorate of History and Heritage, it is hoped that this unique approach will develop into a broadly accepted methodology for the survey of museum facilities and collections.



Paul Kane's studio sketch box (property of the National Gallery of Canada).

A report on the stability of Parylene was also published. Work was completed on a joint study with the Pulp and Paper Research Laboratory of Canada on the impact of lignin on paper permanence. The final report concludes that acidity, rather than the presence of lignin, is the key determinant in the mechanical stability of paper.

Kent Museum. Other studies were conducted to document artifacts and works of art such as the painting *Claude and Renée* by Renoir in the collection of the National Gallery of Canada. Samples from several 17th- and 18th-century paintings and polychrome sculptures from the Musée de Sainte-Anne-de-Beaupré were analysed during their treatment at the Centre de conservation du Québec, in preparation for the museum's reopening in the spring of 1997.

Long-term research includes the Iron Oxide Pigment Research and the Canadian Artists' Materials Project. A large reference set of iron oxides, including historic pigment samples as well as unprocessed material from a variety of geological sources, has been collected and analyses of these materials is in progress. The results of the project will be published in Volume 4 of *Artists' Pigments: A Handbook of Their History and Characteristics*. A major accomplishment in the Canadian Artists' Painting Materials Research Project was the completion of the project on the analysis of samples from 29 works by renowned artist Alfred Pellon (see text box). Analysis of the paints from paintboxes of David Milne and Paul Kane was also completed and analysis of samples from paintings by Milne continues. Samples from 22 paintings by Tom Thomson in the collection of the Art Gallery of Ontario will also be examined.

Analytical Research Laboratory

The functions of the Analytical Research Laboratory (ARL) have not changed as a result of the reorganization at CCI. Staff continue to undertake physical and chemical analyses of the materials and structure of artifacts for Canadian museums, art galleries and archives.

ARL completed 120 analyses, primarily for Canadian public institutions. Many analyses were undertaken in support of conservation treatments, for example, the analysis of efflorescence from calcitic fossils in the collection of the Royal Ontario Museum and the in situ analysis of natural history specimens from the Chatham



The Royal Proclamation Charter of the Hudson's Bay Company.

The Charter of the Hudson's Bay Company

CCI contributed its broad analytical capabilities to a three-way partnership formed with the private conservation sector to study the Royal Proclamation Charter of the oldest incorporated merchandising company in the English-speaking world—the Hudson's Bay Company, founded in 1670. In addition to using innovative analytical methods to determine the current condition of the Charter, world-leading laser technology was employed at the National Research Council of Canada to augment CCI's recording of the document's appearance. The Hudson's Bay Company sponsored the project. Kenneth Lockwood, President of Dorset Conservation Inc. in Toronto, oversaw the work on behalf of the Company, and produced a sealed, low-oxygen display case for the Charter. Professor Thea Burns of the Masters of Art Conservation Program at Queen's University studied the history of the document at Canadian and English archives.

The study is an excellent example of the expanded partnership CCI wishes to establish with private conservators and with other public institutions.

The client benefits from improved service, and the members of the partnership learn from the experience.



Linda Merk and Craig Johnson examining the bronze Veritas (Supreme Court of Canada) before conservation.

Metals Research

The results of many years of research into the problems of metals conservation bore fruit in the appearance of three major publications on the following topics:

In a comprehensive study of the corrosion of bronze sculptures displayed outdoors in Ottawa, the alloy components of the statues, the surface contamination and the composition of corrosion products were thoroughly investigated. To give an example of the complexity of the study as well as the challenge involved in this research, 94 discrete corrosion products were positively identified.

Two undesirable consequences of coating silver with lacquer were investigated in a collaborative project with the Field Museum in Chicago. The formation of black whiskers of silver sulfide and the growth of corrosion under the lacquer, tentatively identified as filiform corrosion, were observed. This is the first report of filiform corrosion for silver.

A study assessed sodium hydroxide and ethylenediamine solutions as stabilization treatments for archaeological iron. The effectiveness of these chemicals in removing chlorides and other elements from corroded iron is understood for the first time.



Leslie Carlyle, Gisela van der Doelen and Bonnie McLean taking varnish samples.

Historic Painting Materials

CCI has been conducting a program of historical research on traditional artists' materials in combination with experimental investigations. In research on traditional painting varnishes, a selection of old recipes representative of varnishes used on paintings in the past were re-created to compare the appearance of these varnishes with modern painting varnishes. These traditional varnishes are now the subject of a long-term study to understand aging characteristics such as which resins yellow and at what rate, whether or not they maintain their gloss, and for how long. Gloss measurements and tristimulus colour measurements of the varnishes are being taken at regular intervals to monitor changes. By studying traditional materials, we are able to understand how they compare with modern materials and how both traditional and modern materials influence the way paintings look now.



Analysis of a Pellán painting by Elizabeth Moffatt and David Miller.

The Pellán Project

A four-year research project on the analysis and characterization of the materials and techniques of Alfred Pellán (1906–1988) was completed in November 1996. The project was initiated concurrently with a retrospective exhibition, organized jointly by the Musée du Québec and the Musée d'art contemporain de Montréal. The study was primarily concerned with the materials used by the artist, such as the pigments, binding media, and varnishes, but certain technical details, such as the preparation of the canvases, the types of supports used and the signatures, were also examined. Conservation problems posed by some of the artist's works were also noted in relation to the analytical results. Twenty-six paintings were examined and sampled; three works of art on paper were also sampled in the course of their conservation treatment. Two manuscripts were prepared and will be published in the coming year.

Services to the Heritage Community

Site Visits

During the past year CCI conservators and scientists visited a number of institutions across the country to provide advice on the care of collections and other conservation topics. Advice about the present playing state and future conservation of the Amati Quartet—four 17th-century, bowed string instruments—was provided

to the University of Saskatoon. CCI's conservator of industrial collections provided on-site advice to several institutions, including consultations about a WWI Fokker D-VII biplane at the Brome County Historical Society Museum in Knowlton, Quebec, the examination

of four locomotives at the Dawson City Museum in Dawson City, Yukon, and the preparation of industrial exhibits for the opening of the New Brunswick Museum's new facilities in Saint John, New Brunswick, by the Duke of Edinburgh. Staff provided advice on functional programming and building evaluation of the Caboto Centre, St. John's, Newfoundland.

Field work for Parks Canada was conducted on a shipwreck at Deadman Bay, Kingston, Ontario, in their study of the effects of zebra and quagga mussels on underwater heritage, and at Fathom Five National Marine Park, Tobermory, Ontario, for corrosion rate monitoring. Archaeological conservators visited West Pubnico, Nova Scotia, to advise the West Pubnico Historical Society on the treatment of a waterlogged aboiteau. Staff also conducted field conservation during the summer at Davidson Point, Baffin Island, Nunavut, in collaboration with the University of Waterloo.

Staff travelled to the Museum of Anthropology, University of British Columbia, to analyse a number of objects

from their trade silver collection using a portable X-ray spectrometer. Another trip was made to undertake Global Positioning System recording and photographs of the rock art sites at Bon Echo Provincial Park in Ontario in late winter.

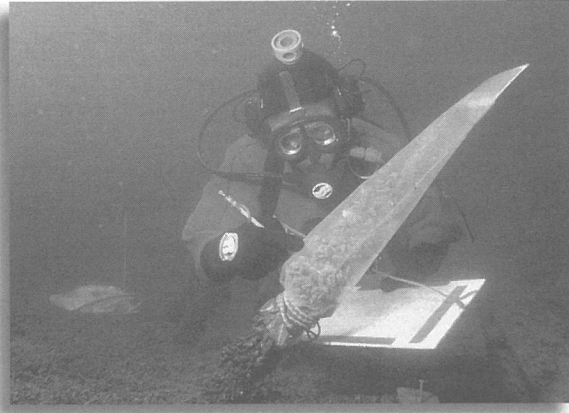
A staff member conducted colour monitoring of bronze sculptures on Parliament Hill for Public Works and Government Services Canada, as well as colour measurement on the painting *number 16* by Mark Rothko at the National Gallery of Canada.

Seminars and Workshops

Provincial and territorial museum associations were each offered one complimentary two-day seminar from the series of workshops provided by CCI conservators and scientists. The seminars are targeted toward museum and heritage institution personnel. In all, about 125 museum and art gallery workers attended nine seminars during the year. New seminars were developed dealing with plastics and collections preservation assessments for museums. Next year, a user fee will be charged for the first seminar in a province or territory, with additional seminars being available for a user fee plus expenses.

Among the other instruction provided by CCI staff were lectures on wood conservation for courses offered by ICOMOS in Oslo, Norway, and ICCROM in Rome, Italy. A staff member also taught pest management and control in a course cosponsored by the Getty Conservation Institute and the Museums & Galleries Commission, at West Dean College in the United Kingdom. Two workshops on plastics in museums were presented at the Western Development Museum for the Museums Association of Saskatchewan. Another workshop, "Coping with Water-saturated Artifacts," was given to members of the Society for Historical Archaeology at Corpus Christi, Texas.

CCI staff also presented lectures and workshops to conservation students at Queen's University, Kingston, Ontario, and Sir Sandford Fleming College, Peterborough, Ontario.



Nancy Binnie evaluating the removal of zebra mussels.

Internships

Five interns from Canada and seven from other countries (Sweden, the United Kingdom, Germany, France and the United States) received practical training or participated in research projects during 1996–97. The Institute was the host site for two internships sponsored by the Canadian Association for Conservation of Cultural Property, with funding from the Cultural Human Resources Council. CCI also welcomed a research associate, who worked on a project concerned with the local treatment of cracks in oil paintings on acrylic grounds.

Publications

On July 1, 1996, CCI began to charge Canadian customers for *CCI Notes* and *Technical Bulletins* which had previously been distributed free of charge. The policy change was necessitated by growing pressure for cost recovery. Sales of publications in 1996–97 totalled \$42,995 (including postage).

New additions to CCI's publications list included one *Technical Bulletin* and 11 new or revised *CCI Notes*. Two *CCI Newsletters* and several posters describing artifact treatments were also published.

Editing and production work began on three new books to be published by CCI in the coming year: the preprints for the textile symposium in September 1997; a book about artifact mounting (joint publication with the Centre de conservation du Québec); and a book about the care of historic musical instruments (to be co-published with the Museums & Galleries Commission of the United Kingdom and ICOM's international committee on musical instruments, CIMCIM).

Library

The library staff continued to provide essential services such as inter-library loans, reference, acquisition and cataloguing. As part of an effort to recover some of the funding lost to cuts, the library implemented a fee for loans and photocopying for external clients. Products and services were made available through e-mail and

the CCI Web site as well as through traditional means. Internet searches and electronic current awareness services were also available.

Elimination of duplicate copies, weeding of obsolete material, cataloguing of books transferred from Parks Canada's Historical Resources Conservation Branch and redesigning of the Web search screens for the conservation (BCIN) and the museology (BMUSE) databases are but a few of the initiatives undertaken by the library during the year.

Tours and Public Awareness

To increase public awareness of conservation, CCI offers tours of its facilities. Last year, 19 tours were held, with a total of 317 visitors. Several lectures were also given to service groups and high school classes.

The public courses on care of collections generated considerable media attention, as did the analysis of the Charter of the Hudson's Bay Company. It received national coverage, including a feature segment on the program @ *discovery.ca*.

Professional Affiliations

Many staff members participate in the administration of Canadian professional associations related to conservation.

Canadian Association for Conservation of Cultural Property (CAC)

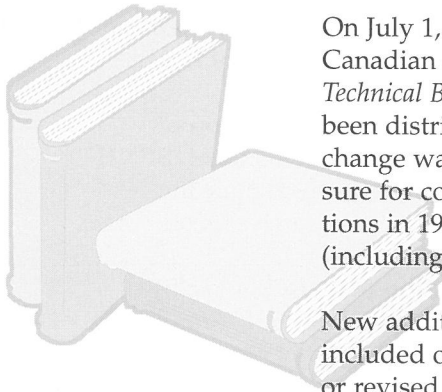
President: Jean Tétreault
Chair of Training Committee:
Michael Harrington
Co-editor, CAC Journal:
Marie-Claude Corbeil

Hedley Research Fellowship Fund:

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

Canadian Association of Professional Conservators (CAPC)

Secretary: Carole Dignard
Treasurer: Bob Arnold
Membership Chair: Jane Down



International Services

In 1996–97, CCI received consultation and service requests from 21 countries, including the United States, Belgium, Pakistan, Taiwan, Iran, Scotland and Finland.



Working at Humeima, Jordan.

Institution to advise on the future conservation of the American icon the *Star-Spangled Banner*, sewn by Betsy Ross in 1776.

Judy Logan was site conservator for the Humeima Project, Jordan, in June and July, and worked with project director Dr. John P. Oleson of the University of Victoria, British Columbia.

Scott Williams conducted an investigation of the effect on paintings of the volatile boiler corrosion inhibitor diethylaminoethanol (DEAE) for the Indiana University Art Museum. DEAE is often present in water used in humidification systems and is therefore an internal air pollutant.

CCI conservators provided a report on the playing status of the musical instruments of the Bate Collection of Oxford University, England, and were part of an international panel of experts organized by the Smithsonian

CCI represents Canada on matters relating to the conservation of movable cultural property and participates in the administration of international professional associations related to conservation.

Committee for Conservation (ICOM-CC)

Chair of Directory Board: David Grattan
Preventive Conservation Working Group, Co-ordinator: Stefan Michalski
Scientific Examination of Works of Art Working Group, Co-ordinator: Marie-Claude Corbeil

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

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

Association of Museum Facility Administrators: Brian Laurie-Beaumont was a member of the Membership Committee.

Editorial:

Tom Strang was associate editor for *Collections Forum* for SPNHC. Carole Dignard was a French editor for the AIC. Tara Grant was Special Discussions Editor, 6th ICOM-WOAM Conference, York. David Grattan was editor of two sections in *Art and Archaeology Technical Abstracts* (until September 1996).

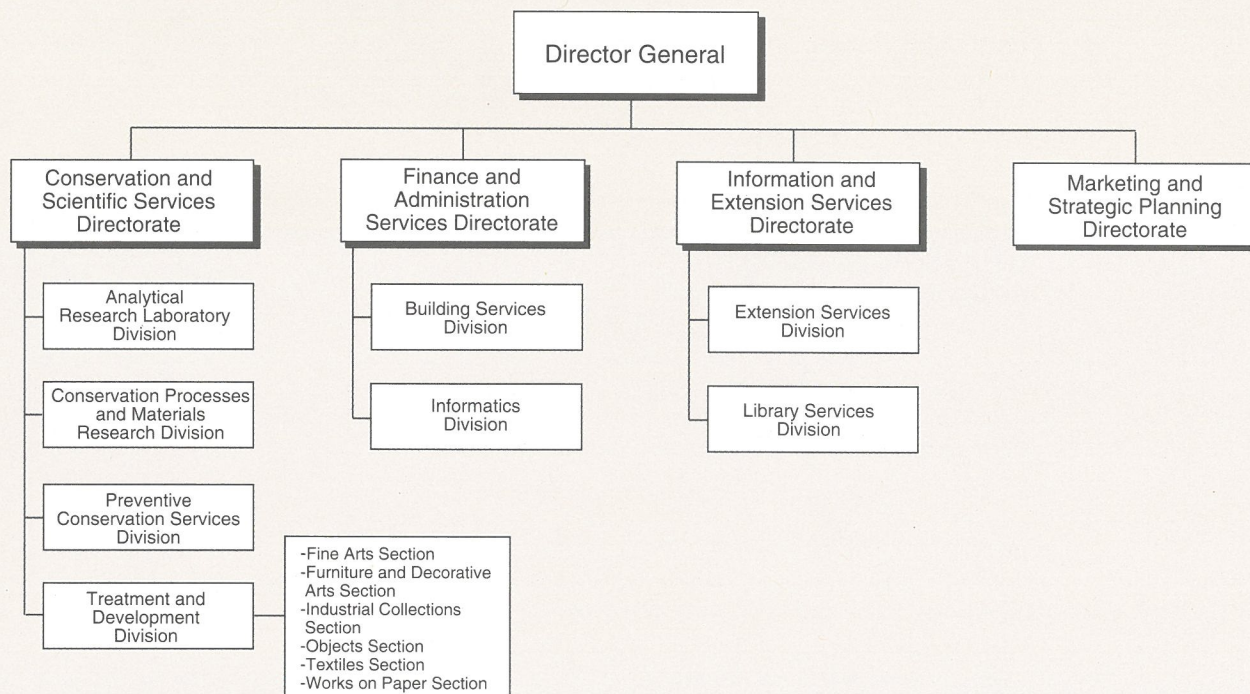
CCI Web Site

One of the primary goals of CCI is to disseminate conservation knowledge as widely as possible to assist in the preservation of heritage collections across Canada and worldwide. After months of planning, CCI began utilizing the Internet to increase its reach to the heritage and conservation communities. On June 21, 1996, CCI took a small step into cyberspace and launched its own Web site. Not wanting to risk the pitfall of spending considerable time and resources to develop a highly sophisticated site that uses all of the latest capabilities, CCI decided on a simple and more conservative approach. As the effectiveness of this new communication tool becomes apparent, the Institute will explore new technologies and look into expanding the content of the site.

During the year, a number of new documents were added to the original site, including a "What's New" section, two *CCI Newsletters* and last year's *Annual Report*. Information on CCI's "Textile Symposium '97 — Fabric of an Exhibition: An Interdisciplinary Approach" was updated on a regular basis.

Since its launch, the CCI site has averaged about 1100 visitors and over 27 000 hits monthly. About 35% of visitors to the site are from the United States, more than any other country, with Canadian visitors coming in at a close second. These numbers pale in comparison to the more popular commercial Web sites. But it is encouraging that, each day, over 30 people take the time to visit the site and learn more about what CCI does. And in the future, there will be even more to see on CCI's Web site.

CCI Organizational Chart



Financial Statement 1996-97

Full-time Equivalent Positions		88
Salaries		4,162,347
 Operating:		
Postage and Freight		36,662
Communications		99,833
Information and Printing		39,133
Professional and Special Services ¹		716,198
Travel ²		220,333
Rentals		60,366
Repair and Maintenance		89,690
Utilities, Materials and Supplies		380,812
 Total Operating		 1,643,027
 Capital:		
Acquisition of Machinery and Equipment		57,255
 Contributions:		
Canada's Membership Fee to ICCROM		68,493
 Total, SOB (Single Operating Budget)		 5,931,122
 Revenue & Cost Recoveries:		
Publications & Specialized Products	42,995	
Conservation & Scientific Services	95,642	
Library Services	1,595	
Exhibit Transportation Services ³	889,978	1,030,210

Note: This is not an audited financial statement.

¹ Professional and Special Services include contractual work, consulting and advisory contracts.

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

³ The Financial Statement includes the Department of Canadian Heritage's Exhibit Transportation Services which was recently transferred to CCI.