

CANADIAN  
CONSERVATION  
INSTITUTE



INSTITUT  
CANADIEN DE  
CONSERVATION

# Annual Report

## 2001-2002



Canadian Patrimoine  
Heritage canadien

Canada

## **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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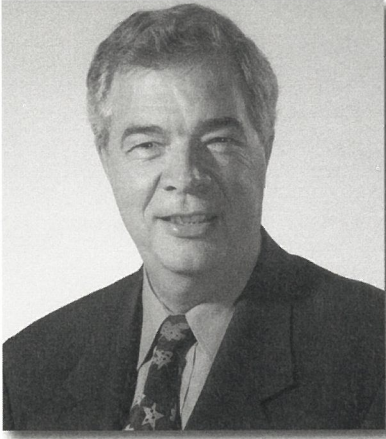


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## Introduction

Several major events in 2001–2002 underlined the importance and necessity of ensuring that all of us take a hand in the preservation of our cultural heritage.



The destruction of museum collections and the centuries-old Buddha statues by the Taliban in Afghanistan gave way to the horror of the suicide bombings in New York City, Washington (DC), and Pennsylvania. Conflicts on nearly all continents, from central Europe to the Middle East, Africa to Asia, put at risk many more of the world's artifacts and cultural markers.

Factor in the continuing damage being caused by automobile and industrial pollution in scores of major cities and the sometimes benign neglect of important collections, and the result is a major conservation and preservation issue with which to contend.

Closer to home, the financial constraints of the last decade have left many cultural institutions with hard choices to make between the care of collections and efforts to bridge financial shortfalls. One common solution has been an increased focus on revenue generation through exhibitions and a subsequent reduction in conservation activities. The result is a diminished capacity for the essential museum discipline of conservation.

At last year's gathering of the International Council of Museums in Barcelona, an important resolution was passed:

*Considering that the world's cultural and natural heritage, both movable and immovable, is fundamental to our cultural identity, Recognising the significance of this heritage, its vulnerability, and the moral obligation to guarantee access to it for present and future generations, The 20th General Assembly of ICOM, meeting in Barcelona, Spain on July 6, 2001 urges ICOM to stimulate the dissemination of information on the fragility of our heritage and activities which promote public awareness of conservation activities.*

This timely resolution highlights the need for the heritage community to reach out — to colleagues as well as the public at large — to explain the importance of conservation. As the heritage community adapts to the changing realities of the 21st-century, conservators must take some of the responsibility to spread the message about preserving the past for future generations.

A handwritten signature in black ink, appearing to read 'Bill Peters', with a long horizontal line extending to the right.

Bill Peters  
*Director General and Chief Executive Officer  
Canadian Conservation Institute*

# Overview of CCI

## Organization

The Canadian Conservation Institute (CCI) was created by an Act of Parliament in 1972, and became a Special Operating Agency of the Department of Canadian Heritage in 1992.

The Director General and Chief Executive Officer of CCI has the same delegated authority as an Assistant Deputy Minister and reports to the Department of Canadian Heritage through the Assistant Deputy Minister, Arts and Heritage.

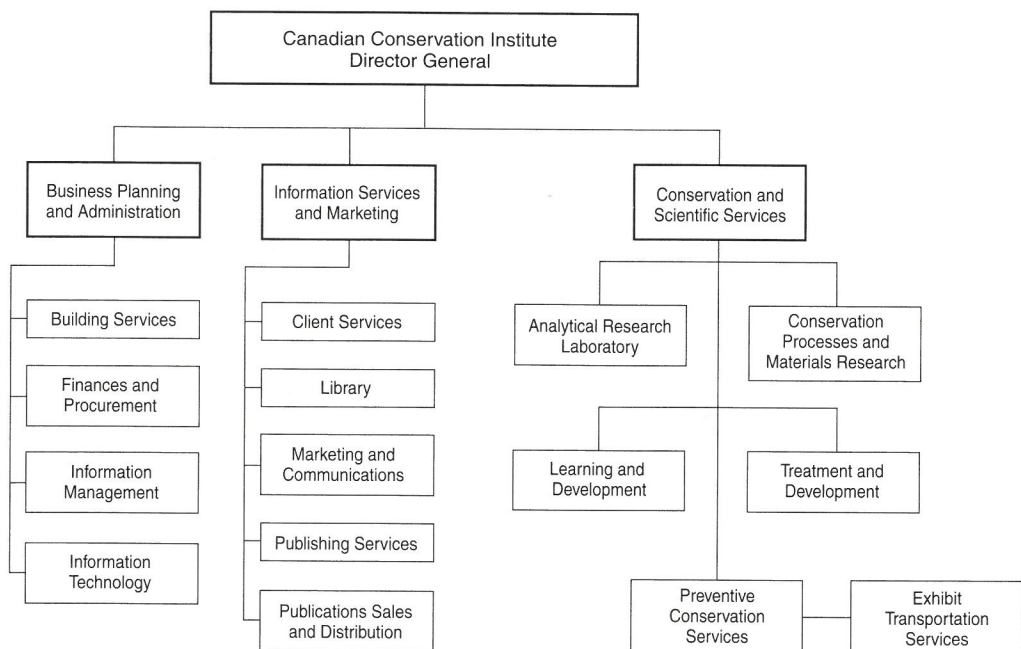
Corporate decision-making and medium-term strategic planning is the responsibility of CCI's Management Committee which consists of the Director General, three Directors, and four Managers from the Conservation and Scientific Services Directorate.

## Strategic Objectives

The stated mission of the Department of Canadian Heritage — “towards a more cohesive and creative Canada” — is met by a number of strategic objectives:

- *diverse and accessible Canadian choices*: to reflect Canada's cultural diversity, linguistic duality, and shared values in all forms of expression
- *excellence in people*: the promotion of creativity, innovation, and diversity as well as community leadership
- *building capacity*: to develop community, institutional, and industrial capacity and infrastructure to promote social cohesion and cultural diversity
- *connecting Canadians to each other*: to bridge Canada's diverse communities while deepening understanding and appreciation of each other by building shared values
- *connecting Canadians to the world*: to promote Canadian interests and values to the world while remaining open to the best the world has to offer
- *building capacity at the Department of Canadian Heritage*: to ensure the Department is a model workplace

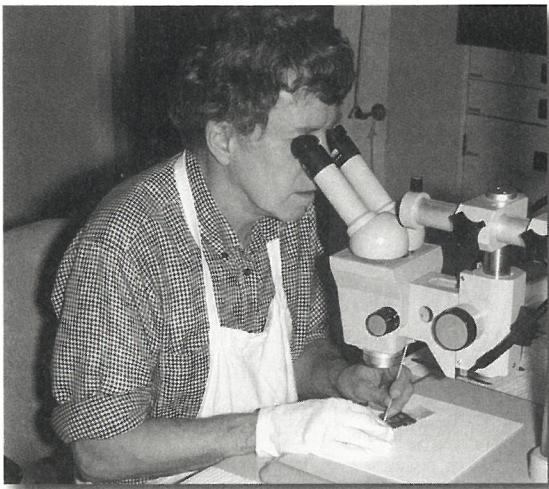
As a Special Operating Agency of the Department of Canadian Heritage, CCI's strategic objectives are closely related to those of the Department. In 2001–2002, the Institute established five corporate goals to guide its operations: three directed



towards the Canadian heritage community and two related to internal governance.

**1. To work towards improving the condition of, and access to, Canadian collections held in public trust, as well as the understanding of the materials comprising these collections.**

Canada's heritage collections are an expression of cultural diversity: they contribute to a sense of shared citizenship by providing an open, accessible, non-denominational means of encouraging Canadians to share their values, tell their stories, celebrate their diversity, and



communicate with one another. Many of these collections are currently at risk of damage, decay, deterioration, and even destruction. The last decade of financial restraint has diverted resources from needed facilities upgrading, capital improvements, and collections care to programming, marketing, and

fund-raising activities. If preservation initiatives are not undertaken on a timely basis, heritage materials are in danger of being lost to future generations.

**2. To increase the quantity of client advice and information which enhances the knowledge, skills, understanding, and abilities of custodians of public collections.**

This goal is related to the Departmental objective of promoting the preservation of diverse Canadian cultural works, stories, and symbols by ensuring that heritage collections are available in the future. Because of reduced preservation capacity within the Canadian heritage community, it is important to take steps to increase this ability. Organizations with direct responsibility for heritage collections need the necessary tools, knowledge, and training. CCI is in a unique position to assist in helping these organizations increase their preservation capacity.

**3. To increase public awareness of the importance of caring appropriately for heritage collections for the benefit of members of the Canadian public.**

This objective is linked directly to the Departmental goal of promoting understanding of the rights and responsibilities of shared citizenship and fostering opportunities to participate in Canada's civic life. Canada's heritage is more than collections contained in museums, art galleries, and archives. It also includes the objects, treasures, heirlooms, and works of art that individuals have collected as well as the sculptures, monuments, and works in public places that tell local stories and increase feelings of civic pride and collective accomplishment.

**4. To improve the Institute's capacity to provide services to Canadians from many different ethnic groups, nationwide.**

**5. To eliminate the Institute's structural deficit.**

## Internal Governance

As a knowledge-based institution, CCI recognizes that attracting and keeping the highest quality staff is an essential part of providing the best possible service to clients. Competency profiles are one means of selecting and developing exceptional individuals. In the 2001–2002 fiscal year work continued on establishing competency profiles for all employees.

In keeping with CCI's goal of being a model organization, an assessment was conducted to address issues that were brought forward in recent Values and Staff Morale surveys. The "Shaping the Future" initiative identified new practices that could be considered for wider implementation at CCI. It also suggested actions to improve the work environment.

Ongoing financial constraints have heightened the need to generate revenue, and led to the search for new opportunities in this area. Tools to measure the cost of providing services for projects and other activities are also being developed for integration into CCI's business approach.

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*CCI's advice to clients is based on the knowledge gained through treatments and research.*

## Activities

### Treatments

One of the Institute's key activities is the treatment of cultural objects. With more than 2200 museums plus art galleries, archives, and libraries across Canada, the artifacts are as varied as the materials from which they are crafted. CCI has treated more than 13 000 objects over the last 30 years, and the number of requests for assistance continues to increase.

Treatment projects often involve close cooperation between conservators and conservation scientists. This multi-disciplinary approach sets CCI apart from many facilities and has, on many occasions, resulted in new and innovative conservation treatments.

Some of the many objects that underwent conservation treatment during the 2001–2002 fiscal year included:

- ◆ *Legend of Red Lake Ontario* (#8/50) by Josh Kakegamic, a silkscreen on linen (from Otonabee College, Trent University in Peterborough, ON): treatment of the large water stain on this hanging involved a collaborative effort between textile and

- fine arts conservators
- ◆ *Death of General Wolfe* by James Barry (from the New Brunswick Museum, Saint John, NB): this painting received additional treatment following its exhibition at the National Gallery of Canada in Ottawa (it had come to CCI for cleaning prior to being exhibited)

- ◆ *Mr. Stovin and Mrs. Stovin*, two portraits by different artists (from Ruthven Park in Cayuga, ON): these oil paintings are of significance to the site and local history

- ◆ *View of London, View of St. Thomas, Aivilngmuit* (from the London Regional Art Gallery and Historical Museum in London, ON):

these watercolours are of local historical significance

- ◆ a 19th-century two-piece wedding dress with a detachable collar (from the York-Sunbury Historical Society Museum in Fredericton, NB): this ivory wool dress had small, dark disfiguring stains on it that were lightened using localized stain removal techniques

- ◆ a military tunic that once belonged to Lt. Daniel Shannon who served in the Secret Service during the War of 1812–1814 (from the Lundy's Lane Historical Museum in Niagara Falls, ON): this officer's military coatee was cleaned and extensive areas of loss in the lining and outer fabric of the coatee were secured

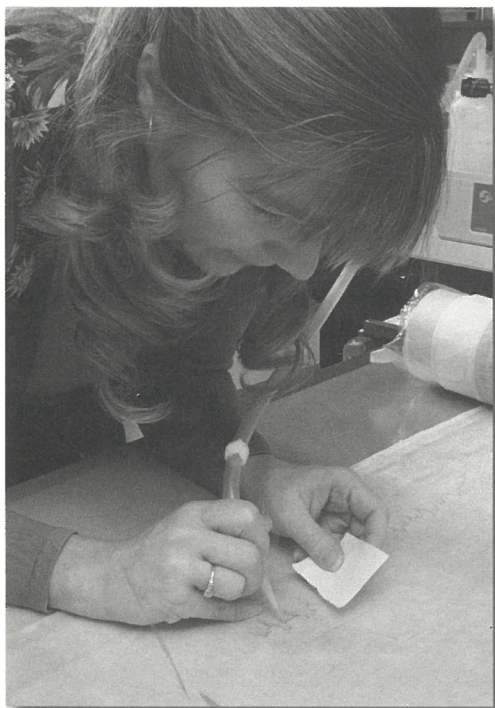
- ◆ a 1910 CCM motor bicycle (from the Burnaby Village Museum in Burnaby, BC): treatment of this bicycle included dis-assembly, cleaning, and reproduction of original nickle plating, paint, and decals
- ◆ a small goose foot skin bag attributed to the Nunavimut tribe from the Ungava Bay Region in northern Quebec (Nunavik) (from the McCord Museum of Canadian History in Montreal, QC): this bag showed severe structural damage and substantial loss, and its treatment posed several challenging technical problems

- ◆ a child's buggy (from the Provincial Museum of Alberta in Edmonton, AB): flaking paint was consolidated and re-laid, and work on conserving the upholstery is ongoing

- ◆ *Guan-yin Buddhist Deity of Compassion*, a Ming Dynasty wooden polychrome sculpture (from the Provincial Museum of Alberta in Edmonton, AB): treatment included cleaning, consolidation, and selective inpainting to stabilize the sculpture enough that it can be exhibited

- ◆ *Circumcision*, a large 16th-century Italian panel painting (from the Museum of Saint-Joseph's Oratory in Montreal, QC): a detailed examination of this painting led to an exciting realization — originally attributed to Giulio Romano (1499–1546), it is now believed that the painting may originate from the studio of Giorgio Vasari (1511–1571); further investigation into its origins continues, and full treatment of the painting is expected to begin in 2002

In addition to treatments carried out in the Institute's laboratories, there has been a growing demand for CCI's advice



*Treating a large water stain on Legend of Red Lake Ontario (#8/50) was a collaborative effort.*



*CCI collaborated in an options analysis for the chairs and desks used by the Justices of the Supreme Court of Canada.*

on heritage architectural interiors. In 2001–2002, the Institute was involved in consultations in a number of historic buildings:

- ◆ the Supreme Court of Canada Building in Ottawa, ON, to develop an options analysis for the chairs and desks used by the Justices (in cooperation with the Heritage Conservation Program of the Federal Heritage Buildings Review Office), and to develop base line documentation and plan conservation interventions to guide the conservation of the Federal Court rooms (in cooperation with the Montreal firm of Duschenes and Fish Architects)
- ◆ Benares Historic House and Visitor Centre in Mississauga, ON, to study the impact of film production on the building and collections, and provide recommendations for a revamped use policy
- ◆ St. Ninian's Cathedral bordering the campus of St. Francis Xavier University in Antigonish, NS, to conduct a preliminary investigation of the interior
- ◆ Sussex Pavilion in Ottawa (the former City Hall), to investigate the materials and finishes (a 4-month project in partnership with the Heritage Conservation Program of the Federal Heritage Buildings Review Office)
- ◆ Ruthven Park in Cayuga, ON, to provide an extensive assessment of the condition of the interior elements of this early-19th-century Georgian mansion along with detailed recommendations for treatment, preservation, and reinstatement
- ◆ Uplands Cultural and Heritage Centre in Lennoxville, QC, to conduct a site

investigation of paint finishes of the historic Speid Mansion and to provide advice on preventive conservation issues related to the collection and the impact of community use of this heritage building

- ◆ an historic house in Braeside (near Arnprior, ON) to discuss a plan of action for preserving the site
- ◆ Official Residence of the Canadian Ambassador to Japan in Tokyo to investigate the materials and condition of three decorative ceilings

Disaster response is another area of activity for CCI. In the last fiscal year, two incidents affecting ethnic communities pointed out the need to develop competent disaster responses for cultural communities. It also highlighted the fact that the skills and knowledge of the conservation community can be used to assist cultural groups in times of need.

Shortly after the events of September 11, 2001, a fire set at the Hindu Samaj Temple in Hamilton, ON, resulted in extensive damage to the building and its contents. Although the deities in the Temple were beyond recovery, a CCI team removed 5000 volumes from the Temple's basement library, including rare, old books. This material had been submerged in water from the firefighting effort. The volumes were packed and frozen to prevent further damage and then transported to a vacuum freeze-drying facility in Montreal. Drying treatment was successful and the books were returned to Hamilton for storage while the Temple is rebuilt.

Arson also struck the Anshei Minsk Synagogue in Toronto, ON (the oldest synagogue in Canada). This time CCI responded by assembling a team, getting financial support from the Department's Multiculturalism Branch, and then providing technical guidance, logistics, and organization to remove paper documents and prayer books dating back more than 200 years. The cultural material was packed, frozen, and transported to Montreal where vacuum freeze-drying took place. All of the material was returned to the community to allow them to make the decisions regarding further treatment and fund-raising.

## Scientific/Technical Studies and Research

CCI has an active research program geared to the stated priorities and needs of Canada's heritage community. Staff carry out a broad array of scientific and technical studies, many of which require sophisticated equipment. This year CCI acquired a new variable-pressure scanning electron microscope. The new microscope (an Hitachi S-3500N) is equipped with an X-ray energy detector, an X-ray wavelength detector, a backscattered electron detector, and a cooling stage. It is a highly automated system that makes use of the most recent technology and will permit more accurate and sensitive analyses of materials.



*Scientific examination of the Sanders Portrait of Shakespeare attracted national and international media attention.*

Many of the scientific and technical studies carried out at the Institute are long-term. During the past year CCI completed 105 analytical projects, continued work on various studies, and took on some new activities.

CCI's scientific examination of the *Sanders Portrait of William Shakespeare* was completed in 2000. The results of this examination attracted considerable Canadian and international media

attention. In response to this interest, CCI collaborated with the Art Gallery of Ontario to organize an exhibition of the portrait and the results of the examination.

After conducting eight studies on washing and aqueous deacidification of paper and textiles, CCI developed guidelines for choosing suitable wash water. The studies looked at what happens to paper and textiles when they are washed with deionized water to which calcium and magnesium salts have been added. The results indicated that the loss of calcium and magnesium ions was not the main

cause of destabilization, and that magnesium bicarbonate deacidification is beneficial to both old and new papers.

Analysis of the Archimedes Palimpsest (a 10th-century parchment manuscript containing copies of seven of Archimedes' theorems underneath a 12th-century religious text) was completed at Walters Art Museum in Baltimore, MD. CCI analysed the palimpsest's adhesives and ink, and assessed the mould contamination and state of deterioration of the parchment.

Research was finished on the effects of simmering paper in water — a procedure that some European libraries have been using for more than 20 years to treat paper corroded by iron gall ink. Experiments were conducted to see how simmering affected the physical and chemical properties of the paper. Results showed no evidence of damage to either old or new paper, and indicated that washing at room temperature and simmering both benefit paper as it ages.

Research into synthesis and characterization of metal soaps by X-ray diffraction and other instrumental techniques was completed. Metal soaps are intentional ingredients in some applications, but they can also form in situ from the reaction of a simple metal salt (drier) or pigment with an organic medium. They have detrimental effects on paint films, and are of considerable interest in conservation.

A project for the American Society for Testing and Materials (ASTM) on the aging of paper was completed. The final part of this project was to develop an accelerated aging test, which has been accepted by ASTM. The natural aging of a number of papers stored in various locations in archives and libraries across North America (including the CCI Library) continues to be monitored, and this long-term work will provide confirmation of the validity of the test that was devised. Future work in collaboration with ASTM will include an investigation into the accelerated aging of paper and research toward developing a new standard.

The conservation of modern information carriers (CDs, magnetic tapes and diskettes) is an area of growing interest and concern to the heritage community. Research on this subject continued with experiments on the relative stability of a variety of read-only and recordable CDs. Additional research was carried out to evaluate the effectiveness of various remedies that have been suggested to recover damaged media such as CDs and magnetic tapes.

A study of the materials and techniques of David Milne, Jean Dallaire, and Cornelius Krieghoff continued. This work is part of the Canadian Artists' Materials Research Project being done in collaboration with several Canadian museums. This year the project was expanded to include artist Jean-Paul Riopelle.

Work on the detection of hazardous pesticides in museum collections, especially in artifacts being repatriated to

Aboriginal communities, was ongoing.

CCI continued its involvement in planning a proposed Transportation Heritage and Technology Centre in Winnipeg, MB. This will be the largest industry preservation and interpretation facility in western Canada. CCI has acted as an advisor to the project manager and steering committee in a 2-year development review looking at collection management, market analysis, program possibilities, facility needs, site selection, and budget requirements.

A technical examination of the Christian Island Astrolabe from the collection of the Victoria University Library, University of Toronto, was conducted. The artifact is an unconventional astrolabe found on the site of a 17th-century Jesuit mission on

Christian Island near Penetang, ON, and bears the date 1595.

A preservation study began on the United States *Constitution*, *Declaration of Independence*, and *Bill of Rights*. CCI will examine the parchment and ink of these historically significant documents for the Smithsonian Institution in Washington, DC.

Work began on the development of guidelines for the conservation treatment of waterlogged basketry. Discussions were held with the University of British Columbia Museum of Anthropology and the Makah Cultural and Research Centre.

A new project on mould was undertaken in response to requests from the Canadian Association of Conservators. Mould is a major problem in cultural collections (especially paper-based collections), and practical experience in a number of large remediation projects has made apparent the need for an up-to-date guide on mould prevention and collection recovery. This will be an ongoing project that will include a review of the current literature on mould, the development of risk assessment and inspection protocols, health and safety concerns, and personal protective equipment. Cleaning equipment and techniques will also be addressed.

CCI was involved in several archaeological excavations. Working in collaboration with Dr. R.W. Park of the University of Waterloo, hundreds of Aboriginal artifacts were retrieved from receding ice fields in two Late Dorset sites on Bathurst and Devon Islands, Nunavut. The Institute also provided conservation supervision at Ferryland, NF, the site of an English colony founded in 1621 by George Calvert (the first Lord Baltimore). Work at this site has been in progress since 1993 under the direction of Memorial University in St. John's, NF.

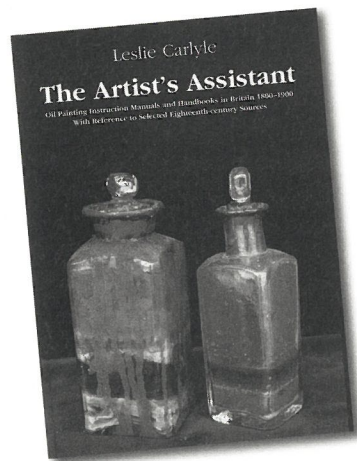
Some of CCI's analytical work was featured in a television program, *Exhibit A: The Secrets of Forensic Science*. In a segment called "Master Mind," the program examined the detection of art forgeries.



*The conservation of modern information carriers is an area of growing interest and concern.*

## Scholarly Publications

The results of treatments and research conducted at CCI are often published outside the Institute, either as books or as contributions to scholarly journals. Publications for the 2001–2002 fiscal year included:



◆ *The Artist's Assistant: Oil Painting Instruction Manuals and Handbooks in Britain 1800–1900, with Reference to Selected Eighteenth-century Sources*

- ◆ “Materials Analysis of a Japanned Long Case Clock” in *Journal for the Canadian Association for Conservation*
- ◆ “Pyroxyline Paintings by Sigueiros: Visual and Analytical Examination of his Painting Techniques” in *Historic Textiles, Papers, and Polymers in Museums*
- ◆ “The Analysis of Museum Objects for the Presence of Arsenic and Mercury: Non-destructive Analysis and Sample Analysis” and “Analysis of Museum Objects for Hazardous Pesticide Residues: A Guide to Techniques” in *Collection Forum*
- ◆ “Conservation and the Public” in *ICOM Newsletter*
- ◆ “X-ray Powder Diffraction Data for Selected Metal Soaps” in *Powder Diffraction*
- ◆ “Shadow Box Mount for a Christening Gown,” “The Victorian Dress: Adaptation with Polyethylene Foam Discs,” “The Victorian Dress: Adaptation in Paper,” and “A Custom-made Mount for Display, Storage and Transportation of a Fragile Hat” in *Museum Mannequins: A Guide for Creating the Perfect Fit*

## International Presence

CCI maintains a strong presence in the international heritage community through collaborative projects, training, publications, services to foreign clients, and contributions to international professional organizations. The Institute also participates in a number of prestigious international organizations. Among the positions held and activities undertaken by CCI staff were:

- ◆ Chair of the International Council of Museums - Committee for Conservation (ICOM-CC); the Institute also hosted the ICOM-CC Directory Board meeting
- ◆ Chair of the Council of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), an intergovernmental organization that was established in 1959 to promote the conservation of both movable and immovable heritage)
- ◆ co-ordinator of ICOM-CC working group, “Scientific Methods of Examination of Works of Art”
- ◆ an editor of *Studies in Conservation* (the journal of the International Institute for Conservation of Historic and Artistic Works)
- ◆ evaluator in the Interim Meeting on Developing Vocational Training Curricula for Conservation Scientists (CURRIC), held in Copenhagen, Denmark
- ◆ participant in a survey of cenotes in the Yucatan Peninsula, Mexico, under the Canada/Mexico Cultural Accord (the cenotes are natural, subsurface reservoirs of water; they were considered sacred by the ancient Maya and some are still places of worship)
- ◆ recipient of funding from the Canada-France Agreement for Co-operation and Exchanges in the Field of Museology to spend 3 months at the Centre de recherche et de restauration des musées de France conducting research into painting materials used by Canadian artist Jean-Paul Riopelle while he lived in Paris
- ◆ researcher at the Netherlands Organization for Applied Scientific Research in Amsterdam to continue work on historical oil painting techniques

## Site Visits

In addition to projects already mentioned, CCI staff undertook a number of national and international site visits:

### Canada

#### British Columbia

- ◆ British Columbia Museum of Mining in Britannia Bay to examine the machinery collection
- ◆ Kelowna Art Gallery in Kelowna to facilitate a planning meeting with staff and members of the board to develop a detailed list of facility upgrading and expansion needs

#### Alberta

- ◆ Grande Prairie Museum in Grande Prairie to examine facility upgrading requirements for the museum's new branch location at the visitors' centre

#### Saskatchewan

- ◆ Mendel Art Gallery in Regina to mediate a meeting between gallery staff, city staff, and a private-sector consultant for a proposed upgrading project
- ◆ Wanuskewin Heritage Park, Poundmaker Historical Centre, and Treaty Four Keeping House (Aboriginal heritage sites) to gather information on the development of these facilities and provide advice on issues facing them

#### Manitoba

- ◆ Winnipeg Art Gallery to facilitate an upgrading project

#### Ontario

- ◆ Maclaran Art Centre in Barrie to assist with renovation/upgrading project and requirements for moving collections to the new facility
- ◆ Robert McLaughlin Gallery in Oshawa to resolve upgrade options for gallery spaces
- ◆ Taras H. Shevechenko Museum in Toronto to help define upgrading needs of current facility and explore options for a purpose-built addition
- ◆ The Hastings and Prince Edward Regiment Military Museum in Belleville and the Base Borden Military Museum at CFB Borden to carry out site surveys as part of the ongoing Canadian Forces Museums' preventive conservation initiative

- ◆ Bruce Peninsula National Park/Fathom Five National Marine Park in Tobermory to recover iron corrosion samples and assist in a shipwreck monitoring program
- ◆ Grimsby Public Art Gallery to explore strategies for a future expansion
- ◆ Cobourg Heritage Foundation in Cobourg to help create a series of coordinated and inter-related development projects or activities aimed at improving the city's heritage preservation and cultural experience
- ◆ National Gallery of Canada in Ottawa to conduct in situ testing on the lounge chair from Claes Oldenbeerg's installation *Bedroom Ensemble*
- ◆ Currency Museum of the Bank of Canada in Ottawa to identify requirements for upgrading the HVAC and storage systems
- ◆ French Embassy in Ottawa to prepare a conservation plan for the treatment of murals in the dining room

#### Quebec

- ◆ Pointe-à-Callière in Montreal as part of a Canada Travelling Exhibitions Indemnification Program review
- ◆ Chateau Ramezay Museum in Montreal to examine oil paintings in situ
- ◆ Restigouche National Historic Site to assist in underwater survey and site monitoring on the shipwrecks *Machault* and *Bienfaisant* sunk in 1760 during the Battle of the Restigouche

#### New Brunswick

- ◆ Fredericton to discuss the development of a Museum for the Malisseet First Nation
- ◆ Eel River Bar to discuss the development of the Medicinal and Aromatic Plants Aboriginal Heritage Garden, a Mi'kmaq project
- ◆ Red Bank to participate in a facility development planning meeting for the proposed Metepenagiag Heritage Park

#### Nova Scotia

- ◆ Fortress of Louisbourg to assist in site monitoring of the shipwrecks *Célèbre* and *Prudent* sunk during the second and final siege of the fort in 1758
- ◆ the Acadian church in Ste-Anne-du-Ruisseau (near Yarmouth) to examine an 18th-century painting of the Annunciation
- ◆ the Musquodoboit Valley Bicentennial Theatre and Cultural Centre to make

- recommendations for the conservation of two large theatre drops by William Gill (1892)
- ♦ the Mi'kmaq Nation in Nova Scotia to provide development planning guidance on the proposed Mi'kmawey Debert Cultural Centre which is being developed through the Confederacy of Mainland Mi'kmaq
  - ♦ Nova Scotia Museum of Industry in Stellarton to provide technical design advice for a proposed centralized storage warehouse for the Nova Scotia museum system
  - ♦ Fundy Geological Museum in Parrsboro to provide advice on the mechanical system and proposed expansion plans



#### **Yukon Territory**

- ♦ Dawson City Museum and MacBride Museum in Whitehorse to identify and resolve issues related to fire, security, collections preservation, and facility upgrading
- ♦ Heritage Branch of the Government of Yukon and the Carcross/Tagish First Nation to review consultant proposals for an upcoming museum development study

#### **Northwest Territories**

- ♦ Prince of Wales Northern Heritage Centre to meet with their staff and Northwest Territories

engineers and architects concerning a proposed upgrading of the facility

#### **United States**

- ♦ Getty Conservation Institute in Los Angeles, CA, to discuss common areas of interest in heritage projects and architectural materials research
- ♦ Museum of Modern Art in New York City to discuss conservation research in contemporary art, including activities, needs, and possible collaborations with representatives from major institutions in the United States, Canada, the United Kingdom, and the Netherlands
- ♦ Walters Art Museum in Baltimore, MD, to discuss additional CCI analytical

support for the conservation and imaging of the Archimedes Palimpsest

- ♦ Hollywood, CA, to participate in a site planning meeting for the Freeman House designed by Frank Lloyd Wright and currently owned by the University of Southern California

#### **Other**

- ♦ Anne Frank House in Amsterdam, the Netherlands, to provide advice on environmental control issues

#### **Exhibit Transportation Services**

Museums, galleries, and archives can increase accessibility to their collections by staging exhibitions around the country. CCI's Exhibit Transportation Services (ETS) contributes to this process by providing expert moving services and secure storage facilities for Canada's heritage collections. Based in Gatineau, QC, ETS is run on a cost-recovery basis.

The Canadian War Museum used ETS to transport its "Canvas of War" exhibit to nine venues. Another large show, "This Other Eden" of the Canadian Museum of Civilization, was stored at ETS from June 2001 to April 2002 before it was moved to several locations. The "Impressionist Masterworks" exhibit organized by the National Gallery of Canada was moved by ETS to five different cities.

ETS moved a total of 127 exhibitions for 161 institutions during the 2001-2002 fiscal year. More than 442 000 km were logged in Canada and nearly 56 000 km in the United States.

#### **Symposium 2003**

Planning began for "Preservation of Electronic Records: New Knowledge and Decision-making." This international symposium, scheduled for September 2003, will be hosted by CCI, the Library and Archives of Canada, and the Canadian Heritage Information Network.

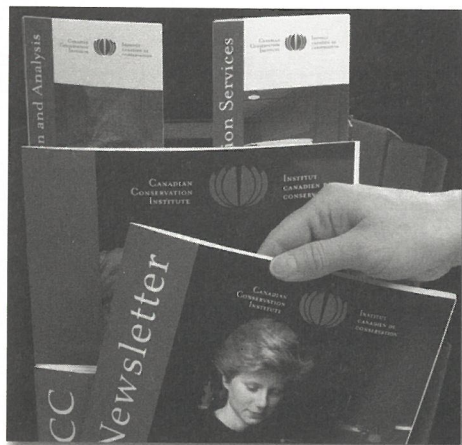
The symposium program will include formal papers, posters, and a public information day.

*Exhibit Transportation Services provides expert moving services and secure storage facilities for Canada's heritage collections.*

## Information Dissemination

Sharing the knowledge generated at CCI is an important part of the Institute's mandate. Each year, initiatives are

implemented to increase the quantity of — and access to — advice and information to enhance the knowledge, understanding, and abilities of custodians of heritage collections.



### Web Site

CCI's Web site ([www.cci-icc.gc.ca](http://www.cci-icc.gc.ca)) continued to gain popularity during 2001–2002. The number of hits grew to 4 243 260 (a 58% increase over

the previous year) and the number of user sessions rose to 171 939. There were visitors from all parts of Canada and the world.

New features added to the site during the past year included:

- an interactive preservation framework outlining a variety of methods to avoid or control potential deterioration of museum objects (available in English, French, and Spanish)
- a virtual tour of CCI's conservation laboratories
- a new design to facilitate access and printing

In addition to the main site, work continued on the development of a second site ("Preserving my Heritage") aimed at providing the general public with useful information on how to care for personal treasures. The new site will be launched in May 2002.

### CCI Publications and Products

CCI publications and products are respected throughout the heritage community, and the past year saw the development and production of several new ones.

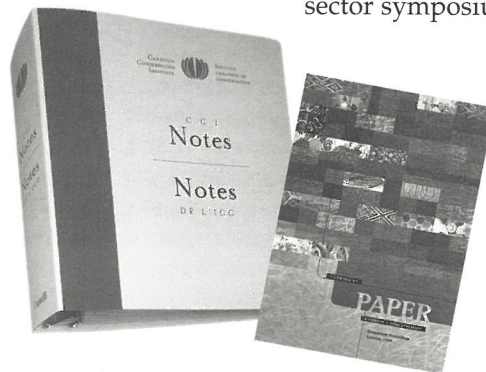
Two issues of the *CCI Newsletter* (Nos. 27 and 28) were produced and posted on the Web site, as was the *Annual Report* for 2000–2001. The *Annual Report* was also tabled in Parliament in the fall of 2001. Fourteen new titles, on topics ranging from archaeological and field conservation to furniture and wooden objects to industrial collections, were added to the *CCI Notes* series and one was revised.

The popular book *Mount-making for Museum Objects* (originally published in 1998) sold out, and work began on a revised edition. The new edition updates information on mount-making materials and includes additional information on mount design. It will be published in 2002.

Production began on a new publication about metals and corrosion. This book will cover nine metals (iron, steel, aluminum, copper, tin, bronze, gold, silver, and nickel) and will be published in 2003. Also slated for publication within the next year are Technical Bulletins on modern information carriers and airborne pollutants in museums.

Sales of publications and products for the 2001–2002 fiscal year totalled about \$96,000. The distribution of sales continued to reflect CCI's international presence: 24% of sales were within Canada; 49% were to the United States; and the remaining 27% were to other foreign countries. Once again, *CCI Notes* (available in English, French, and Spanish) were the mainstay of publications sales.

As well as its own publications, CCI handled the printing and distribution of *Looking at Paper: Evidence and Interpretation*, the postprints of a private-sector symposium.



## Library

The CCI library houses one of the largest conservation and museology collections in the world, and is open to the general public as well as professional conservators. To ensure the holdings are as accessible as possible, the catalogue is available on the CCI Web site. There is also a search engine that captures title, authors,

subjects, and content. The library provides inter-library loans in Canada and the United State as well as photocopies of articles. These services can be requested by telephone, fax, or e-mail.

This year the library loaned 229 books to Canadian heritage institutions and libraries throughout North America, sent 83 photocopies of articles to libraries and individuals around the world, responded to 200 reference requests from outside sources, and answered 64 letters and e-mails.

As part of its ongoing mission to disseminate conservation and

museology information, the library has been a long-time contributor to the conservation bibliography database BCIN ([www.bcin.gc.ca](http://www.bcin.gc.ca)) and the museology bibliography database BMUSE ([www.chin.gc.ca](http://www.chin.gc.ca)).

## Marketing and Communications

CCI has developed an annual marketing plan since 1998 to promote services, products, and research to the Canadian and international heritage communities.

Marketing and communications activities during the 2001–2002 fiscal year included:

- regular advertisements in the publications of the 10 provincial museum associations as well as *MUSE* [the bimonthly magazine of the Canadian Museums Association (CMA)] and publications of the American Institute for Conservation of Historic Works (AIC)
- participation in the trade shows of the annual conferences of heritage organizations (e.g. the CMA conference in Ottawa; the AIC conference in Dallas)
- a presentation at the Annual General Assembly of the First Nations Confederacy of Cultural Education Centres to outline the kinds of services the Institute can provide to First Nations cultural centres and museums across Canada
- target mailings to the International Institute for Conservation of Historic and Artistic Works
- an annual target mailing to Canadian museums and related institutions to promote recent publications and special products
- participation in "Rural Expo 2001: International Plowing Match and Farm Machinery Show" in Navan, ON, to test public outreach activities and further the development of marketing initiatives
- articles in print, on television, and on radio to raise public awareness of the work being carried out at CCI



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*The CCI library houses one of the largest conservation and museology collections in the world.*



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*CCI participated in "Rural Expo 2001: International Plowing Match and Farm Machinery Show."*

### Advisory and Consultative Services

CCI responded to more than 1200 requests from the general public and heritage community during the past year. Inquiries arrived via e-mail, telephone, letter, fax, and in person. Requests were also received at CCI's trade show booth at professional conferences.

Questions covered a wide variety of subjects, including:

- authenticity of a portrait reputed to be by Rembrandt
- appropriate shelving in a museum storage area
- safe disposal of the contents of 100-year-old bottles of patent medicine
- eradication of insects in artifacts of various materials by freezing
- use of aqueous glycol in a fog machine during a film shoot without damaging artifacts
- longevity of colour and black-and-white photocopies
- cleaning of alabaster figurines
- whether short- or long-wave UV lamps are better for examining art
- fumigation of paintings and works of art on paper with nickel bromide
- cleaning of tarnish from gold lacing on a 19th-century military uniform
- floodlights for illuminating an outdoor mural
- career advice for people wanting to train as conservators
- preservation of parts of a recovered WWII-era aircraft that was submerged in a lake for 55 years
- appropriate paper for use in a family history scrapbook

## Learning and Development

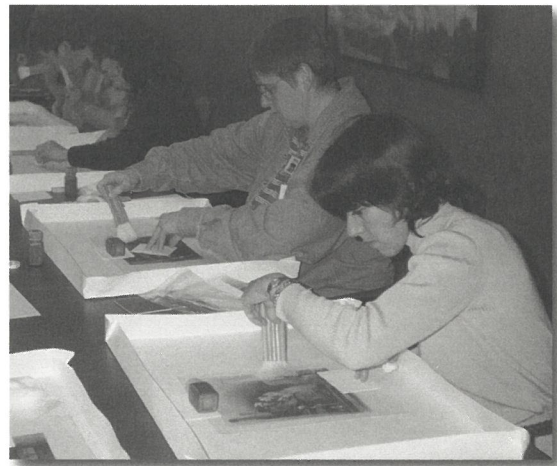
### Outreach Program

Training and development initiatives are an essential means of sharing the results of current research and conservation practices. To this end CCI offers specialized workshops across Canada to promote and advance the practice and science of conservation.

Progress was made in the development of workshops into a module-based format. The modules emphasize hands-on sessions so that participants have an opportunity to apply newly acquired knowledge and skills to situations that are relevant to their local facilities and collections.

During the 2001–2002 fiscal year, CCI gave 16 workshops covering the following areas:

- care of historical furniture collections
- storage planning for cultural facilities
- preservation management for seasonal museums
- current issues in light and UV deterioration
- packing and transporting of works of art
- modern information carriers
- care of textiles
- introductory photodocumentation
- construction of mannequins for historic costumes
- emergency and disaster preparedness for cultural institutions
- works of art on paper



*CCI offers specialized workshops to promote and advance the practice and science of conservation.*

## Advanced Professional Development

As part of its learning and development programs, CCI offers intensive week-long courses for professionals working at an advanced level in Canada or abroad.

One such workshop was offered this year: *Adhesives for Textile and Leather Conservation: Research and Application* (October 15–19, 2001). It



*Intensive week-long courses for conservation professionals provide extensive hands-on laboratory sessions.*

covered adhesive treatments for textiles and leather or skin objects as well as the results of recent CCI research on adhesives. The workshop combined extensive hands-on laboratory sessions with interactive lectures,

demonstrations, and group discussions. Held in CCI's main building in Ottawa, it was attended by 29 professionals from 10 countries.

## Internships

The Institute offers internship opportunities in diverse areas of conservation to students and professionals in Canada and around the world.

This year CCI hosted seven interns: three from Canada and one each from Hong Kong, Germany, the United Kingdom, and Austria. While at the Institute, interns can work in a variety of divisions depending on their areas of study. CCI divisions involved this year included:

- Business Planning and Administration
- Learning and Development
- Preventive Conservation Services
- Conservation Processes and Materials Research

- Treatment and Development (Fine Arts; Furniture and Decorative Arts; and Objects)

## Other Educational Endeavours

CCI has introduced a new workshop on Aboriginal Facilities Development that incorporates a wide range of approaches to cultural heritage preservation and interpretation. The workshop was developed after gathering information and conducting a number of case studies in Aboriginal communities and cultural facilities in Canada and the United States.

Lectures and short workshops on a variety of topics were also presented at conferences and meetings in Canada and abroad. Subjects included:

- analysis of museum objects for hazardous pest residues
- lead in conservation
- field conservation in archaeology
- creating conservation crossovers and connections
- the effect of washing on paper and cellulosic textiles
- preventive conservation and travelling exhibitions
- conservation research in contemporary art
- construction of mannequins for historic costumes
- new trends in the implementation of conservation standards
- laser yellowing
- survey-supported collections management
- environmental monitoring equipment
- historical reconstruction of artists' oil paint
- art galleries in historic structures
- preservation of impressions in mud
- standard protocol for the analysis of drying oils by gas chromatography/mass spectrometry
- materials investigation into the metal composition, coating structures, and treatment history of four Ming Dynasty cast iron statues

## Financial Statement 2001–2002

Appropriation	4,723,638
Transfer of Funds for Capital Equipment Replacement and Other Projects from Sector and Department	2,816,899
Vote-netted Revenue <sup>1</sup>	1,855,000

### Earned Revenues:

Publications and Special Products	96,216	
Conservation and Scientific Services	384,523	
Library Services	2,282	
Exhibit Transportation Services <sup>2</sup>	976,816	1,459,837

**Total Operating Budget** **10,855,374**

### Expenditures:

Salaries		5,022,891
Postage and Freight	39,639	
Communications	69,156	
Information and Printing	103,629	
Professional and Special Services <sup>3</sup>	1,322,061	
Travel <sup>4</sup>	215,880	
Rentals	13,053	
Repair and Maintenance	91,317	
Utilities, Materials, and Supplies	757,955	
Acquisition of Machinery and Equipment	1,013,317	
Reimbursement of Vote-netted Revenue	1,855,000	5,481,011

Canada's Membership Fee to ICCROM 66,582

**Total Expenditures** **10,570,480**

**Balance/Rollover<sup>5</sup>** **284,894**

*Note: This is not an audited financial statement.*

1. Vote-netted revenue is a financial mechanism used by the Government of Canada to provide a draw on projected earned revenue.
2. The Financial Statement includes the Exhibit Transportation Services.
3. Professional and Special Services include contractual work, consulting and advisory contracts.
4. Travel includes museum and site visits, conference attendance, professional association business, and travel for training and emergency services.
5. The carry-forward of funds is governed by Treasury Board policies. This carry-forward is earmarked for the Preservation Expert project.