



To Treat or Not to Treat – That is the Question

by David Hanington, Conservator, Treatment and Development Division (Works on Paper)

As I near the end of my career, I would like to reflect on what I consider the most significant artifact I have treated over the past 45 years. It was a very special challenge and a great learning opportunity. The powerful spiritual presence of the artifact and the significant place it holds in its community meant that a wide range of considerations came into play in determining the most appropriate treatment.

In spring 1998, CCI received a rare, early Mi'kmaq prayer book from Conne River, Newfoundland, for treatment. The prayer book contains hymns, prayers, and other religious texts for use during divine worship according to Roman Catholic observance. Most of the text is written in a hieroglyphic

script that is unique to the Mi'kmaq tradition. The script is pictographic rather than phonetic, and is an example of a writing system used at least two and a half centuries ago.

The prayer book was in an extremely vulnerable and deteriorated state when it arrived at CCI. The leather cover had completely separated from the text block and the boards were warped, misshapen, and exceptionally soft. The 150-page text was hand sewn onto four vellum thongs and had become brittle and detached in places. The handmade paper, with a watermark of 1807, was exceptionally dirty and water-stained with

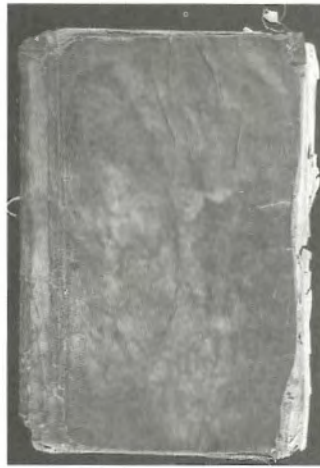
Helen Sylliboy working alongside David Hanington to determine the correct order of the pages.



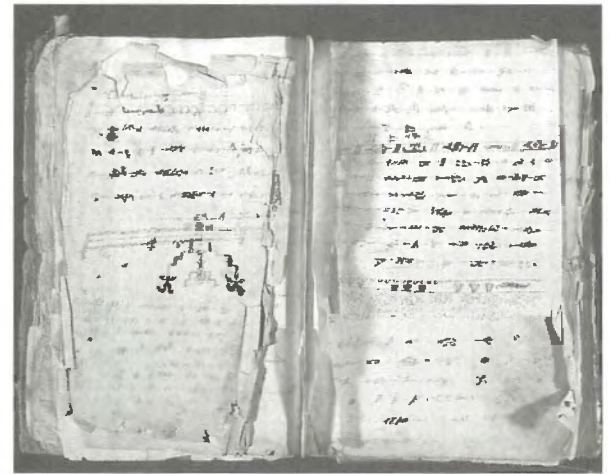
ground-in surface dirt particularly around the edges from frequent handling. Many of the pages had tears extending across the width of the page and some pages had many missing areas.

While examining the prayer book, I developed some reservations regarding the correct position of a number of detached pages found throughout the volume. Because of this, it was arranged through the Conne River Mi'kmaq Band for Helen Sylliboy to come to Ottawa to put the detached leaves of the prayer book in the correct order. Helen is a Mi'kmaq educator who works in Language Development with the ESKASONI School Board, in Cape Breton, Nova Scotia.

Helen's visit was, for me, the highlight of the conservation treatment.



Front cover of the Mi'kmaq prayer book.



The prayer book was in a vulnerable and deteriorated state before treatment.

She brought with her a number of publications that described a system of notations that had been adapted by the 17th-century Franciscan missionary Chrestien Le Clerq from the Mi'kmaq practice of marking birch-bark with mnemonic symbols. This system was further refined by Father Pierre Maillard, an 18th-century French priest.

Helen often referred to a recent publication, *Mi'kmaq Hieroglyphic Prayers* by David Schmidt and Murdena Marshall, published in 1995. The publication shows the hieroglyphic symbols, described as glyphs, that represent a word or words in the Mi'kmaq language, along with a translation in English. Helen had contributed to the research and translation of the hieroglyphic symbols.

It was wonderful to have Helen in the Works on Paper Laboratory. She was instrumental in translating some of the hieroglyphic text and confirming the correct order of the pages. CCI staff and visitors were enthralled by her description of the hieroglyphic symbols and recitation of the prayers and hymns in her Mi'kmaq language.

It became obvious to me that Helen felt honoured to touch and handle the prayer book. Suddenly,

she turned to me and remarked that in her opinion the prayer book, because of its spirituality, should not be treated. I was struck by this comment and wondered if it would be more appropriate, more respectful of the object, to leave it untouched. It was clear from Helen's response to this object that there was a very powerful spiritual element to the

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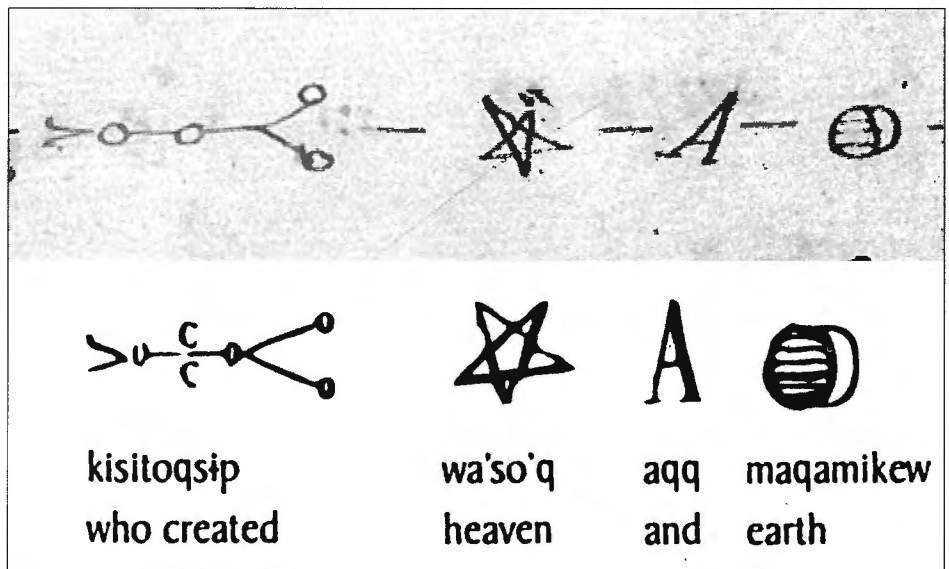
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book to which I had not been sensitive. As a result of her insightful comments, as well as those of several colleagues at CCI, a range of treatment options including that of no treatment was developed. Although these options were presented in the treatment proposal, it was clear that a meeting of all interested parties should be arranged in Newfoundland to discuss the options before deciding on an appropriate treatment. A meeting would also allow for more in-depth discussions about the advantages and disadvantages of each treatment option in order to ensure that the long-term implications of each were understood.

In July 1998, I flew to Newfoundland to meet with the Conne River Mi'kmaq Band in the community of Miawpukek. I enjoyed visiting the community of nearly 700 people, meeting with the Band members and the elders, and observing many of their traditional customs. During the meeting with the Band Council, the condition of the prayer book and the difficulties associated with treatment were presented. I explained the advantages and disadvantages of the various treatment options, including no treatment.

What is the answer?

After a lengthy discussion, Band Council members decided that the



Hieroglyphic symbols from the prayer book (top row) along with their translations.

prayer book should be fully treated. The option chosen was to repair the pages of the text block using the leafcasting technique and to rebind the volume.

As I progressed with the treatment back in CCI's Works on Paper Laboratory, there were numerous other technical issues that had to be decided in consultation with the Band (I was reminded of a jigsaw puzzle and the search for missing pieces). The project proved to be very interesting to everyone who passed through the lab, and very few days went by without somebody asking to view the prayer book.

The Mi'kmaq prayer book has been returned to Conne River where it will be prominently displayed in the community. A presentation on the treatment is also planned. It was an honour and a privilege for me to conduct this treatment, and I will personally miss the presence of the prayer book, both physically and spiritually.

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I would like to thank all the people who contributed to the conservation treatment of the Mi'kmaq prayer book, including Martin Howley (Humanities Librarian, QE II Library, Memorial University of Newfoundland) and Gerald Penney (an archaeologist and heritage consultant who negotiated on behalf of the Conne River Mi'kmaq Band and my colleagues at CCI). Special thanks also to Helen Sylliboy and to the Band Council members for advising and guiding me through the treatment.

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A complete description of the treatment will be presented at the Canadian Association of Conservators (CAC) conference in Ottawa, May 2000, and published in the *CAC Journal* later in the year.



Meeting of the Band Council, including (facing front, left to right): Rembert Jeddore, Deputy Chief; David Hanington; Shayne McDonald, Band Councillor; George Parsons, Financial Officer; and John Nicholas Jeddore, Band Councillor.

A New Look at the Work of Jean Dallaire

Marie-Claude Corbeil, Senior Conservation Scientist, Analytical Research Laboratory;
Kate Helwig, Conservation Scientist, Analytical Research Laboratory; and Claude Belleau, Conservator, Musée du Québec

In the summer of 1999, the Musée du Québec organized a retrospective exhibition devoted to the work of Jean Dallaire (1916–1965), which featured 129 of his works. Previous exhibits had occurred in 1948 when the Musée du Québec had been the first public institution to exhibit Dallaire's works, in 1968 (3 years after Dallaire's death) when the Musée du Québec and the Musée d'art contemporain de Montréal had joined forces to organize the first retrospective exhibition, and in 1975 when his native city of Hull—on the 175th anniversary of its founding—paid homage to him by exhibiting 61 of his works.

Jean Dallaire lived a turbulent life marked by painful events, such as his 4-year internment in a German camp at Saint-Denis during the Second World War, then his exile in France when he learned that he was incurably ill. His life ended in Venice, at the age of 49. Often described as a "peintre maudit" [accursed painter], the title of a stylized self-portrait, Dallaire nevertheless created a world of vibrant colour that at first glance seems very cheerful. However, a closer look shows that his works are often marked by cynicism and that they harbour dark elements, often concealed by a profusion of images.

The Musée du Québec 1999 retrospective was the largest ever exhibition devoted to Jean Dallaire, and provided an ideal opportunity to devote a segment of the 20th-century Canadian Artists' Painting Materials Project¹ to this artist who, although refusing to belong to a school, nevertheless left his mark on Quebec and Canadian art.

Clearly it was impossible to analyse the materials of all 129 works. We therefore asked Michèle Grandbois, Curator of modern art at the Musée du Québec and Curator of the exhibition, to choose about 20–30 works representative of his technique.

Twenty-five paintings and gouaches, from the collections of the Musée du Québec, the Musée d'art contemporain de Montréal, the Montreal Museum of Fine Arts, and the National Gallery of Canada, were eventually selected to be sampled during the summer of 1998 and the early part of 1999.

The analytical study focused primarily on the materials used by the artist, such as pigments and binders. Some 250 samples were analysed using scanning electron microscopy in combination with X-ray spectrometry, X-ray diffraction, infrared spectroscopy, and polarized light microscopy. Thanks to the federal government's Young Canada Works program, we were able to benefit from the assistance of two interns, Yanick Rainville and Karen Lawford. Both were on 6-month internships during which they familiarized themselves with the analytical methods used at CCI's Analytical Research Laboratory. Their contribution enabled us to bring the project to a rapid conclusion.

The results show that Dallaire had an extremely rich palette. He used a very large number of pigments for his paintings, including such traditional pigments as vermilion, ultramarine, and bone black, and 19th-century pigments such as cadmium orange and yellow, emerald green, and cobalt violet. As well, he used a wide range of organic pigments developed in the 20th century, such as toluidine red, para red, and several varieties of Hansa yellow.

In addition to the analysis results, data concerning technical details—such as the type of support and the presence of a commercially prepared ground or one applied by the artist—were collected for all the works before the



Kate Helwig taking samples from *Julie* (a 1957 work by Jean Dallaire) at the Musée du Québec.

exhibit opened. The condition of the works was also noted, and it was determined that most of the gouaches were very discoloured. Moreover, the chemical analyses of the gouaches sampled revealed the presence of several organic pigments. We also identified another conservation problem: Dallaire often re-used paintings; therefore, some paintings contain a large number of superimposed layers that are lifting and flaking in places.

Throughout his career, Dallaire made use of rich colours, motifs, and textures. The public was able to appreciate the work of this artist last summer in Quebec City and will have another opportunity this spring at the Montreal Museum of Fine Arts. The Galerie Montcalm in Hull will also mount a more modest exhibition this summer for the city's bicentennial. Those who would like to get to know Dallaire or to re-acquaint themselves with his work should obtain the catalogue prepared by the Musée du Québec.² As for the results of our study, they will be compiled and then published in the conservation literature.

1. To find out more about this project, see John M. Taylor's article in the *CCI Newsletter*, No. 10, September 1992, p. 8.

2. Musée du Québec. *Dallaire*. Quebec City, 1999.

Recovering the Chamber of the Legislative Assembly of Ontario— One Step at a Time

by James Bourdeau, Conservator, Treatment and Development Division (Architectural Services)

The Legislative Building at Queen's Park was constructed in the early 1890's to house the Legislative Assembly of Ontario. The original decoration of the Chamber's interior, based on that of the British House of Commons, was a sumptuous mix of decorative elements including paintings by Toronto artist Gustav Hahn on the upper walls and ceiling. Unfortunately, the richness of the original decor has been lost due to years of piecemeal redecoration and repainting.

Paul Tranquada (Director of Building Maintenance and Conservation at the Legislative Assembly of Ontario) requested that CCI participate, during July and August 1999, in the planning for reinstating the interior of the great Chamber. This recovery project, managed by Martin Davidson of A.J. Diamond, Donald Schmitt and Company (a Toronto architectural firm) and John Edelman of the Legislative Assembly, includes a complete refurbishment of the Chamber in order to return it to the original, late-19th-century colour scheme. CCI's involvement in this project dates from an earlier investigation of the condition of the Chamber ceiling in 1979.^{1,2}

As part of the current investigation, CCI was asked to undertake two main projects:

- a colour investigation of the long-lost original colours to provide paint specifications for repainting the architectural elements; and
- methods testing to remove layers of overpaint from Gustav Hahn's original 1893 Art Nouveau/Beaux-Arts-style mural paintings on the upper walls of the Chamber.

The main question to be answered was whether or not the original mural paintings could be recovered safely

and, if so, at what cost. If conserving the original murals was not feasible, the alternative would be to repaint the 1893 scheme based upon fragmentary black-and-white photographic records. CCI's findings and recommendations have been outlined in two reports.^{3,4}

The area designated for the overpaint removal investigation was the figure of *Wisdom* on the west spandrel of the north wall.⁵ A previous investigation in 1993–1994 by Martin Weaver and Associates (for A.J. Diamond, Donald Schmitt and Company) began overpaint removal tests on the adjacent spandrel that partially revealed the allegorical figure of *Power*.⁶ The current investigation found at least six layers of overpaint, the result of changes to the Chamber's decorative scheme that began after a disastrous fire in 1909 destroyed the building's west wing. Repainting was documented in 1912, 1952, 1974, and the late 1980's. The paint binders of most of these layers were identified in our investigation.

As project leader, I contracted several conservators from the private sector—including Susan Maltby (Toronto) and Mary Hough (Ottawa) for the colour finishes team and Amanda Gray (Kingston) and Jennifer Cheney (Toronto) for the mural testing team—who worked with CCI conservators and scientists Helen McKay, Holly Fiedler (Queen's University intern), Nancy Binnie, and Kate Helwig. Michael Harrington, Paul Heinrichs, Bob Arnold, and Peter Vogel also assisted briefly. In one of the hottest summers on record in Toronto, this team endured temperatures of 35°C (while on scaffolding 20 m high), noise, dirt, dust, discomfort, and constant interruptions for PR visits (about seven interviews in both English and French

were given to television and newspapers in order to satisfy the demand from the public for information about this high-profile recovery project). I commend everyone for their perseverance and humour in the face of these difficult working conditions.

The colour finishes

The colour finishes team performed the site investigation. The colour layers were investigated by examining cross sections using reflected light microscopy and SEM/XES, and binders were identified by FTIR spectroscopy.⁷ Colours were verified by mechanically removing overpaint layers using scalpels and a Fein small-head, dust extraction sanding unit. After the original colour layers were exposed, three conservators made visual colour matches to CIE L*a*b* colour co-ordinates under several light sources; these were verified by Nancy Binnie, CCI conservation scientist, using a Minolta CR-200



Holly Fiedler removing upper layers of overpaint after the application of solvent compresses.

tristimulus chromameter. The primary match was made to Benjamin Moore HC-34 'Wilmington Tan', a cool yellow ochre from its Heritage Colour series. The terra cotta-coloured glaze found on the background of bas-relief friezes on the large arches of the windows and the visitors' galleries was matched to Benjamin Moore #1204. The gloss and final appearance were verified from several late-19th-century black-and-white photographs of the northeast corner of the interior. Our matches were compared to untouched fragments of original paint behind mouldings.

The paint chosen for the repainting was acrylic latex. The paint contractor (Tonino Margani of New Millennium, Toronto) was asked to prepare a prototype section to determine the gloss of the colours and the saturation of the terra cotta-coloured glaze. The final choice, agreed upon by all project stakeholders, was satin for the main arches and eggshell for the reliefs.

Since the 1970's the colour scheme in the Chamber has been an unfortunate combination of white and blue with bronze paint highlights on frieze reliefs. As the repainting progressed,

it became clear that the more subdued scheme of ochres and terra cotta integrated the interior appearance with the colour of the stone on the exterior of the building. All red and blue textiles were replaced with green carpets, draperies, and upholstery, returning the Chamber to its original appearance.

The mural investigation

The second phase of the investigation focused on the feasibility of removing overpaint from the original mural paintings by Gustav Hahn on the west spandrel of the Chamber's north wall. This mural corresponds to the figure of *Wisdom*, identified by Bayer and Vogel from the records of the original tenders.

Descriptions in tenders from 1892 call for allegorical subjects on both walls:

'Moderation' on the south wall above the Speaker's throne, the principal figure holding a curbed bridle and the supporting cherub holding a code of laws. On the north wall above the desks of the Members are the subjects of 'Power,' a virile figure carrying a sword and oak branch, and 'Wisdom,' with open book and lamps of knowledge. [p. 66 in Vogel, P., and F. Bayer.

"Conservation Problems within the Legislative Building in Toronto." Conservation within Historic Buildings. Preprints of the Contributions to the Vienna Congress, 7-13 September, 1980 (edited by N.S. Brommelle, G. Thomson, and P. Smith).

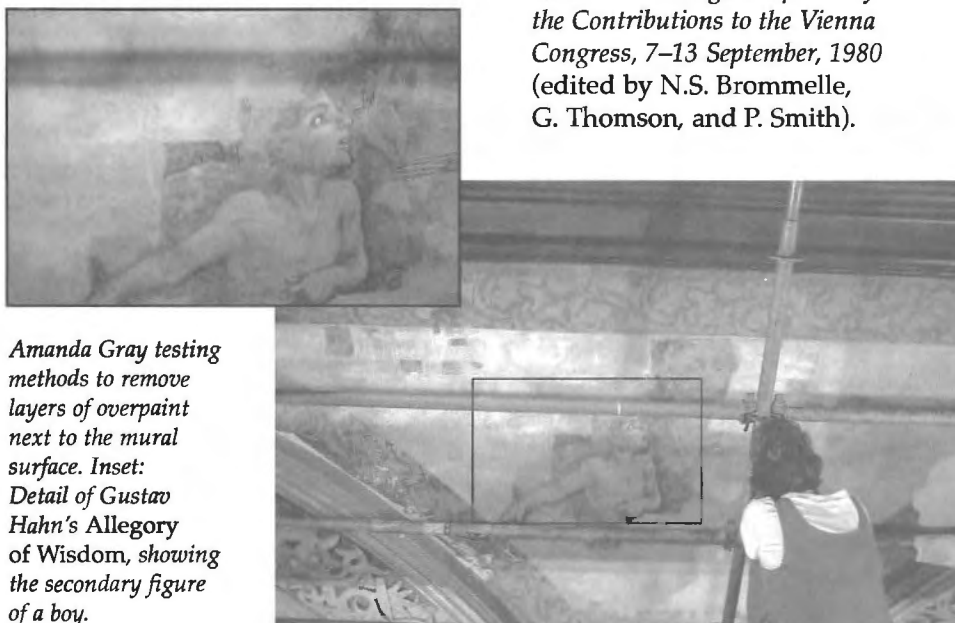
London: International Institute for Conservation, 1980.]

The results of this investigation indicated that mechanical methods of overpaint removal were not feasible because of the risk of damaging the original paint surface. Sanding and cleavage with scalpels and dry peel methods were attempted without success. Chemical methods of removal, although very slow, could be done with adequate control on portions of the mural (e.g. colours such as the flesh tones that were mixed with lead white) although they were difficult on areas where the original paint was underbound and sensitive to the organic solvents required to swell and remove the tough oil-based overpaint. However, we felt that removing overpaint by using organic solvents was the safest and most controlled method available. The most effective process proved to be applying compresses (made of Gore-Tex-covered panels sprayed with acetone) to the wall to swell the paint and lift it away in layers. The entire north wall was then exposed down to the 1912 decorative scheme; this will provide accurate time estimates for the private-sector contractors who will finish restoring the rest of the Chamber during future periods of parliamentary recess.

Conclusion

A discussion of the conservation issues and the preliminary cost estimates were submitted based upon this 6-week project. The results indicate that conserving the original murals is a cost-effective alternative to repainting the mural scheme. As removing all the overpaint will likely be impossible, the restoration will have to combine retouching and reconstructing damaged areas of the mural along with repainting areas of overpaint that cannot be removed (e.g. portions of the 1912 stencil borders).

These results will assist in planning further conservation work, which will be contracted to private-sector



Amanda Gray testing methods to remove layers of overpaint next to the mural surface. Inset: Detail of Gustav Hahn's Allegory of Wisdom, showing the secondary figure of a boy.

conservators. CCI will remain available to help future contractors as they carry out this work.

References

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2. Bayer, F., and P. Vogel. "Conservation Problems within the Ontario Legislative Building." *Canadian Regional Review* II, III (June 1980), pp. 16–21. Ottawa: Regional Council of the Commonwealth Parliamentary Association.
3. Bourdeau, J., N. Binnie, and K. Helwig. *Colour Finishes Study and Recommendations for the Ontario Legislature*. Ottawa: Conservation and Scientific Services Directorate, Canadian Conservation Institute, 1999.
4. Bourdeau, J., and A. Gray. *Recommendations for the Conservation of Mural Paintings in the Ontario Legislature*. Ottawa: Conservation and Scientific Services Directorate, Canadian Conservation Institute, 1999.
5. Op. cit., p. 67.
6. "Chamber Investigation." Section 6. *Ontario Legislative Assembly Buildings and Grounds Design Development Report*. Toronto: A.J. Diamond, Donald Schmitt and Company, 1994.
7. Helwig, K. *Analysis of Paint Samples from the Ontario Legislature*. Analytical Research Laboratory Report 3883. Ottawa: Conservation and Scientific Services Directorate, Canadian Conservation Institute, 1999.

Message from the Director General

Symposium 2000 - *The Conservation of Architectural Interiors* is the latest in a continuing series of international symposia hosted by CCI which are one of the major ways we address our mandate to develop and disseminate knowledge. Over the years, these gatherings have brought world experts to Ottawa to examine many significant conservation issues.

We are delighted to welcome delegates from around the world to this important discussion. There is increasing understanding that preserving our heritage must not be compartmentalized into the convenient categories of movable, immovable, etc., but that we must deal in a holistic way with heritage in its real-world context. In this view, architecture is an intrinsic element of the heritage story, and is inseparable from the events and the objects that speak to us about our shared history.

Canadians, as well as the delegates coming here from other countries, are very much involved in the effort



to ensure that our built heritage is managed in an appropriately respectful manner. There are a number of major projects underway in which experts from CCI are participating. One of the most significant is the restoration of Canada's Parliamentary Precinct, a multi-year project that is intended to modernize the facilities that house our parliamentary functions while ensuring that their heritage is fully respected. CCI played an important role in establishing the standards that will

be applied as the work proceeds over the coming years. This intervention has also had the positive consequence of providing a large amount of work for private-sector conservators.

As a knowledge-based institution, CCI is dedicated to exploring significant conservation issues and equally to disseminating the resulting information. Events such as this symposium, bringing together practitioners from many parts of the world, are an important means of developing increased understanding. Their success, of course, depends on the lively exchange of ideas and information.

Based on past experience, there will be no shortage of ideas at Symposium 2000. We are pleased to be able to provide the forum for the debate.

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Emergency Cooperation between Cultural Institutions in the National Capital Region

by David Tremain, Conservator, Preventive Conservation Services

Heritage Day (Monday, February 21, 2000) marked an historic event in emergency preparedness and heritage in Canada: the signing of a Memorandum of Agreement (MOA) between the heads of cultural institutions in the National Capital Region to formalize the sharing of expertise, facilities, and equipment in the event of an emergency. While there has always been a tacit understanding that individual institutions would assist during emergencies, this document makes the process official. The signing ceremony took place in the Salon Marius Barbeau at the Canadian Museum of Civilization. Those signing the document were:

- Ian Wilson, National Archivist, National Archives of Canada
- Roch Carrier, National Librarian, National Library of Canada
- Joe Geurts, Acting President and CEO, Canadian Museum of Civilization Corporation
- Geneviève Sainte-Marie, Director, National Museum of Science & Technology Corporation
- Bill Peters, Director General, Canadian Conservation Institute
- Gerry Cloutier, Director, Parks Canada, Ontario Service Centre
- Colin Bailey, Deputy Director and Chief Curator, National Gallery of Canada
- Gerry Fitzgerald, Director of Collections, Canadian Museum of Nature

Also present at the ceremony were Ann Marie Sahagian, Executive Director of Emergency Preparedness Canada, whose organization was responsible for coordinating the MOA, Ann Maloney-Bianconi of the National Capital Commission (Official Residences), and Daniel Giasson, Director General of Administrative Services at the Department of Canadian Heritage,

who played a pivotal role in the Department's (and the portfolio agencies') Y2K preparations.

The MOA is the result of discussions held in recent years between members of the Interdepartmental Committee on Risk Preparedness (for the Protection of Cultural Heritage and Assets), known as the ICRP, an ad hoc committee composed of representatives from the National Gallery of Canada, National Archives of Canada, National Library of Canada, National Museum of Science & Technology Corporation, Canadian Museum of Civilization Corporation, Canadian Museum of Nature, Department of Canadian Heritage, Canadian Conservation Institute, and Parks Canada, Ontario Service Centre, who are responsible for emergency preparedness within their respective institutions. David Tremain and Deborah Stewart represented CCI on the Committee.

The Committee was formed in the National Capital Region following the First National Summit on Heritage and Risk Preparedness held in Quebec City in September 1996. Recognizing that the scale of many emergencies may be too large to be managed by one institution, it was decided that it would be in the best interest of the concerned institutions to form a network. As stated in the MOA: "One foundation for the success of any response to an emergency is the ability to call on others should one's own resources be exhausted or inadequate."



Members of the ICRP at the signing ceremony. Seated (left to right): A. Bilodeau, A. deBeaupré, A. M. Sahagian, C. Beauvais, L. Fox. Standing (left to right): D. Snutch, R. Marchand, J. Fortier, S. Lohnes, P. Miffelen, J. Plante, L. Roy, J. Trimm, D. Tremain, R. Chartrand, P. Lepage, R. Weeks.

This need for cooperation was emphasized by Joe Geurts in his opening remarks, "Government emergency arrangements are most effective when the plans, responsibilities and resources of the federal government are coordinated through joint cooperative planning." This falls nicely in line with one of the objectives of the ICOMOS Blue Shield Programme: for individual member countries to form national and local networks.

The Committee's terms of reference are to:

- develop, implement, and test contingencies for protecting cultural property, both movable and immovable;
- foster cooperation and assistance during emergency situations;
- provide a forum for disseminating information on emergency preparedness and response to
 - (a) the Interdepartmental Committee on Risk Preparedness for the Protection of Cultural Heritage and Assets (short-term);

- (b) the Canadian cultural heritage community (long-term);
- establish a liaison with other institutions/organizations having an interest in protecting cultural property, as well as local, provincial, and federal authorities;
- establish and maintain a liaison with emergency preparedness

organizations (federal, provincial, municipal) as well as the emergency services (fire, police, Canutec, etc.).

This MOA could be used as a template for other institutions and organizations, thereby allowing a more coordinated approach to be taken should an emergency event occur, thus minimizing damage and ensuring a smooth salvage operation.

An ironic footnote: On Friday of that same week, the National Library of Canada suffered a flood, damaging more than 2600 books in its collection. CCI was contacted for advice on preparing the books for freezing.

CCI Publications Survey

by Raymond Lafontaine, Director, Information Services and Marketing

Last year CCI commissioned the Corporate Review Branch, a unit of the Department of Canadian Heritage, to survey the clients of CCI publications. The survey assessed the following: current use of publications; satisfaction with publications regarding content, format, availability, costing issues, and delivery; recommendations to improve publications and to address gaps in information; and new areas of interest for content, products, and technology.

The questionnaire was distributed worldwide in July 1999 to approximately 2000 clients of CCI publications, and the response was overwhelming! We would like to take this opportunity to thank all those who participated.

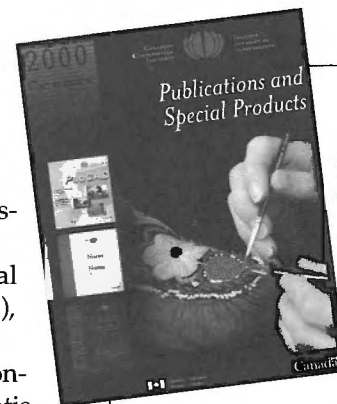
A total of 586 completed questionnaires were received by Corporate Review before the August 31, 1999, return deadline. More than half of the responses came from Canada (312), with the remainder from the United States (121) or from one of 38 other foreign countries (146).

It is very gratifying to see that the general satisfaction with CCI publications is extremely high. The majority of respondents reported an overwhelmingly high degree of satisfaction with the appropriateness of the technical content, the understandability of the articles, the relevance of the

topics, and the reasonableness of price for all the products and publications. For example, regarding appropriateness of the technical content, the level of satisfaction was: CCI Notes (96.3%), Technical Bulletins (96.5%), Special Publications and Products (90.2%), and Symposia/Colloquia Publications (91.8%). Similarly, concerning relevance of topics, the satisfaction level was: CCI Notes (94.6%), Technical Bulletins (92.1%), Special Publications and Products (90.8%), and Symposia/Colloquia Publications (90%). This highly positive trend was evident throughout the responses.

With so many new information technologies now available, we wanted to know if clients would prefer to receive publications in alternative formats. Most CCI publications are currently available in paper format, and 38% of respondents supported this mode (which suggests that they would like to continue to receive paper versions of the publications). Overall support for publications available as Web pages was 29%; support for downloadable files was 20%; and only 11% preferred a CD-ROM format.

Based on an analysis of these results, we intend to develop a long-term publication plan that will address not only how existing publications might be improved but also what new topics should be produced.



New Publications Catalogue

The new Publications and Special Products Catalogue for 2000 not only highlights CCI's recent offerings, but includes descriptive summaries of all products. The user-friendly format also provides prices for each item in Canadian and American dollars (for those clients outside Canada) and offers a variety of methods for ordering.

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Editor's Note

These three regular features appear in each issue of the *Newsletter*. "The History of Conservation" looks at conservation treatments of the past, "The Science of Conservation" examines recent scientific analyses that have been conducted at CCI, and "On Display" highlights recent conservation treatments. Watch for them in future issues!

The History of Conservation

Architectural Antecedents

by Robert L. Barclay, Senior Conservator, Treatment and Development Division (Objects)

The ideology that underpins our beliefs as conservators is not as recent as we may think. The polarization between restoration and conservation first came to a focus early in the 19th century. The destruction of architectural elements that occurred in the name of restoration provided a platform for widely opposing views. Toward the middle of that century, art critic and social activist John Ruskin defined restoration as follows:

Neither by the public, nor by those who have the care of public monuments, is the true meaning of the word

restoration understood. It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered; a destruction accompanied with false description of the thing destroyed.¹

The polemical tenor of this view reflects the violent antagonism between the Anti-Restoration movement, of which Ruskin and William Morris were key members, and the restorers of the school of Eugène-Emmanuel Viollet-le-Duc. In the introduction to an article in the *Dictionnaire raisonné de l'architecture française du XI^e au XVI^e siècle*, Viollet-le-Duc wrote of restoration that:

Both the word and the thing are modern. To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish

it in a finished state, which may in fact never have actually existed at any given time.²

This polarity of views shows a maturing of awareness and signals the beginning of the rift between restoration as a creative and interpretive action and conservation as an activity aiding historical criticism. This example of the treatment of historic buildings shows that modern conservators of all disciplines live and work under a framework with long and diverse antecedents.

1. Ruskin, J. *The Seven Lamps of Architecture*. New York: Wiley and Halstead, 1857, p. 161.

2. Viollet-le-Duc, E.-E. *Dictionnaire raisonné de l'architecture française du XI^e au XVI^e siècle*. Vol. 8. Paris: B. Bance, 1854, pp. 14–34.

The Science of Conservation

Laser Cleaning Research

by Gregory Young, Senior Conservation Scientist, Conservation Processes and Materials Research

The idea of using lasers to clean objects of material culture has fascinated conservators for 20 years. Although the potential has been quite clear, past efforts to apply the technology have been hampered by technical limitations, serviceability, and the cost of laser systems. Despite these problems, one practical application was established early and

has since become broadly recognized: the use of short-pulse (Q-switched) neodymium: yttrium aluminum garnet (Nd:YAG) lasers to clean the marble of statuary and the exterior of heritage buildings.

Advances in laser system design have steadily broadened the potential for cleaning to include organic and other inorganic substrates. Nd:YAG's are available that offer a selection of output wavelengths, including the second and third harmonics at 532 nm (green) and 355 nm (near UV) respectively, along with the standard

near-infrared output at 1064 nm. Choice of wavelength, as well as energy density and pulse duration and frequency, provides the flexibility needed to establish suitable emission parameters to clean museum objects safely.

CCI has recently obtained access to a new Nd:YAG with these capabilities through a collaboration with the National Center for Preservation Technology and Training (NCPTT), United States National Park Service, Los Angeles County Museum of Art (LACMA), and Getty Conservation

Institute (GCI). Initiated and funded by the NCPTT, the collaboration combines the analytical capabilities of CCI and GCI with LACMA's new laser facility in order to advance the development of Nd:YAG ablative laser cleaning. CCI is also strengthening links with the National Research Council of Canada to enhance the analytical capabilities of the collaboration.

CCI will examine the surface effects of laser-induced thermal and photo-mechanical action on selected

cellulosic and proteinaceous materials, stone, and corroded metals. The aim is to establish the range of appropriate emission parameters for cleaning these materials without damage, and to compare the efficacy of laser cleaning and the resulting surface appearance with those of other cleaning techniques.

Meg Abraham, from the Los Angeles County Museum of Art, sets up the new Nd:YAG laser.



On Display

Moccasins

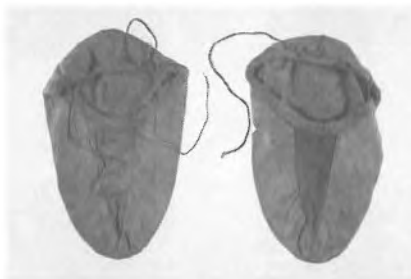
by Janet Mason, Conservator, Treatment and Development Division (Objects)

Seven pairs of moccasins from the McCord Museum of Canadian History in Montreal were recently treated in CCI's Objects Lab by Ulla Zenz, a recent conservation graduate from Austria. She was in the middle of a year-long professional development internship and eager to investigate and treat North American Aboriginal footwear. Anne MacKay, the Chief Conservator at the McCord, personally selected and delivered the moccasins. (Many thanks to Anne!)

Among the beautifully embroidered, beaded, or quilled moccasins was a flattened pair of sealskin Inuit overshoes. Their beauty came not from the applied decoration but from the method of construction. The shoe was made from two pieces of skin. One piece formed the sole, which was tightly crimped over the toes and stitched to a narrow V-shaped vamp. On the underside of the shoes, an additional layer of sealskin was stitched to the toe and heel areas. On top of these 'clump' soles, strips of skin were sewn in a V-shape at the heel and in a meandering line at the toe. The clump soles provided extra

insulation and the strips of skin provided traction on hard-packed snow.

The overshoes were flat, stiff, and somewhat brittle. A fine, white crystalline material was scattered over much of the exposed surfaces. Thinking that the deposit might be a toxic material applied decades ago to prevent insect attack, Ulla went to Jane Sirois of CCI's Analytical Research Lab with a request to analyse the unknown material. Jane determined that the white deposit was not toxic, but was puzzled why



Moccasins before (top) and after (bottom) treatment.

magnesium hydrogen phosphate hydrate should be on the overshoes. After discussions with Anne, Ulla removed as much of the deposit as was possible using a barely damp cotton swab.

In order to be reshaped, the overshoes were exposed to humid air (skin absorbs moisture and becomes more flexible). However, the moist but gentle humidification of the overshoes did little to allow reshaping. Therefore, a different mode of delivering humid air (which had worked on other tough skins in the Objects Lab) was used. The overshoes were wrapped in several layers of a polyester non-woven fabric, slightly dampened cloths were applied on top, and the overshoes were placed in plastic bags. Gradually the shoes could be opened and shaped to resemble their original form.

Ulla designed and made a storage box that would fit into the shelving space used at the museum. A window in this box provides easy identification, and the contoured cushioning in the base helps support the multi-layered soles.

One bit of advice that Ulla passed on to the museum was "Don't tie the laces. The overshoes are attractive enough without a bow!"

New Managers, Conservation and Scientific Services

The final phase of CCI's reorganization is now complete, and I am pleased to announce the names of the newly appointed managers for each of the four sections in the Conservation and Scientific Services Directorate:

David Grattan, Manager of Conservation Processes and Materials Research, has devoted many years of his career to applying science to conservation treatments, especially developing treatments for wooden artifacts. David is also Chair of the ICOM Committee for Conservation.

Michael Harrington, Manager of the Treatment and Development Division, is a furniture conservator now responsible for CCI's conservators in furniture, paper, objects and ethnology, fine arts, and textiles. Michael is renowned for his

immense practical skills as a conservator.

Stefan Michalski, Manager of Preventive Conservation Services, is well-known for his work in various aspects of preventive conservation. He is particularly noted for some of the tools he has developed, such as the light damage slide rule and the preventive conservation wall chart.

Ian Wainwright, Manager of the Analytical Research Laboratory, has been active in the scientific examination of art works. He is especially recognized for his strong contributions to the study of rock art.



From left to right: Stefan Michalski, Michael Harrington, David Grattan, and Ian Wainwright.

These four individuals bring a wealth of conservation experience to CCI's management table. I congratulate them all and wish them well in their new positions.

Bill Peters

Professional Development Workshop

"Archaeological Conservation: Specialized Techniques and Research for Wet Objects"

This intensive, 4-day workshop will focus on the research, analysis, and treatment of wet organic materials, iron, and iron/wood composites; it will combine presentations, hands-on experiences, lab tours, and demonstrations.

This workshop will develop your ability to:

- assess the physical and chemical aspects of wood and wood deterioration
- judge the effectiveness of wood treatments
- understand the use of polyethylene glycol (PEG) and PEGCON
- evaluate the condition of untanned and semi-tanned skin and assess treatments
- use several methods to dry wet organic materials
- understand iron corrosion and the special characteristics of wood/iron composites
- monitor chloride levels of treatment solutions for iron
- apply the techniques of scientific analysis to archaeological materials

Special features of the workshop:

- lab tours of CCI and the new Ontario Service Centre (Canadian Parks Agency)
- updates on basketry, leather, and iron research projects
- session on the parylene coating process
- review of conservation procedures for baleen

This workshop has been given previously, and if enough interest is expressed it will be offered again. Those who would like to attend this workshop should contact Christine Bradley for further information.

Christine Bradley
Canadian Conservation Institute
1030 Innes Road
Ottawa ON K1A 0M5 CANADA
tel.: (613) 998-3721 ext. 250; fax: (613) 998-4721
e-mail: christine_bradley@pch.gc.ca
<http://www.cci-icc.gc.ca>

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Conservation Information

You are here: [Main](#) : Conservation Information

Conservation Information is a growing database of information on a variety of conservation topics and questions, written by CCI staff and their research collaborators. The search engine will allow you to find articles that meet your specific interests; simply complete one or more of the questions below:

Author name:

Text in article:

Look for:

Check out the new Conservation Information database on CCI's Web site (www.cci-icc.gc.ca)

Educational Advisory Boards

Participating on advisory boards gives us the opportunity to help shape future conservation programming.

Michael Harrington continues his 4-year involvement on two advisory boards at Sir Sandford Fleming College; he is the Chair for the Collections, Conservation and Management (CCM) program board and sits on the board for the Museum Management and Curatorship (MMC) program.

Lyndsie Selwyn has accepted an invitation to sit on the advisory board for the Master of Art Conservation (MAC) program at Queen's University.

New Appointment

Stefan Michalski has been appointed to the Department of Art at Queen's University as an Assistant Adjunct Professor.

Obituary

Dr. Barbara Whitney Keyser died peacefully on Monday, March 13, 2000, in the Palliative Care Unit of St. Mary's of the Lake Hospital in Kingston, and was honoured in a memorial service at Kingston's Chalmers United Church on Wednesday, March 22.

Barbara's career in conservation included time as a paintings conservator in CCI's Pacific Conservation Centre (a lab that has been closed since the late 1970's) and the National Gallery of Canada, and work with archaeological objects and fine arts in Parks Canada's old Conservation Division. She was also a valued faculty member of the Art Conservation program at Queen's University, and well known for her contributions in the fields of art conservation, the history of science, and art history. Her sense of style, creativity, and scholarship were admirable.

She will be remembered with great affection, deep respect, and gladness by her many friends, colleagues, and students across Canada, the United States, and Europe. Those who wish to do so may make a donation in Barbara's name to the Sierra Club Fund or any other environmental cause of their choice.

Upcoming Workshops

CCI's educational initiatives are an essential means of communication. They allow us to share the results of our current research and conservation practices with you, the heritage community, while simultaneously learning about your emerging needs and concerns. We are pleased to provide the following workshops in collaboration with various Canadian heritage associations and organizations across Canada during 2000-2001. Specific dates and locations will be posted on our Web site at www.cci-icc.gc.ca [under Learning Opportunities] as they are confirmed.

Fall 2000

Modern Information Carriers

(Previously titled: "Preservation of Optical and Magnetic Media")
 Host(s): Prince of Wales Northern Heritage Centre
 Location: Yellowknife, NT
 Date: TBA
 Contact(s): Rosalie Scott, Conservator
 tel.: (867) 873-7664
 e-mail: Rosalie_Scott@ece.learnnet.nt.ca
 Leader(s): Joe Iraci, Thomas Strang

Display and Storage Materials

Host(s): Archives Association of British Columbia
 Location: Vancouver, BC
 Date: September 21-22
 Contact(s): Rosaleen Hill, Conservation Coordinator
 tel.: (604) 709-9263
 e-mail: rhil@aabc.bc.ca
 Leader(s): Jean Tétreault

Preservation Management for Seasonal Museums

Host(s): Ontario Museum Association
Location: Hunstville, ON
Date: September 21–22
Contact(s): Cathy Blackburn, Professional
Development Coordinator
tel.: (416) 348-8672
e-mail: edoma@planeteer.com
Leader(s): Deborah Stewart

Storage Planning for Cultural Institutions

Host(s): Manitoba Museum of Man and Nature
Location: Winnipeg, MB
Date: September
Contact(s): Barry Hillman, Coordinator
tel.: (204) 988-0672
e-mail: bhillman@manitobamuseum.mb.ca
Leader(s): Siegfried Rempel, Brian Laurie-Beaumont

Making It Last: Taking Care of Your Art

Host(s): Association of Newfoundland and
Labrador Archives
Location: St. John's, NF
Date: September
Contact(s): Jessie Chisholm, Professional Development
and Outreach Officer
tel.: (709) 726-2867
e-mail: anla@nf.sympatico.ca
Leader(s): Debra Daly Hartin, Sherry Guild

Making It Last: Taking Care of Your Art

Host(s): Yukon Arts Centre
Location: Whitehorse, YK
Date: October 21–22
Contact(s): George Harris, Gallery Director/Curator
tel.: (867) 667-8485
e-mail: george@hypertech.yk.ca
Leader(s): Sherry Guild, Debra Daly Hartin

Storage Planning for Cultural Institutions

Host(s): Ontario Association of Art Galleries
Location: Oakville, ON
Date: October 23–24
Contact(s): Kelly Wilhelm, Program and Membership
Coordinator
tel.: (416) 598-0714
e-mail: oaag@interlog.com
Leader(s): Siegfried Rempel, Helen McKay

Modern Information Carriers

(Previously titled: "Preservation of Optical
and Magnetic Media")
Host(s): Yukon Council of Archives
Location: Whitehorse, YK
Date: November 2–4
Contact(s): Lesley Buchan, Secretary-Treasurer
tel.: (867) 667-5926
e-mail: Lesley.Buchan@gov.yk.ca
Leaders(s): Joe Iraci, Thomas Strang

Emergency and Disaster Preparedness

Host(s): British Columbia Museums Association
Location: Lower Mainland, BC
Date: November 3–4
Contact(s): Leslie Moore, Educational Coordinator
tel.: (604) 660-0749
e-mail: Lesley@MuseumsAssn.bc.ca
Leader(s): Deborah Stewart, David Tremain

Care of Historical Furniture Collections and Wood

Host(s): Museums Alberta
Location: Edmonton, AB
Date: November 17–18
Contact(s): Kate Gunn, Education Coordinator
Audrey Yardley-Jones, Conservation Coordinator
tel.: (780) 424-2657, ext. 223
e-mail: education@museumsalberta.ab.ca
Leader(s): Michael Harrington

Current Issues in UV and Light Deterioration

Host(s): McCord Museum of Canadian History
and the Canadian Centre for Architecture
Location: Montreal, QC
Date: November
Contact(s): Anne MacKay, Chief Conservator
tel.: (514) 398-7100
e-mail: anne@mccord.lan.mcgill.ca
Leader(s): Jean Tétreault, Stefan Michalski

Care of Textiles

Host(s): Costume Society of Nova Scotia (CSNS)
and the Federation of Nova Scotian Heritage
(FNSH)
Location: Halifax, NS
Date: TBA
Contact(s): Stephanie Smith, Professional Development
Coordinator (FNHS)
tel.: (902) 463-4484
Leader(s): Renée Dancause, Janet Wagner

Winter 2001

Mount-making for Museum Objects

Host(s): Association of Manitoba Museums
Location: Winnipeg, MB
Date: February
Contact(s): Wendy Molnar, Training Coordinator
tel.: (204) 947-1782
e-mail: amm@escape.ca
Leader(s): Robert Barclay

*If you require information on how to apply for a workshop
in our Outreach Program, please contact Sonya Milly
(tel.: 613-998-3721; or e-mail: sonya_milly@pch.gc.ca).*

Professional Development Workshop “Adhesives for Textile and Leather Conservation: Research and Application”

September 11–15, 2000, at the Canadian Conservation Institute, Ottawa, Canada

Practical conservation techniques and science together in one workshop! Come learn about old, new, innovative, and historical adhesive treatments for backing and mounting textiles and backing skin/leather. At the same time, learn about the most recent adhesives research at CCI as it relates to textiles and leather, and the latest on CCI's textile and skin/leather research projects. This five-day workshop combines extensive hands-on sessions and demonstrations with informative interactive lectures and discussions.

Topics include:

- adhesives for support, backing, and mounting of textiles and skin/leather, and for textile mount-making
- case histories and ethical concerns
- preparation and application of backings
- demonstrations of suction table, silicone pad making, BCIN searching
- CCI research on poly(vinyl acetate), acrylic, and vinyl acetate/ethylene copolymer emulsion adhesives
- CCI research on skin/leather, textiles, and physical modelling



Participants will be given the opportunity to explore a variety of adhesives, backing and mounting materials, and methods of applications. Each participant will take home a book of samples along with extensive information on the adhesives and materials they use during the workshop. Participants will experience the various adhesive treatments first-hand and be able to make personal decisions about their usefulness, which will be of great assistance when making future choices of adhesives for use with textiles and skin/leather in their own laboratories. The workshop will also provide a forum for the exchange of ideas and experiences among participants.

Instructors:

Jane Down, conservation scientist specializing in adhesives research
Janet Mason and Carole Dignard, objects conservators
Ela Keyserlingk, Jan Vuori, Renée Dancause, and Janet Wagner, textile conservators

Contributors:

Gregory Young, conservation scientist specializing in leather research
Season Tse, conservation scientist specializing in the degradation of silk and cellulosic materials
Stefan Michalski, conservation scientist specializing in modelling the physics of treatment processes

Participants should have practical experience in the conservation of textiles, and /or of leather and skin objects.

Registration fee (includes all lunches, materials, exclusive participant's manual with samples):

Early bird registration (prior to June 30, 2000): CAN\$700 for Canadian participants (includes GST)
US\$550 for International participants

Registration on or after June 30, 2000: CAN\$750 for Canadian participants (includes GST)
US\$600 for International participants

Enrollment is limited. This workshop will be presented in English.

For further information and registration forms please contact:

Christine Bradley
Canadian Conservation Institute
1030 Innes Road
Ottawa ON K1A 0M5 Canada

Tel.: (613) 998-3721 ext. 250
Fax: (613) 998-4721
E-mail: christine_bradley@pch.gc.ca
<http://www.cci-icc.gc.ca>

Internships

CCI is pleased to host the following internships.

For the 1999–2000 fiscal year, CCI provided 29 internship opportunities: 73% were offered to Canadians and 27% to international students. Areas of study were diverse and included archaeology, conservation, conservation science, finance, information technology, management training and development, and marketing.

This year saw a marked increase in the number of paid internships at the Institute (48% were paid positions while 52% were curriculum-based). CCI will attempt to maintain this level of funding, while continuing to seek new possibilities for both funding and types of internships offered.

Career Edge Internships

A national youth internship program sponsored by the Canadian federal government that facilitates the transition of Canadian youth from educational institutions to the workplace.

Céline Landry. A graduate of the Computer Programming program at New Brunswick Community College. December 1999 to March 2000, in the Information Services and Marketing Directorate with Raymond Lafontaine.

Kim Muir. A graduate of the Master of Art Conservation program at Queen's University. October 1999 to March 2000, in the Treatment and Development Division - Fine Arts with Debra Daly Hartin.

Lisa Rosen. A graduate of Nepean High School, Ottawa. December 1999 to June 2000, in the Information Services and Marketing Directorate with Jeannine Fernandes.

Young Canada Works ! - Science and Technology Internships

David Daley. A graduate of the Collections Conservation and Management program at Sir Sandford Fleming College. December 1999 to March 31, 2000, in the Preventive Conservation Services Division with Stefan Michalski.

Curriculum Internships

Irene Civil. A student of the Master of Art Conservation program at Queen's University. June 1999 to September 2000, in the Preventive Conservation Services Division with Stefan Michalski.

Jennifer Nicoll. A student of the Collections Conservation and Management program at Sir Sandford Fleming College. January 10 to April 21, 2000, in the Treatment and Development Division - Objects with Janet Mason.

Shannon Parker. A student of the Collections Conservation and Management program at Sir Sandford Fleming College. January 10 to April 21, 2000, in the Treatment and Development Division - Textiles with Jan Vuori, Renée Dancause, and Janet Wagner.

Laurianne Robinet. A student of the University of Paris - Sud XI, Faculty of Sciences of Orsay. March 6 to August 28, 2000, in the Analytical Research Laboratory with Marie-Claude Corbeil.

Sandra Sauerstein. A student of the Conservation and Restoration program at the University of Applied Sciences, Cologne, Germany. February 28 to August 31, 2000, in the Treatment and Development Division - Objects with Carole Dignard.

Akemi Yoshizawa. A student of the Master of Art Conservation program at Queen's University. June 1999 to June 2000, in the Preventive Conservation Services Division with Stefan Michalski.

Professional Development Internships

Andrea Fischer. A teacher at the Academy of Art and Design in Stuttgart, Germany. March 13 to April 14, 2000, in the Treatment and Development Division - Objects with Tom Stone.

CCI Services: Lectures, Workshops, and Site Visits

In cooperation with provincial museum and art gallery associations, CCI responds to specific needs within the heritage community by offering workshops, lectures, and site visits related to the conservation and care of museum and art gallery collections. CCI staff also participate in and present lectures to meetings of professional groups and associations.

November

James Bourdeau concluded a workshop and seminar "Contemporary Varnishes, Materials and Techniques" that was presented with the cooperation of Anne Harmssen of the **Arbeitsgemeinschaft der Restauratoren** and Dr. Detlev Gadesmann at the **Landesamt für Denkmalpflege** in Hannover, Germany.

Season Tse gave a lecture "Investigations in Conservation Cleaning Methods for Paper and Textiles" to students in the Master of Art Conservation program at **Queen's University**, Kingston, ON.

At the 1999 conference of the **Association of Moving Image Archivists (AMIA)**, Nancy Binnie gave a presentation "Health and Safety in Archives, Libraries, and Conservation Facilities" in the session "Health and Safety Issues in Moving-Image Archives," which was jointly organized by the AMIA and the **American Institute of Conservation**.

CCI took a "Travelling Road Show" to the **Department of Canadian Heritage** headquarters building in Hull, QC, with the goal of enhancing colleagues' understanding of the conservation profession and the work done at the Institute. Headquarters staff were invited to provide personal or family heirlooms for examination. CCI conservators not only identified the constituent materials of these artifacts and provided advice on the best ways to handle, store, and display them, but provided the owners with an opportunity to view their treasures under a microscope or

ultraviolet light, and have them analysed with the portable infrared spectrometer. Information about making a time capsule was also available, as well as exhibits of gold leaf and gilding equipment. CCI conservators involved in the examinations included Robert Arnold and Helen McKay (fine art), Michael Harrington (furniture), Jan Vuori and Renée Dancause (textiles), Robert Barclay and Tom Stone (objects), and David Hanington (works on paper); Scott Williams tested objects using the portable infrared spectrometer; and Mary-Lou Simac, Susanne Richter, and Fraser Fowler manned the CCI booth.

As part of the session on Collections Management at the Fall Focus of the **Ontario Association of Art Galleries** (held at the **Art Gallery of Hamilton**, Hamilton, ON), Charlie Costain gave a presentation "Museum Storage Planning."

Marie-Claude Corbeil participated in an international seminar hosted by the **University of Bologna** in Italy to discuss the role, professional profile, and training of conservation scientists. This seminar was organized in collaboration with **ICCROM** and the **Universities of Aachen** (Germany), **Thessaloniki** (Greece), and **Oviedo** (Spain).

Jane Sirois attended the **Eastern Analytical Symposium** in Somerset, NJ, to give a lecture "The Analysis of Outdoor Bronze Sculptures from the Assemblée Nationale in Québec City" in the session "Analytical Investigations of Outdoor Art."



Tom Stone (left) and Robert Barclay (right) examining an artifact for a visitor to CCI's Travelling Road Show.

CCI hosted a lecture "Deterioration of Patina on Outdoor Bronzes" by Dr. Helena Strandberg, a conservator and scientist from **Göteborg, Sweden**.

December

CCI held an Open House for colleagues in the **Department of Canadian Heritage**. In addition to short talks, demonstrations, videos, and refreshments, tours were available through the artifact conservation and conservation science labs, as well as the photography and X-radiography lab. Visitors had the opportunity to meet and mingle with CCI staff, and ask questions.

Brian Laurie-Beaumont provided in-depth advice to the **Haisla Cultural Centre** in Mission, BC, on their planning terms of reference and consultant proposals. He also advised on the functional layout of the museum areas of the **Kitikmeot Cultural Centre** in Cambridge Bay, Nunavut.

Jane Sirois and Tom Stone visited the **Canadian Museum of Civilization** in Hull, QC, to analyse (non-destructively) the masks in the ethnology collection using X-ray spectrometry to detect the presence of arsenic- and mercury-containing compounds.

January

Judy Logan organized and helped present a workshop at the conference of the **Society for Historical Archaeology**, in Quebec, QC, hosted by the **Centre de conservation du Québec (CCQ)**. André Bergeron (CCQ) and Betty Seifert (Jefferson Patterson Park & Museum, Calvert County, MD) assisted with the presentations. Judy also organized and co-chaired, with André Bergeron, a conservation session.

Renée Dancause was invited to be a jury member for a student's thesis defence in the Master in Museology program at the **University of Montreal**.

Michael Harrington (along with Claude Charbonneau of the Heritage Conservation Program, Rosanne Howes of the Parliamentary Precinct Directorate, and Paul Tranquada of the Legislative Assembly of Ontario) presented the sixth in a series of workshops sponsored by the **Federal Heritage Building Review Office** on the maintenance and repair of heritage buildings, to facilities managers and custodians of heritage buildings in Vancouver.

February

At the request of the **Minister's Office of the Department of Canadian Heritage**, Bill Peters, Jan Vuori, and Janet Wagner brought Canada's first maple leaf flag to CCI for examination and possible treatment.

In the session "What They Hurt: Impacts of Aquatic Nuisance Species" at the **10th International Aquatic Nuisance Species and Zebra Mussel Conference**, in Toronto, ON, Nancy Binnie presented a paper "Shipwrecks, Archaeology and Zebra Mussels: Is Mussel Attachment a Threat to our Submerged Cultural Resources?" (co-authored by Peter Engelbert, Lorne D. Murdock, and Jonathan Moore).

Deborah Stewart and David Tremain conducted a workshop on collections salvage for the **Canadian Museum of Nature** at their Natural Heritage Building in Aylmer, QC.

At the request of Mike Graham (Director, Public Service Division, Information and Documentation Branch), Janet Wagner, intern Shannon Parker, and Michael Harrington went to the **Library of Parliament** to examine a dress uniform belonging to a former parliamentary librarian.

Robert Barclay gave a lecture "Treatment Provides Information" for the **Literary and Historical Society of Quebec** in Quebec, QC.

James Bourdeau met with archivist Isabelle Contant at the **Archives de la Compagnie de Jésus** in St-Jérôme, QC, to examine sketches and gouache paintings by 19th-century Jesuit explorer Father Nicholas Point.

March

Elizabeth Moffatt and Marie-Claude Corbeil visited the **Art Gallery of Ontario**, Toronto, ON, to take samples from a number of paintings by Cornelius Krieghoff as part of a study of his materials and techniques.

Jean Tétreault gave a seminar on exhibit, storage, and transport of artifacts to students in the DESS program in preventive conservation at the **Université de Paris I**.

Jan Vuori, Season Tse, and intern Shannon Parker took colour readings of *Océanie, la mer* by Henri Matisse as part of the long-term monitoring of the sodium borohydride treatment undertaken on this silk-screen for the **National Gallery of Canada**.

Brian Laurie-Beaumont travelled to St. John's, NF, to consult on "The Rooms," a proposed \$40 million building to house the **Newfoundland Museum**, the **Art Gallery of Newfoundland and Labrador**, and the **Provincial Archives of Newfoundland and Labrador**.

April

On a trip to British Columbia, Brian Laurie-Beaumont visited the **Art Gallery of Greater Victoria** to discuss their facility development needs and the **Snuneymuxw (Nanaimo) First Nation Museum Committee** to review organizational objectives and facility options; he was joined by Siegfried Rempel in a site visit to the **Kwagiulth Museum & Cultural Centre** in Cape Mudge on Quadra Island to assist in evaluating redevelopment options.



CCI educational initiatives are an essential means of sharing the results of current research and conservation practices with the heritage community, while simultaneously learning about emerging needs and concerns. CCI conservators and scientists work together to bring unique and specialized training to the field of conservation, and can deliver both general as well as highly advanced presentations. Workshops are usually 2 days in length and are designed to be as interactive as possible.

The wide range of available conservation topics is detailed in CCI's Training Catalogue. For more information, or to obtain a free copy of the catalogue, contact:

Sonya Milly, Training and Development Officer
 Canadian Conservation Institute, 1030 Innes Road
 Ottawa ON K1A 0M5 CANADA
 tel.: (613) 998-3721 ext. 110
 e-mail: sonya_milly@pch.gc.ca



Technical Bulletin 22

The Stability of Photocopied and Laser-printed Documents and Images: General Guidelines

This bulletin reviews the technology of photocopiers and laser printers, and discusses the stability and preservation of copies. The conclusion is that black-and-white copies (i.e. those using carbon-based toner) on alkaline paper form very stable records, but colour photocopies do not. A full-sheet test for assessing the adhesion of toner to paper is described, and the results of testing papers according to the American Society for Testing and Materials (ASTM) standard for permanency of copy paper are given. The bulletin also includes a list of preservation concerns that will be useful to those responsible for the care of photocopied documents, and a number of current technical references that discuss the topic in more depth.

Paperback, 8 pp. – ISBN 0-662-28503-4 – In Canada: CAN\$6 – Other countries: US\$6



The Conservation of Heritage Interiors - Preprints

Symposium 2000 - The Conservation of Heritage Interiors is an international conference hosted by the Canadian Conservation Institute (in Ottawa on May 17-20, 2000) and organized in collaboration with the Association for Preservation Technology and the Heritage Conservation Program of Public Works

and Government Services Canada. The symposium emphasizes the kinds of professional collaboration required to plan and execute successful conservation projects in historic interior spaces, and provides information about current

examination and treatment practices, problems and solutions in project management, and the innovative use of materials in the preservation and rehabilitation of heritage interiors. This book of preprints contains the complete text of all papers presented at the conference (in the language of presentation) and includes an abstract in English and French for each. Also included are English and French abstracts for all posters and demonstrations presented at the conference.

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