



CCI Responds to Fire at the Greek Orthodox Cathedral

by Robert Arnold and Peter Vogel, Senior Conservators, Treatment and Development Division - Fine Arts

Toronto's Greek Orthodox Cathedral of the Virgin Mary, Annunciation and Dormition¹ was destroyed by fire in the early morning of April 3, 2000. CCI was subsequently asked to provide advice on the recovery and restoration of a large number of icon paintings and other religious artifacts that had been damaged in the fire.

Fire marshals would not allow us access to the building until the following week. We arrived on the scene on Monday, April 10, and met with Father Peter Avgeropoulos and Mr. Chris Geronikolos of the Greek

Community Association of Metropolitan Toronto to assess the damage. The fire had completely gutted the main nave and altar area of the church, and had caused the large domed roof above these areas to collapse. A number of icons and furnishings were damaged to varying degrees. Recovery and clean-up operations had already begun, and over the next 3 days we provided advice and assistance as this work progressed.

Interior of Greek Orthodox Cathedral after fire.

Recovery and clean-up operations in progress.



Icons and other furnishings were relocated to a warehouse where they were examined, photographed, and assessed as to their conservation/restoration needs. Most (if not all) of these icons had been painted in the 1960s or 1970s, and were likely copied from images of older icons. Despite their recent origin they were excellent examples of their craft, and well worth preserving.

We provided a report outlining the condition and conservation needs of 41 icons; 36 of these were



Iconostasis, altar area, after fire.

Apostle icon from iconostasis, altar area.



treatable but 5 had suffered such extensive damage that we considered them unrecoverable. Treatment needs ranged from simple surface cleaning to complex treatments such as linings, consolidation of blistered and flaking paint, and replacement of missing sections of canvas and composition. To prevent further paint loss until such time as treatment work could be carried out, protective facings of fine tissue paper (adhered in place with animal glue) were applied to the severely blistered and flaking paint of six small icons of the apostles that had been removed from the iconostasis of the altar area.

We also made recommendations about the removal and storage of other furnishings, as well as a number of murals painted on canvas and adhered directly to the plaster walls on the lower level of the nave. We anticipate that most of the restoration work will be carried out by private-sector conservators in the Toronto area.

This coordinated response of various authorities and expertise has served to limit the loss and damage from this tragic fire. As the necessary restoration work is completed, it is hoped that these icons and other furnishings will once again be available for the appreciation and enjoyment of visitors to the Cathedral.

1. The Cathedral is located at 136 Sorauren Avenue in downtown Toronto. It had been built in 1911 as an Anglican church, and was acquired by the Greek Community Association of Metropolitan Toronto in 1961.

Newsletter Committee

Debra Daly Hartin
John Geiger
David Grattan
Raymond Lafontaine
Linda Leclerc
Carol MacIvor
Barbara Patterson
Mary-Lou Simac

English Editor: Barbara Patterson
French Editor: Linda Leclerc
Design: Sophie Georgiev

The *CCI Newsletter* is published two times per year by the Canadian Conservation Institute. It is available free upon request. To change your subscription address, please send your former and current addresses to:
Publications Sales
Canadian Conservation Institute
1030 Innes Road
Ottawa ON K1A 0M5 Canada
tel.: (613) 998-3721 ext. 250
e-mail: cci-icc_publications@pch.gc.ca
WWW site: <http://www.cci-icc.gc.ca>

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Printed in Canada

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David Hanington Closes the Book on CCI

by Carol MacIvor, Senior Communications Advisor, Information Services and Marketing

It's always hard to cut the ties that bind — bookbind that is! Master bookbinder David Hanington, who joined CCI as a conservator in the Works on Paper Laboratory in 1978, retired in September 2000. David was CCI's resident specialist in leafcasting, and throughout his career at the Institute worked on such rare and interesting artifacts as John James Audubon's "Birds of America" (two sets!), Louis Riel's diary, and the original Royal Proclamation Charter of the Hudson Bay Company.

But it was David's last major project (an early Mi'kmaq prayer book from Conne River, Newfoundland) that he considered the most significant of his 45-year career. When this prayer book arrived at CCI in the spring of 1998, many of its pages had become loose. With most of the text written in hieroglyphic symbols, just figuring out their proper order was a major challenge! Noted Mi'kmaq educator Helen Sylliboy visited CCI to assist with this task and she provided invaluable help with translation of the pictographic text. David describes this project as a moving spiritual and professional journey — one that eventually took him to Newfoundland last June when the prayer book was returned to the Conne River Band.¹

David, who was born in England, credits a particularly good teacher with instilling in him a love for bookbinding. He recalls one advanced class where he would even work over lunch and stay after hours. In the mid-1950s he went to Sangorski and Sutcliffe (a leading bindery in London, England) for a 6-year apprenticeship, and then on to the British Houses of Parliament and House of Lords to expand his knowledge and skills.

A chance meeting with a Canadian colleague of his brother's led David to Canada in 1970. Looking for work and adventure, he decided to move. He was hired by the National Archives of Canada where he branched out from bookbinding to dealing with paper and archival documents. His arrival at CCI in 1978 coincided with the installation of a leafcaster and, in short order, he ended up responsible for this technique.

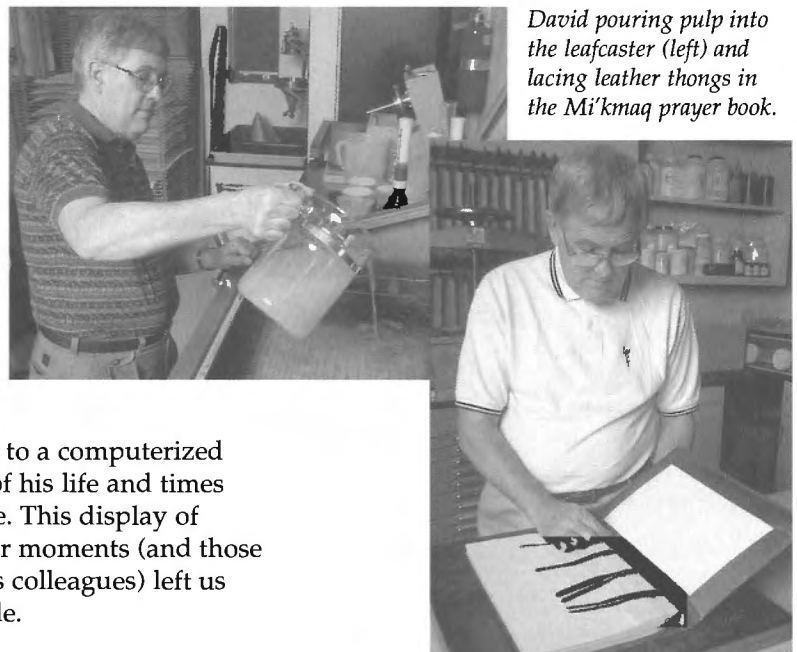
In David's early days with the Institute, the Mobile Laboratory Programme was in full swing. Every summer the five distinctive vehicles, manned with a senior conservator and an intern, would set out for weeks at a time to visit small and large museums across Canada, providing advice and treatment for collections. David recalls these first forays into the regions as a bit daunting. Always a specialist in paper and books, he was suddenly being asked for a broad range of conservation advice. In his understated way, he gives credit for the success of these ventures to the interns with their general backgrounds. But we give credit to David who nurtured the development of 10 interns in the Works on Paper Laboratory during his time at CCI.

Prior to leaving, David treated his colleagues to a computerized presentation of his life and times at the Institute. This display of David's lighter moments (and those of many of his colleagues) left us all with a smile.

And who can forget his love for Crokinole? His "Olde Croks Team" not only developed its own rules of play, but David invented a doubles scoring system and then helped write a booklet about the game, including diagrams of various named shots. That led to a Web site, trading cards, a cake, and live video of games being played.

As David settles in to retirement, he is looking forward to more time for travelling, tennis, gardening, decorating, and playing on the computer. A professional who always strove for perfection, he will be remembered for his dedication, his sense of humour, and his willingness to help colleagues with treatments, travel information, and sophisticated computer applications. David admitted that he was retiring with some reluctance but promised to remain dedicated to conservation. À bientôt, David!

1. See pp. 1–3 of *CCI Newsletter* No. 25 (May 2000) and p. 5 of this issue for a more complete account of the treatment of this prayer book and its return to Conne River.



David pouring pulp into the leafcaster (left) and lacing leather thongs in the Mi'kmaq prayer book.

Message from the Director General

As the new millennium begins, we are increasingly faced with a virtual world. This instant electronic connection and rapid access to information presents many new opportunities, but also draws us away from the solid things we can touch and feel. To assure our identity as citizens within Canada, this virtual presence and global connectedness must be complemented with a renewed emphasis on the material objects through which we know ourselves and find our place. If we neglect these touchstones of our culture, we cast ourselves adrift. Connecting Canadians has to mean more than wires, fibre optic cables, and satellites; it must also celebrate the vital human connections that are possible through the tangible objects we cherish, and the stories they tell us. With this in mind, CCI has been exploring new mechanisms to strengthen Canada's capacity to preserve and protect its material cultural heritage.

Over the years the Institute has inspired many technological solutions to a wide range of museum problems, and sees the current trend to an information-based approach as a watershed in the way that we, as a nation, deal with and appreciate our cultural heritage. But we must not forget that the artifacts from which the information is derived are a non-renewable resource. They will deteriorate if we allow them to lie unregarded, and we will ultimately become orphans in our own world. Balance is therefore essential.

The Government of Canada has played a leadership role in developing our conservation capacity since the late 1960s. However, the last decade has seen all levels of government diminish the resources they allocate to the care of collections, and we believe the general state



of collections has deteriorated accordingly. In spite of these resource constraints, the collecting of artifacts — the *raison d'être* of museums — has continued. To ensure that these collections are preserved for the benefit of future generations, we must now find new ways to increase public involvement and ensure adequate support for their care. Key to this will be increasing public awareness and understanding of the fragile state of heritage objects in our society.

CCI is currently developing proposals for a national preservation strategy. If approved, this strategy would be based on government funding and expert services (from CCI and the Canadian Heritage Information Network), complemented with awareness-building through the media and other sources. Grass roots programs aimed at the community level would engage individual Canadians in the protection of their personal and community cultural heritage objects. National and local media-based programs would raise the general awareness of heritage protection, and cement the concepts of conservation in the public mind set. The result should be a strong and continuing public advocacy for heritage preservation issues.

Success in ensuring the long-term preservation of our heritage will depend to a very large extent on the active involvement of all stakeholders, including other levels of government. A CCI team has been working with partners in the heritage community (including the Canadian Museums Association, the Canadian Council of Archives, and the Canadian Association for Conservation of Cultural Property, among others) to develop a long-term national approach. We will be consulting with representatives across Canada, but I also invite you to contact me directly with your thoughts and advice on this important national question.

We believe that the time has come to engage all Canadians in the care and preservation of our cultural heritage.

Bill Peters
Director General and Chief Executive Officer
Canadian Conservation Institute
tel.: (613) 993-4266
e-mail: bill_peters@pch.gc.ca

More information
on CCI and
its activities can
be found on
CCI's World
Wide Web pages:

<http://www.cci-icc.gc.ca>

19th-Century Mi'kmaq Prayer Book Returns to Conne River, Newfoundland

by Martin Howley¹ and Gerald Penney²

On June 2, 2000, the Queen Elizabeth II Library of Memorial University of Newfoundland (in St. John's, NF) was privileged to host a celebration for the return of a priceless Mi'kmaq prayer and hymn book.³ Written in a hieroglyphic script unique to the Mi'kmaq, prayer books such as this one had helped to preserve the Roman Catholic faith of the Mi'kmaq during the centuries when they were deprived of the regular attendance of priests. Very few early examples still exist.

The evening's celebration featured presentations by paper conservator David Hanington (of CCI) and the book's owner Saqamaw Misel Joe (of the Miawpukek First Nation, Conne River). During introductory remarks, Memorial University Librarian Richard Ellis noted how the prayer book must have represented something different to each of the individuals who had handled it.

Mr. Hanington's presentation exemplified this. He related how treatment options had been broadened when Helen Sylliboy (an expert on Mi'kmaq hieroglyphics from Eskasoni, NS) impressed on him her awe of the book's spiritual significance, and suggested an option of 'no treatment'. The Miawpukek Band was subsequently consulted and, although they shared some of Ms. Sylliboy's misgivings, opted for full conservation treatment. The balance of Mr. Hanington's lecture included slides illustrating the actual treatment, and brought home to the rapt audience the extraordinary degree of technical expertise that had been required to restore the prayer book. Only recently in a sadly deteriorated condition, it was now an object of beauty.

Saqamaw Joe spoke of the significance of the prayer book to the Mi'kmaq people. He pointed out that the hieroglyphic script in which it is written harks back to a time when the traditional ways of the Mi'kmaq were still vital. As they struggle to revive these customs, it represents an important link to a way of life that has all but vanished. For generations the book itself has been regarded as an object imbued with spiritual power that could be called upon to cure sickness or ward off evil.

Saqamaw Joe ended his address by reciting a prayer to the Great Spirit in Mi'kmaq, and then presented Mr. Hanington with a stone arrow-head letter opener. This was followed by a stirring impromptu solo rendition of the Honour Song of the Mi'kmaq by musician Paul Pike, accompanying himself on a hide drum. The proceedings closed with a reception at which the prayer book was displayed for the last time before its departure for Conne River the following day.

At Conne River, Mr. Hanington made a presentation to an audience of school children, teachers, community members, and Band councillors at St. Ann's all-grade school. The entire school body were in awe as they viewed the restored book.

The prayer book is now in the care of Saqamaw Joe. Until the construction of a reserve museum, it will be publicly displayed at Conne River within the Band's administrative building.

1. Martin Howley is Humanities Librarian at Memorial University of Newfoundland.
2. Gerald Penney is a consulting archaeologist with a 20-year involvement with the Miawpukek Band. He can be reached at:

Gerald Penney
Rare Books and Maps of
Newfoundland & Labrador
P.O. Box 428
St. John's NF A1C 5K4
tel.: (709) 739-7227
fax: (709) 739-7277
e-mail: gpaltd@nl.net.nf.ca

3. The prayer book had been at CCI in Ottawa for extensive conservation and restoration; see *CCI Newsletter* No. 25 (May 2000), pp. 1-3, for a more complete account of this treatment.

Photo: Martin Howley



Celebrating the return of the Mi'kmaq prayer book (from left to right): Richard Ellis, Saqamaw Misel Joe, David Hanington, Gerald Penney, and Geraldine Caul nee Jeddore (representing a prominent Mi'kmaq family in the community).

CCI Library Catalogue Online!

by Raymond Lafontaine, Director, Information Services and Marketing

Regular visitors to the CCI Web site will already be familiar with the numerous enhancements that have been added to the re-designed site since it was launched in July 1999. Users now have access to an online Bookstore, improved Services and Learning Opportunities sections, and a Conservation Information database. And in our continuing quest to improve the site, we have recently added the CCI Library Catalogue.

The CCI library houses one of the finest conservation and museology collections in the world, consisting of more than 10 000 books and 400 journal subscriptions on a wide range of topics. You can now browse these collections from the convenience of your own desktop. Simple searches can be done on title, author, subject, content, and a variety of other search fields. Multi-field searches can also be performed.

Can't get to the CCI library? Requests for loans and photocopies may be submitted from the main Web Catalogue page,

by e-mail (cci_library@pch.gc.ca),
by fax (1-613-998-4721),
or by post:
Canadian Conservation Institute
Library Services
1030 Innes Road
Ottawa ON K1A 0M5
Canada.

With the exception of rare and fragile material, reference books, and journals, the CCI library will provide inter-library loans to Canadian and American libraries and direct loans to Canadian heritage organizations (e.g. museums, archives, and provincial museum associations) without their own library services. Photocopies of conference papers and articles from journals and books, for use in research or private study in compliance with copyright law, are available to Canadian and international clients if the original material cannot be obtained in their area. The CCI Library Catalogue has already become one of the most popular sections of our Web site.

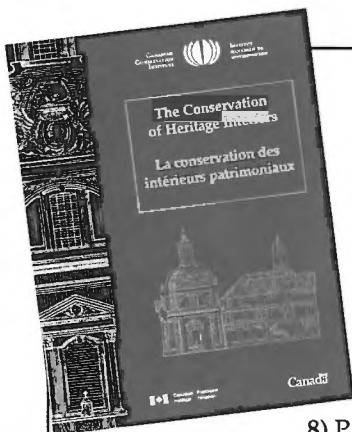
As for the future of the site, let me whet your appetite! Virtual tours



CCI librarian Vicki Davis (right) demonstrates the online catalogue to former intern Anna Bülow.

of the labs, a searchable image gallery, a public/youth-oriented section, online registration for professional development workshops, and a discussion forum are just a few of the items currently in the works.

We invite you to visit the CCI Web site regularly. If you have comments, suggestions, or questions, you can contact Client Services, the CCI Webmaster, or the CCI library directly from the site. We look forward to hearing from you.



The Conservation of Heritage Interiors - Preprints

The Conservation of Heritage Interiors - Preprints contains the complete text of all papers presented at Symposium 2000 (in the language of presentation) and includes an abstract in English and French for each.

The order of papers follows the program of the conference: 1) The Preparation: Conservation Assessment; 2) Project Planning: Teams and Partners; 3) Treatment Approaches: Walls and Ceilings; 4) Treatment Approaches: Wallpaper; 5) Treatment Approaches: Furniture and Textiles; 6) Treatment Approaches: Paintings and General; 7) The Interior Environment; and 8) Panel Discussion: The New Orleans Charter.

Also included are abstracts (in both English and French) for all posters and demonstrations at the symposium.

Paperback - 214 pp. - ISBN 0-660-18147-9 - In Canada: CAN\$50 - Other countries: US\$50

Symposium 2000 - The Conservation of Heritage Interiors

by James Bourdeau, Program Chair, Symposium 2000

Symposium 2000 - The Conservation of Heritage Interiors was conceived as a forum to examine the process of preserving heritage interiors from the many different perspectives of a project team, which can often include conservators, architects, curators, planners, and heritage trades. The aim was to bridge the gap in professional cultures that frequently exists in the complex work of preserving heritage architecture.

Hosted by CCI in co-operation with the National Gallery of Canada, the Association for Preservation Technology International, and the Heritage Conservation Program of Real Property Services for Canadian Heritage and Environment Canada, the conference opened in Ottawa on May 17, 2000. For the next 3 days, 186 delegates representing numerous professions from 13 countries were treated to a wide variety of offerings from 34 presenters, including speakers, poster exhibitors, and demonstrators. In addition to the formal presentations, delegates had an opportunity to see some of the most interesting heritage buildings in Ottawa. Highlighting these tours was a visit to Rideau Hall (the official residence of the Governor General of Canada) and a reception hosted by Her Excellency the Right Honourable Adrienne Clarkson.

The conference presenters had been chosen with the help of an external advisory committee to ensure the program would look at the preservation of heritage interiors from many different viewpoints. In the process, an attempt had been made to define the field of conservation in heritage interiors more clearly as an area of specialization, for both preservation architects and conservators. The program sessions followed the

various phases of an architectural conservation project: the Conservation Assessment, Teams and Partners, Treatment Approaches, the Interior Environment, and the *Post Mortem*. The presentations all emphasized the importance of focussing on the entire project, and speakers readily discussed the successes and failures of this complex co-operative process.

What worked and what didn't on these projects?

The conclusion on the part of many was that it is not enough for conservators to take the ethical high road — it is unrealistic to expect other team members to adhere to a poorly communicated ideal. Each of us who participates in these projects must learn some of the other members' language along with a good deal of their professional culture, so that we can all understand the limitations of the project and assess the risks of the intervention.

Some of the delegates to Symposium 2000 indicated that they would like to see subsequent CCI presentations devoted to specific topics in the area of built heritage. Suggested topics included conservation treatment processes, differences in ethical conservation approaches between North America and Europe, and protection of immovable interior elements from damage during seismic events. Interest was also expressed in project management, project costing and estimating, fire and safety issues for historic houses, conservation solutions for small historic houses, conservation of contemporary architectural

Photo: MCpl. Joanne Stoeckl, Rideau Hall



As His Excellency John Ralston Saul looks on, James Bourdeau (centre) presents a CCI scarf to Her Excellency the Right Honourable Adrienne Clarkson to thank her for hosting a reception at Rideau Hall for Symposium 2000 delegates.

materials, the impact of revenue generation on historic sites, and methods for becoming pro-active about the conservation of built heritage rather than waiting for damage and deterioration to occur (i.e. highlighting the importance of long-term maintenance of a building or object after the initial conservation project is finished).

As a result of these suggestions, CCI will be addressing issues in the conservation of built heritage in future education events. Learning modules on preventive maintenance in working heritage buildings are currently being developed as part of CCI's outreach programming.

In looking back, I hope that delegates gained a new understanding of the complexity of projects to preserve heritage interiors. Symposium 2000 demonstrated that we are becoming better at adapting and communicating our professional culture to others so that a conservation approach will become important to everyone with a stake in the preservation of built heritage.

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

'Horse Sense' for a Horseless Carriage

by George Prytulak, Conservator,
Treatment and Development Division -
Industrial Collections

Conservation information turns up in some unexpected places. Old automotive books, for example, contain practical advice that is now at the core of modern preventive conservation. A conservator would be quite comfortable offering these words of wisdom—written almost a century ago—to museum staff and the public.

Consider tire care. A source from 1914 states: "Strong and steady light, as well as high or changing temperature, is harmful to rubber...no tire, new or old, should be exposed for extended periods in blazing sunlight" (Homans, p. 124). A text written in 1924 tells us to keep spare inner tubes "in a cool, dark, dry place." For long-term storage, the car itself is to be "jacked up so that no weight rests on the tires" (Hobbs et al., p. 450).

More advice from the 1920s tells us that as preparation for storage, we

should coat all bare metal parts with "oil, vaseline, or gun grease to prevent rusting" (Chevrolet Motor Company 1925, p. 89). And "if possible cover the body with a sheet of muslin to protect the finish" (Ford Motor Company 1926, p. 57).

As for textiles, never fold the fabric top of the car "until it has become thoroughly dry, because any moisture remaining in the folds is apt to cause mildew" (Willys-Overland Company 1912, p. 27). Nor should it be "lowered when dusty and dirty...[because] there is the possibility of chafing" (Stutz Motor Car Company 1926, p. 23).

Any of these passages could have been written by a conservator today.

All of this advice indicates a keen awareness of deterioration based on long-term observation. It seems that the old-timers were as aware of the detrimental effects of direct sunlight, dampness, and dirt as are trained conservators today. When it came to the 'horseless carriage', you could say they had a lot of 'horse sense'.

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The Science of Conservation

Recent Developments in GC/MS

by Ian N.M. Wainwright, Manager,
Analytical Research Laboratory

One of the most difficult tasks facing analytical chemists is the identification of the natural organic products found in museum artifacts and

archaeological sites. The list of such materials is endless: oils, resins, waxes, plant gums, tempera, glue, casein, glair, dyes, amber, and food residues. The solutions to problems in conservation science and archaeometry frequently hinge on a comprehensive identification of these very materials. One analytical

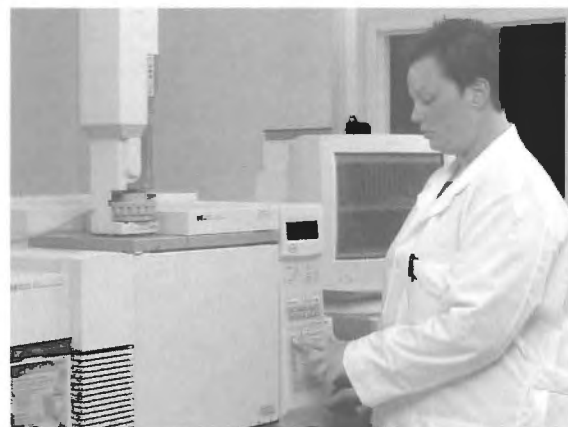
method that has been successfully applied by CCI and other conservation science laboratories around the world is gas chromatography/mass spectrometry—or GC/MS.

The general approach of GC/MS is to separate components of a mixture and identify them based on their

characteristic mass spectra. The GC separation involves the partitioning of a mixture between a moving gas phase and a stationary phase. This is followed by the breakdown of individual compounds into a characteristic pattern of fragments in the mass spectrometer. The challenge for chemists at CCI is that the samples they receive are not only extremely small but are typically contaminated and oxidized or polymerized; this leaves only a small fraction of components that can be analysed by GC/MS.

CCI has recently acquired an Agilent (formerly Hewlett Packard) HP 6890

Plus Gas Chromatograph system with an HP 5973 mass selective detector, and hired scientist Geneviève Sansoucy to work with the instrument. This new system (which replaces an aging one) complements the existing Fourier transform infrared spectrometers and high performance liquid chromatograph, and allows CCI to conduct more accurate and thorough analyses of a wide range of materials.



Geneviève Sansoucy, who is experienced in the analysis of polychlorinated biphenyls (PCBs), pesticides, hydrocarbons, and other pollutants using GC/MS, working with CCI's new Agilent GC/MS.

On Display

The Dorset Scoop

by Clifford Cook, Conservator, Conservation Processes and Materials Research Division (Archaeology)

CCI recently treated a wooden scoop from Fleur de Lys Soapstone Quarries National Historic Site in Newfoundland. It had been excavated 2 m below the surface next to a wooden platform at the base of a worked soapstone cliff face. The quarry is known to have been used by Middle Dorset Paleoeskimo peoples from about 2000–1000 years ago; carbon-14 dating of the platform gave a date of 1610±60 years before present. Archaeologist John Erwin has indicated that the research in this quarry site “has implications for defining a north eastern variant of Dorset culture on the island of Newfoundland” (Erwin 2000).

This scoop is a fine example of the carving skill of the Dorset people. Curved like a banana, it had probably been used as a cup for water or food. With sides carved down to a thickness of only 3 mm, it had been a lightweight yet sturdy utensil.

When it arrived at CCI, the scoop was in a waterlogged state. The wood, identified as spruce, was a uniform brown colour and generally in very good condition. A small hole in one side was probably the result of a knot having fallen out previously. The inside was filled with sand and gravel from the site, but an X-radiograph showed no evidence of any other artifacts within the scoop.



The scoop before (top) and after (bottom) treatment.

The sand and gravel were carefully washed from the interior of the scoop, and the wood surface was cleaned with an ultrasonic dental scaler and soft brushes. The PEGcon method (which employs software developed jointly by Parks Canada and CCI) was used to evaluate the condition of the wood and to calculate suitable polyethylene glycol (PEG) concentrations for treatment. The cleaned scoop was then soaked in PEG solution as directed by PEGcon; the wood absorbed the PEG and the cell walls were protected against shrinkage and collapse. The scoop was removed from the PEG solution after several months, briefly rinsed in clean water, and frozen. The water was then removed from the wood by vacuum freeze-drying (a process that removes ice as water vapour, eliminating the stresses normally associated with air-drying). After a final cleaning the scoop was dry, stable, and ready to be returned to the client.

Erwin, J. “Revisiting Fleur de Lys 1, a Dorset Soapstone Quarry in Newfoundland.” p. 14 in *Abstracts of the 33rd Annual Meeting of the Canadian Archaeological Association, May 3–7, 2000*. Ottawa: Canadian Archaeological Association, 2000.

First Conference of the International Time Capsule Society, Osaka, Japan, September 2000

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

Over the years I have fielded many enquiries about the conservation considerations of time capsules, and have written a brief *CCI Note*¹ on the topic. That publication led to correspondence with other time capsule specialists worldwide, and an introduction to the International Time Capsule Society (ITCS). Composed of anthropologists, ethnologists, journalists, librarians, and many other professions, the membership is devoted to time capsule studies at a serious and scientific level.

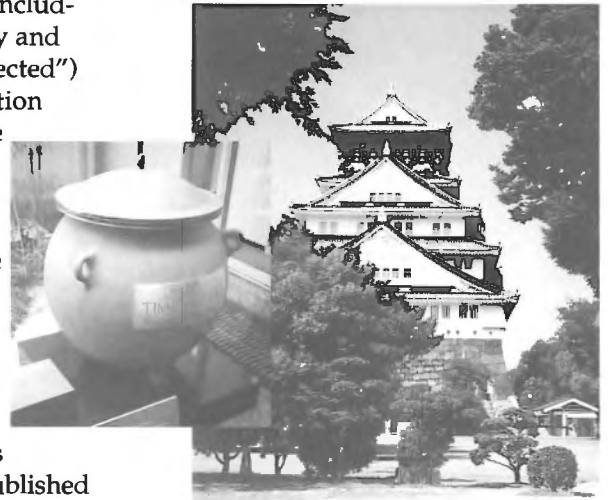
The first conference of the ITCS was organized by Dr. Kenji Yoshida of the Museum of Ethnology in Osaka, and I was delighted to have been invited to take part. The conference was planned to coincide with the opening of the upper section of the Osaka World's Fair time capsule, which had been enclosed in the grounds of Osaka Castle in 1970. This upper capsule is to be inspected regularly,

while the lower one is to remain in place and untouched for another 4970 years.

The conference opened with a well-attended public forum. The program featured papers on a wide and varied range of time capsule issues, including my presentation ("Security and Longevity: Mere Details Neglected") which discussed the conservation considerations of time capsule design and construction. The final event was an in-depth discussion session. The many sponsors of the conference are to be congratulated for contributing to such a groundbreaking gathering.

For those with an interest in time capsules, the proceedings of the conference should be published in the near future. In the meantime, a visit to the ITCS Web site (<http://www.oglethorpe.edu/itcs>) will provide more information.

1. Canadian Conservation Institute. *Time Capsules*. CCI Notes, No. 1/6. Ottawa: Canadian Conservation Institute, 1995, 6 pp. [This publication is available on the CCI Web site (<http://www.cci-icc.gc.ca>).]



A time capsule exactly like this display model (left) was buried in the grounds of Osaka Castle (right) at the Osaka World's Fair in 1970.

Impact of Climatic Change on Conservation

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

The discovery of organic artifacts at Yukon archaeological sites was extremely rare until the last couple of years. However, with rapid melting of the glacial ice, large numbers have recently been uncovered.

The Heritage Branch of Yukon Tourism in Whitehorse, in collaboration with the Champagne and Aishihik First Nation, has been recovering a unique assemblage of organic artifacts melting out of high alpine ice fields. These ice fields are the ancient summer caribou-hunting grounds of Southern Yukon First Nations. As they melt, artifacts made of wood, bone, antler, stone, and feather are being exposed.

Conservator Diana Komejan and archaeologists Greg Hare and Dr. Ruth Gotthardt requested CCI's assistance in documenting the species origins of roughly 100 wooden artifacts collected during the summer of 1999. The collection

includes a bow, atlatl darts, and arrows. Some of these are very well preserved, with stone points and remnants of feathers still attached to the shafts with sinew. Carbon dating revealed an age range from 800 to 6800 years old.

I studied the collection during a field trip to Whitehorse in December 1999, taking several hundred microscopic samples. The discovery of maple in the construction of a bow was surprising, although it was subsequently reported by a local botanist that two kinds of maple grow in the region. Many of the arrow shafts were made of birch, likely due to its light weight, strength, and lack of warping during drying. Other woods identified included spruce and pine.

The study of these organic artifacts will eventually lead to a greater understanding of human occupation in the region thousands of years ago.

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.

Winter 2001

Making It Last: Taking Care of Your Art

Host(s): Yukon Arts Centre
Location: Whitehorse, YK
Date: February 3–4
Contact(s): George Harris, Gallery Director/Curator
tel.: (867) 667-8485
e-mail: george@hypertech.yk.ca
Leader(s): Sherry Guild, Debra Daly Hartin

Mount-making for Museum Objects

Host(s): Association of Manitoba Museums
Location: Winnipeg, MB
Date: February 8–9
Contact(s): Wendy Molnar, Training Coordinator
tel.: (204) 947-1782
e-mail: amm@escape.ca
Leader(s): Robert Barclay

Care of Textiles

Host(s): Costume Society of Nova Scotia (CSNS)
Location: Halifax, NS
Date: April 26–27, 2001
Contact(s): Karen Pinsent, Treasurer
tel.: (902) 430-7321
e-mail:
Leader(s): Renée Dancause, Janet Wagner

Introductory Photodocumentation

Host(s): Canadian Association for Conservation of Cultural Property (CAC) 27th Annual Conference
Location: Halifax, NS
Date: May 8–10
Contact(s): Paula E. French, Workshop Coordinator
tel.: (902) 420-0615
e-mail: paulaefrench@hotmail.com
Leader(s): Carl Bigras, Jeremy Powell

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).

Internships

CCI is pleased to host the following internships.

Emilio Cana Díaz. A graduate student from the National Center for Metallurgical Research in Madrid, Spain. July to December 2000 in the Preventive Conservation Services Division with Jean Tétreault.

Dorit van Derseau. A graduate of the University for Applied Science in Technology and Business Studies, Germany. March 20 to June 28, 2000, in the Conservation Processes and Materials Research Division with Season Tse.

Celia Medina. A student of Textile Conservation in the Master of Arts program at the University of Southampton, England. June 19 to July 28, 2000, in the Conservation Processes and Materials Research Division with Season Tse and Jane Down.

Karin Schulte. A student of the University of Applied Sciences in Cologne (Fachhochschule Koln). May 1 to July 28, 2000, a joint internship in the Treatment and Development Division and the National Gallery of Canada.

Agata Sochon. A student of the Master of Art Conservation program at Queen's University. May to September 2000 in the Treatment and Development Division - Fine Arts with Helen McKay.

Laurianne Robinet, who completed a Curriculum Internship at CCI in the Analytical Research Laboratory with Marie-Claude Corbeil on August 28, is currently working as a Conservation Scientist at the British Museum. Congratulations Laurianne, and our best wishes for your career in conservation science!

New Ventures in Education

by Sonya Milly, Learning and Development Officer

CCI recently collaborated with the Cultural Resource Management program of the University of Victoria to present a 6-day intensive course *Caring for Collections*. Offered by the Faculty of Fine Arts in cooperation with the Division of Continuing Studies at the University of Victoria, this course was held on campus in Victoria in April 2000. CCI's Stefan Michalski (Manager, Preventive Conservation Services) was the instructor.

The curriculum of *Caring for Collections* included the preservation of collections, the wide range of physical and organizational factors that must be coordinated in order to provide a safe and secure environment for artifacts, and concepts such as risk management and priority planning. The course covered the principles and techniques of preventive care in-depth. Risks such as shock, vibration, theft, vandalism, fire, water, pests, contaminants, lighting, temperature, and relative humidity were individually analysed. Providing a safe environment for collections, along with handling, packing, display, and transportation

of objects, were also incorporated. The purpose of collections was examined from various perspectives, and philosophical issues associated with cultural collections were explored. Discussions concerning ethical, economic, and cultural issues in collections care were also a key component.

Through research, group discussions, and individual and collective projects, participants gained experience in developing policies and procedures for collections care, assessing the condition of objects, and recognizing a wide range of factors that can cause deterioration in heritage collections. A field trip to the Royal British Columbia Museum (RBCM) allowed them to see first-hand how various display and storage concepts in heritage institutions are linked to preventive conservation and general collections care. RBCM's Valerie Thorp (Chief Conservator, who had engineered the move of their reserve collections to a new facility) and Colleen Wilson (Textile Conservator) provided a tour. Robert Byers (the museum's Exhibits Art Technician) gave a talk on case design and

Bill Barkley (Chief Executive Director of RBCM) presented a lecture "Preserving the Museum: The Director's Job."

Participants from Canada, Britain, the Dominican Republic, and the United States brought many different perspectives to the sessions. Many of these individuals were established practitioners in various cultural sectors, some from major institutions. This collective wealth of experience was shared among the group, and added to the richness of the learning environment.

If you are interested in attending this course in the future or would like more information, please contact:

Cultural Resource
Management Program
Division of Continuing Studies
PO Box 3030, Station CSC
University of Victoria
Victoria BC V8W 3N6

tel.: (250) 721-8462
fax: (250) 721-8774
e-mail: crmp@uvcs.uvic.ca
Web: www.uvcs.uvic.ca/crmp/

Participants' Comments

"I really liked the risk assessment tools, i.e./Urgency, Fractional loss, etc. The exercises were great and helped to understand the process. I will be able to apply this to my work at any museum."

"I am so glad I took it."

"The course has enhanced my current knowledge & skills & has helped me confirm what I know."

"The instructor was so knowledgeable and experienced; he shared with us so many real-life situations. He appears to be on the cutting edge of the field."

Adhesives for Textile and Leather Conservation: Research and Application

Advanced Professional Development Workshop

October 15-19, 2001, at the Canadian Conservation Institute, Ottawa, Canada

Practical conservation techniques and science brought together in one workshop!

Format:

This five-day workshop (45 hours) combines extensive hands-on lab sessions with informative interactive lectures, demonstrations, group discussions, and participant talks.

Topic Include:

- adhesives for support, backing, and mounting of textiles and skins/leather, and for textile mount-making
- case histories and ethical concerns
- preparation, application, and techniques for removal of adhesive backings
- CCI research on: poly(vinyl acetate), acrylic, and vinyl acetate/ethylene copolymer emulsion adhesives; skins/leathers; and textiles

Registration:

Participants are expected to have practical background in the conservation of textiles, and/or of leather and skin objects.

Enrollment will be strictly limited to ensure an appropriate instructor/participant ratio. Language of instruction will be English. CCI reserves the right to cancel this workshop 1 month prior to presentation in the event of insufficient registration, and make program changes and/or substitute instructors as deemed necessary.

Registration fee (includes lunches and health breaks, materials, participant's manual with samples, and all applicable taxes):

Prior to July 31, 2001

CAN\$700 for Canadian participants / US\$950 for all others

On or after July 31, 2001

CAN\$950 for Canadian participants / US\$1250 for all others

CMA Bursaries are available for eligible Canadian participants; apply directly to CMA (<http://www.museums.ca>).

Registration is available online (<http://www.cci-icc.pch.gc>) or by contacting:

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>

Learning Outcomes:

- understanding of the latest CCI research on adhesives as it relates to textiles and skins/leather
- familiarity with a variety of adhesives, backing and mounting materials, and methods of application
- first-hand experience with various adhesive treatments including an opportunity to build a personal set of samples
- exposure to the ideas, concerns, and personal experiences of colleagues from around the world

Instructors:

- Jane Down, Season Tse, and Dr. Greg Young, conservation scientists specializing in adhesives, textiles, and leather
- Carole Dignard and Janet Mason, objects and textile conservators
- Jan Vuori, Renée Dancause, and Janet Wagner, textiles conservators



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.

May

CCI (in collaboration with the **Association for Preservation Technology International**, the **Heritage Conservation Program of Real Property Services for Canadian Heritage and Environment Canada**, the **Canadian Association for Conservation of Cultural Property**, and the **National Gallery of Canada**) hosted the international conference "**Symposium 2000 - The Conservation of Heritage Interiors**" in Ottawa, ON. Many staff members were involved in the planning and organization of this conference, and some presented papers or demonstrations: Jane Sirois made a joint presentation with Laszlo Cser "The Examination and Analysis of the Interior and Exterior Decorative Elements of the Library of Parliament" (co-authored by Elizabeth Moffatt, Kate Helwig, and Susan Stock), and Nancy Binnie, Scott Williams, and Gregory Young presented a demonstration of CCI's on-site scientific testing services.

David Grattan chaired a meeting of the **Directory Board of the Conservation Committee of the International Council of Museums (ICOM-CC)** at the **Mauritshuis Museum** in Den Haag (The Hague), Netherlands, and also attended a meeting with the **Dutch National Committee for ICOM**.

At the 26th annual conference of the **Canadian Association for Conservation of Cultural Property** in Ottawa, ON, Maureen MacDonald was Conference Chair, Jane Sirois was Program Chair and a Session Chair, Paul Bégin was a Session Chair, and the following people presented

papers: Marie-Claude Corbeil "The Materials and Techniques of Tom Thomson" (co-authored with Elizabeth Moffatt and Jane Sirois); Carole Dignard "The New Proposed CAC/CAPC Code of Ethics and Guidance for Practice - Part 1: General Issues" (co-authored with Wendy Baker, André Bergeron, Sherry Guild, and John Slavin); David Hanington "Conservation Treatment of the Conne River Mi'kmaq Prayer Book"; Charlie Costain "A Cross-Roads for the Conservation Profession in Canada?"; Nancy Binnie "Shipwrecks and Zebra Mussels: Cultural Resource Issues for Fresh Water Archaeological Sites" (co-authored with Peter Engelbert, Lorne Murdock, Jon Moore, Peter Waddell, and Willis Stevens); and George Prytulak "The Bank of Montreal Building: A Prototype Treatment of Complex Metal Windows and Grilles" (co-authored with Michael Harrington).

Siegfried Rempel and Brian Laurie-Beaumont traveled to Sherbrooke, QC, to discuss redevelopment plans for the **University of Sherbrooke Art Gallery** with the Gallery's director and the University's head of engineering.

At the annual meeting of the **Canadian Museums Association** in Charlottetown, PE: Charlie Costain, Paul Heinrichs, Mary-Lou Simac, and Lucie Paquette staffed the CCI booth in the trade show, and Charlie and Paul presented a workshop "A Cost-effective System for the Packing and Shipping of Cultural Objects."

Sonya Milly participated in an Education Workshop at the **Getty Conservation Institute** in Los Angeles, CA, and the annual meeting and symposium of the **International Committee on the Training of Personnel (ICTOP)** at the **University of Victoria** in Victoria, BC.

Tom Stone and Siegfried Rempel presented an overview of conservation concerns relating to facilities development and collections care to the **Inuit Heritage Trust** in Cambridge Bay, Nunavut.

At the **4th National Mural Symposium**, organized by **Mural Routes Inc.** and hosted by the **Welland Festival of Arts** in Welland, ON, Debra Daly Hartin presented a talk on conservation issues for outdoor murals.

Charlie Costain gave a presentation "Practical Solutions to Conservation Problems" at **Community Heritage Ontario** in Brantford, ON.

Renée Dancause, Michael Harrington, and Janet Wagner visited the **National Archives of Canada** to give storage and treatment recommendations for the Lord Grey Banner.



Carl Bigras (left) demonstrates various scientific photographic techniques to Symposium 2000 delegates as they tour CCI's laboratories.

June

Bob Barclay gave a lecture "Conservation of Wooden Ethnographic Objects" for the **International Course on Wood Conservation Technology** in Oslo, Norway, and also presented a paper "Deconstructing Stereotypes" for the conference of the **Section française de l'Institut international de conservation "Instruments pour demain"** in Limoges, France.

David Grattan attended a meeting of the **ICOM Advisory Committee** in Paris to discuss a report produced by the ICOM Reform Task Force. He also gave a presentation "The Fossil Forest Project at the Canadian Conservation Institute; Challenges of Preservation in an Environment where Disintegration is at a Maximum, Decomposition at a Minimum, and where Visitors Feel No Constraints" at the **Scott Polar Research Institute** in Cambridge, UK, where he met with their Director, Dr. Peter Wadhams, to discuss possible collaboration.

Debra Daly Hartin and James Bourdeau visited locations in **Vanier, ON**, to advise on the condition of the municipal outdoor mural collection and recommend to city officials private-sector consultants for specialized advice on built heritage conservation.

Vicki Davis and Stefan Michalski staffed the CCI booth at the annual conference of the **Canadian Library Association** in Edmonton, AB; Stefan also gave a lecture "A Comprehensive Database for Conservation Surveys" at the concurrent meeting of the **Association of Canadian Archivists**.

Siegfried Rempel and Brian Laurie-Beaumont visited the **London Regional Art and Historical Museum** in London, ON, to discuss functional layout and environmental control for a proposed redevelopment project.

As part of the ongoing Canadian Forces Museums' preventive conservation surveys contracted by the **Directorate of History and Heritage at the Department of National Defence**, Stefan Michalski carried out site surveys at three museums in Nova Scotia: the **Greenwood Military Aviation Museum** in Greenwood, the **Nova Scotia Highlanders Regimental Museum** in Amherst, and the **Shearwater Aviation Museum** in Shearwater.

Brian Laurie-Beaumont (accompanied by Ed Krahn, Museum Advisor from the **Heritage Branch of Yukon Tourism**) met with several First Nations groups in the Yukon (the **Tagé Cho Hudan Interpretive Center** in Carmacks, the **Champagne and Aishihik First Nations**, the **Carcross/Tagish First Nation**, and **Kwanlin Dun First Nation**) who are designing or contemplating capital projects with a heritage component. Advice was also provided to the design team working on the **Kluane First Nations Cultural Centre**.

At the annual conference of the **American Institute for Conservation** in Philadelphia, PA: Renée Dancause presented a poster "Overlay with a Difference: Using Thread to Create a Strong Edge Finish on Tetex TR" and Debra Daly Hartin and Sherry Guild promoted CCI services, publications, and products at the trade show.

July

At the annual conference of the **Organization of Military Museums of Canada** at the **Royal Military College of Canada** in Kingston, ON: Renée Dancause and Janet Wagner gave a lecture "The Construction of Mannequins for Military Costume" and Tom Stone gave one "Medals: Their Care and Display."

Deborah Stewart visited the **Uplands Cultural and Heritage Centre** in Lennoxville, QC, to provide advice on preventive conservation and collections care.

Marie-Claude Corbeil participated in the filming of a documentary for the **Canadian Broadcasting Corporation** television show "Witness" (broadcast date: November 2000).

At the third meeting of the working group on air quality in museums and archives, held at **Oxford Brookes University** in England, Jean Tétreault gave two presentations: "Standards for Levels of Pollutants in Museums: Part III" and "Mathematical Modeling of Pollutants in an Enclosure."

August

As part of the **Movable Cultural Property Program** and the **Museums Assistance Program**, Siegfried Rempel made a number of site visits in British Columbia and Alberta.

As part of the ongoing Canadian Forces Museums' preventive conservation surveys contracted by the **Directorate of History and Heritage at the Department of National Defence**, Stefan Michalski carried out site surveys at **CFB Gagetown Military Museum** and the **Canadian Military Engineers Museum** (both in Oromocto, NB) and at the **Prince Edward Island Regiment Museum** in Charlottetown, PE.

James Bourdeau visited the **historic church of Saint-Eustache, QC**, to examine a marouflage mural painting by Louis Vandandaigue-Gadbois and identify sources of water infiltration that were damaging the painting.

Vicki Davis gave a presentation about the CCI library to the **International Committee for Documentation of ICOM (ICOM-CIDOC) Working Group on Museum Information Centres** in Ottawa, ON.

September

Cliff Cook presented lectures on "Operating an Archaeological Conservation Laboratory," "Storage, Packing, and Shipping Artifacts in a Field Laboratory," and "Freeze Drying" to 16 students in a new diploma course in Marine Archaeological Conservation at the Department of Conservation Studies, **Evitech Institute of Art and Design**, Vantaa, Finland (this program is funded by the Finnish government to promote the conservation of underwater shipwrecks).

On a trip to Manitoba, Siegfried Rempel and Brian Laurie-Beaumont (accompanied by Barry Hillman, Museum Advisor from the **Manitoba Museum of Man and Nature**) visited the **New Iceland Heritage Museum** in Gimli to provide advice on the storage area; the trio also went to the **Commonwealth Air Training Plan Museum** in Brandon to discuss various capital projects including stabilization of the historic aircraft hangar.

Deborah Stewart, David Tremain, Siegfried Rempel, and Brian Laurie-Beaumont met with representatives of the **National Capital Commission** in Ottawa, ON, to review design issues for the **Canada and the World Pavilion** (an interpretation centre that will present Canadian international cultural achievements).

Bob Barclay presented a paper "Security and Longevity" at the first conference of the **International Time Capsule Society** "Time Capsules in the Modern World" in Osaka, Japan, and gave a lecture "The Musical Instrument as Icon" for the international meeting of the **National Music Conservatory** "Promotion of Local Music Heritage in the Age of Globalization" in Amman, Jordan.

In Winnipeg, MB, Brian Laurie-Beaumont made a presentation on the planning process and the steps that need to be taken over the next few months and years to develop a **Transportation Heritage and Technology Centre** (a proposed new museum that will encompass more than a dozen transportation-related organizations in the Winnipeg area).

Siegfried Rempel and Brian Laurie-Beaumont visited the **Costume Museum of Canada** (previously called the Dugald Costume Museum) in Dugald, MB: Siegfried provided advice on storage expansion (a follow-up to the advice he provided on a previous trip five years ago), and Brian discussed development of a business plan to meet the Museum's new wider mandate.

Stefan Michalski acted as external supervisor at thesis defenses for three students in the **Master of Art Conservation program at Queens University** in Kingston, ON; he also gave two lectures ("Light and Lighting" and "Dissolution Rates of Varnish") to current students in the program.

Janet Wagner gave a talk on caring for textiles to the **Altar Guild at Christ Church Cathedral**, Ottawa, ON.

Paul Heinrichs assisted the **National Research Council of Canada** in making rubber moulds of the ice shields of the **Confederation Bridge** between New Brunswick and Prince Edward Island.

October

Lyndsie Selwyn made a 2-week site visit to **Arc'Antique** in Nantes, France, to meet with Christian



At the Commonwealth Air Training Plan Museum in Brandon, MB, Siegfried Rempel, Stephen Hayter (the Museum's Executive Director/Business Manager), Barry Hillman, and Brian Laurie-Beaumont (left to right) review the proposed site plan for the Museum's upgrading project.

Degrigny and share expertise on the conservation of lead. Support was provided by the **Canada-France Agreement for Co-operation and Exchanges in the Field of Museology**.

At the **South Simcoe Pioneer Museum** in Alliston, ON, Tom Stone and Flora Davidson gave a presentation on the conservation treatment of a kayak once owned by Dr. Frederick Banting as part of a special event in honour of the kayak's return.

Jane Sirois gave a lecture "The Non-destructive Analysis of Museum Objects for the Presence of Arsenic and Mercury" at the conference "**Contamination of Museum Materials and the Repatriation Process for California Indians: A Working Conference**" at **San Francisco State University** in San Francisco, CA.

Tom Stone accompanied André Bergeron of the **Centre de conservation du Québec** to the **Roche-à-l'oiseau rock art site** on the Ottawa River to conduct graffiti removal experiments using a portable steam generation unit.

Long-Service Awards

One of the greatest strengths of any organization is the people who work there, and for a knowledge-based organization such as CCI this is doubly important. CCI staff are well-known for their dedication to the preservation of Canada's heritage, but they are equally committed to the Institute and to their colleagues. In recognition of this excellence, many staff were recently honoured with Long-Service Awards.

These were presented by Eileen Sarkar (Assistant Deputy Minister, Arts and Heritage Sector) and Bill Peters (Director General, CCI) at a ceremony held on November 16, 2000. Congratulations to all.

Prix de long service

L'une des plus grandes forces d'une organisation est son personnel et, dans un organisme basé sur la connaissance comme le nôtre, cela redouble d'importance. Les membres du personnel de l'ICC sont bien connus pour leur engagement envers la préservation du patrimoine canadien, mais ils sont tout aussi engagés envers l'ICC et leurs collègues. En reconnaissance de ce dévouement à l'excellence, de nombreux employés se sont vu remettre des Prix de long service. Ces prix ont été remis par Eileen Sarkar (Sous-ministre adjointe du Secteur des arts et du patrimoine) et par Bill Peters (Directeur général de l'ICC) durant une cérémonie tenue le 16 novembre dernier. Félicitations à tous et à toutes.

15 years of service

15 ans de service

Seated (left to right)/ Assises (de g. à d.) :

Jane Sirois, Season Tse, Vicki Davis

Standing (left to right)/ Debout (de g. à d.) :

Eileen Sarkar, Deborah Stewart,

Patricia Legault, Maureen MacDonald,

Gloria Bertolissi, Bill Peters

Absent/Absentes : Lucie Paquette,

Lyndsie Selwyn



16-24 years of service

16-24 ans de service

Seated (left to right)/ Assis (de g. à d.) :

Stefan Michalski, Craig Lauber, Janet Mason,

Nicole Guénette-Allen

Standing (left to right)/ Debout (de g. à d.) :

Eileen Sarkar, Debra Daly Hartin, Charlie

Costain, Jane Down, Jeannine Fernandes,

Lucie Forgues, Bill Peters

Absent/Absents : Michael Harrington,

Leslie Carlyle, Raymond Dorion



16-24 years of service

16-24 ans de service

Seated (left to right)/Assises (de g. à d.) :
Mary-Lou Simac, Helen McKay, Alicia Prata,
Elizabeth Moffatt

Standing (left to right)/Debout (de g. à d.) :
Eileen Sarkar, David Tremain, Marc Sévigny,
Jeremy Powell, Bob McRae, Bill Peters

Absent/Absents : Paul Marcon, Charlotte
Newton, Siegfried Rempel, Gregory Young



25 years of service

25 ans de service

(Left to right)/(de g. à d.) :

Eileen Sarkar, Tom Stone,
Brian Laurie-Beaumont, Robert Barclay,
Robert Arnold, Bill Peters

Absent/Absents : Lise Perron-Croteau, David
Grattan, Cliff McCawley



35 years of service

35 ans de service

(Left to right)/(de g. à d.) :

Eileen Sarkar, Peter Vogel, Bill Peters



Patrimoine Canadian
canadien Heritage

Canada