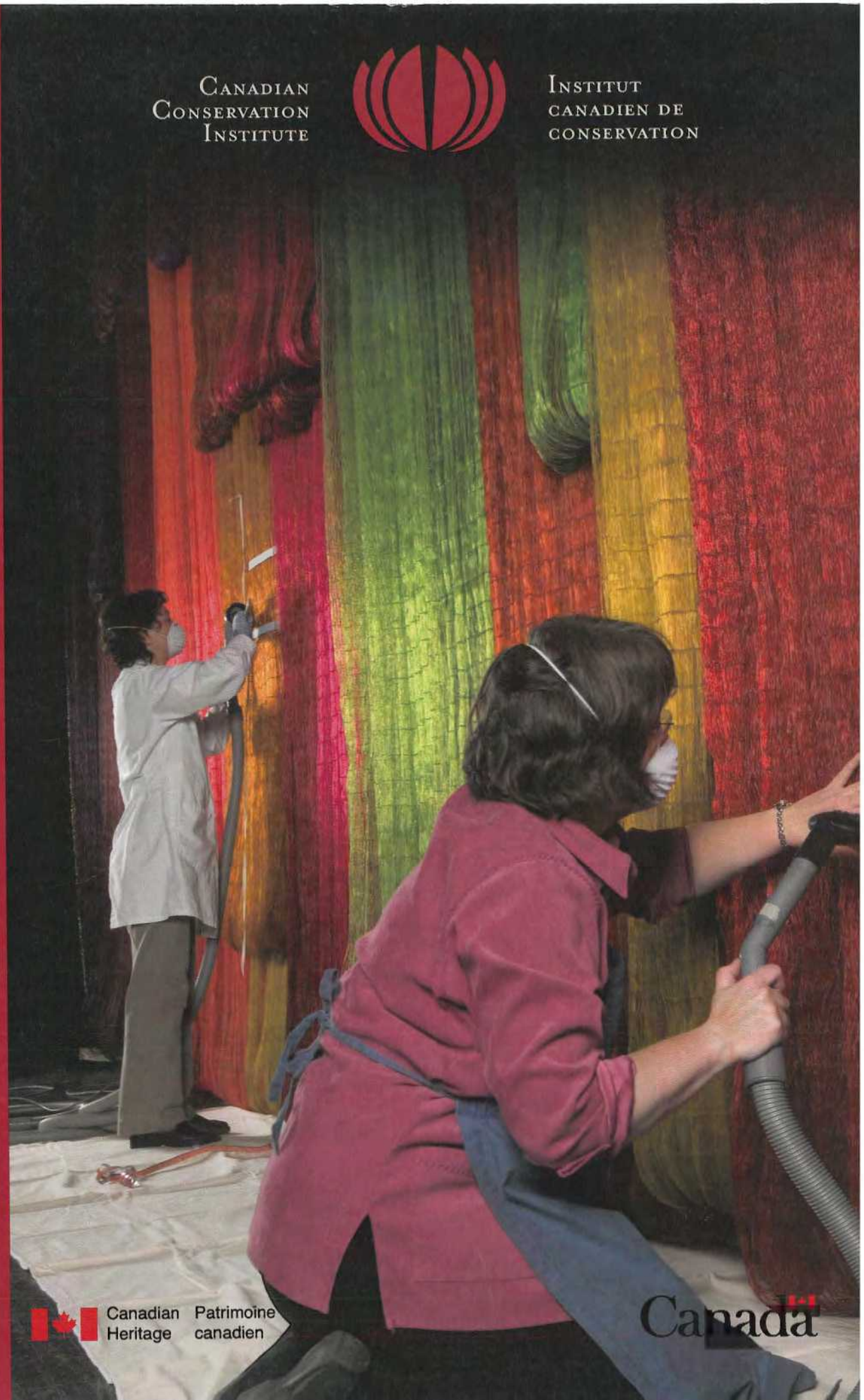
CCI Newsletter



Canadian Conservation Institute

Institut canadien de conservation

Canadian Heritage / Patrimoine canadien

Canada

No. 38
2007

ISSN 1180-3223

Newsletter Information

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 or 1-866-998-3721
fax: 613-998-4721
e-mail: cci-icc_publications@pch.gc.ca
WWW site: www.cci-icc.gc.ca

Back issues of the *CCI Newsletter* can be obtained by writing to the above address. Please specify the issues and number(s) required.

Printed in Canada

Contents

Framework to Focus CCI Services 1
by Charles Costain

From the Desk of the Director General... 3
by Jeanne Inch

Small-scale Tests for a Large-scale Project: First Steps for Cleaning the Decorative Stage Curtain at the National Arts Centre 3
by Jan Vuori, Renée Dancause, and Janet Wagner

Workshop: *Adhesives for Paleontology Collections* 6

Symposium 2007: An Aboriginal Conservator's Perspective 7

Site to Shelf: Recovery of a Historic Aircraft from Charron Lake, Manitoba 10
by Nancy Binnie

Cooperation between CCI (Canada) and Tobunken (Japan) on Integrated Pest Management Research and Training 13
by Tom Strang and Rika Kigawa

Recovering the Decorative Interior of St. Ninian's Cathedral, Antigonish, Nova Scotia 14
by Wendy Baker and Helen McKay

Upcoming Workshops 16

CCI Services: Lectures, Workshops, and Site Visits 17

Cover: CCI Textile Conservator Renée Dancause (left) and Jan Vuori (right) conducting cleaning tests on the decorative stage curtain, Southam Hall, National Arts Centre.

Framework to Focus CCI Services

by Charles Costain, Associate Director General and Director of Conservation and Scientific Services, CCI

Introduction

The Canadian Conservation Institute (CCI) is constantly looking for ways to better meet the needs of the heritage community in Canada. Over the past year, we have developed a comprehensive approach for CCI's services.

We had three primary objectives in carrying out this review:

- to communicate our services to clients more effectively
- to ensure our clients are fully aware of the conditions under which a service is offered, i.e. the application process, the response time, any fees involved, etc.
- to improve our accountability to both clients and the Department of Canadian Heritage, through which we are funded

Included in the review were a clarification of our client categories and the services each is eligible to receive, new criteria for assessing service requests, formalization of service standards, a new revenue generation policy, and an updated fee structure.

Client Categories

CCI serves a wide variety of clients both nationally and internationally. However, not all clients are eligible for all services, and some services are provided under different conditions to different clients.

As part of our services review, we created a detailed breakdown of eligible client categories, and clarified what services each is eligible to receive, and under what conditions.

Our primary client category remains Canadian museums (note that the term "museums" is used here in a broad context to include public museums, art galleries, archives, libraries, and historic sites). These clients are eligible for all of CCI's services.

CCI Services

CCI offers many different services to assist Canadian clients with the preservation or investigation of their collections.

- We answer **General Information Requests** about conservation and the care and handling of objects and collections from both museum personnel and the general public. Most requests of this type are received through Client Services. For standard questions, we refer clients to appropriate publications or Web sites. For more complex/unique questions, we direct them to the appropriate staff conservator or conservation scientist.
- We carry out **Conservation and Restoration Treatments** to retard further deterioration of unstable artifacts, or to re-establish culturally significant qualities. Treatments can range from minimal stabilization to extensive restoration. In general, this service is available only to museum clients.
- Our **Archaeological Services** include both treatment of archaeological objects and conservation field services, ranging from recovery of fragile artifacts in the field to first aid for artifacts, including packing and field storage.
- Under the broad category of **Scientific Services**, we analyse and examine artifacts, and evaluate products and materials. Artifact analysis and examination includes physical and chemical analysis of a variety of materials, such as pigments, paint media, corrosion products, wood, fibres, metals, and alloys. Some analyses, such as the detection of pesticides in a museum collection or the identification of synthetic materials, can be conducted at the client's site, but comprehensive analyses are carried out in our laboratories in Ottawa. Documentation and examination of artifacts can include visible, infrared, and ultraviolet photography; radiography; and microscopy. Most of these services are provided to enhance the understanding or preservation of artifacts. However, in some cases the studies are conducted in support of museum acquisitions of artifacts, or to investigate questions of attribution, authenticity, and fraud. We also test materials and provide advice on their suitability for use in the display, storage, and transport of heritage objects.
- We carry out **Facilities Assessments** to assist with the planning of new heritage facilities or renovation of existing facilities with a focus on preserving collections. We also conduct general surveys and assessments of facilities to minimize the risks posed by agents of deterioration.
- We share our knowledge of conservation through publications and **Training**. Our training activities include internships, workshops (normally 2 days in duration), and Advanced Professional Development courses.

Fee Structure

Given the wide range of CCI services and the numerous client categories, the fee structure is quite complex. However, our key policy concerning fees is that Canadian museums receive services free if the work is carried out at CCI, and for a nominal user fee if CCI staff must travel to the client's site to provide the service.

Most services to other clients are offered on the basis of partial or full cost recovery. Whenever a fee is associated with a service, it is always explained to the client and agreed to prior to service delivery.

To ensure that fees are charged in a manner that is both transparent and consistent, we have clarified what fees, if any, will apply to each service for each of the client categories. The fee structure is published on the CCI Web site.

Submitting Service Requests

Clients can contact CCI by phone, fax, e-mail, or regular mail. General information requests can be made by telephone, but all other services must be requested in writing.

The launch of CCI e-Services in April 2007 will provide an additional means of requesting CCI services. Through this online portal, clients can determine which CCI services they are eligible to receive, review any conditions for providing that service, submit a request for the service, and track its progress.

Applications for most services will be accepted throughout the year, and the requests assessed as they are received. However, we are initiating fall application deadlines and scheduled evaluation periods for treatments, internships, and workshops. These services are not only in high demand, but they also require a large investment of CCI time and advance planning. Scheduled intake periods will allow us to evaluate the applications more fairly and accommodate as many requests as possible.

Assessing Service Requests

Applications for our services generally exceed our capacity to provide them. Therefore, with the exception of general information requests, we can accept only some of the service requests we receive. To ensure that requests are selected fairly, we have developed a set of three assessment criteria based on the needs of the individual client, the benefits for the client, the broader benefits for the heritage community, and our ability to provide the service.

Assessment Criteria

The first criterion, **impact on Canadian collections**, examines the benefits of the service to either the preservation of the collection or an improved understanding of it. Usually this also reflects the direct benefit to the client (the owner of the collection or the artifact). There are two aspects to this criterion:

- the significance of the object or collection
- the use that will be made of the deliverable (depending on the service, the deliverable could be a conserved artifact, a report on the client's facility, etc.)

The second criterion, **impact on the heritage community**, looks at the broader benefits associated with the service. This could include:

- links to other CCI research and development projects, internships, workshops, and publications
- linkages or synergies described by the client

The final criterion, **corporate considerations**, takes into account practical concerns such as:

- balancing the distribution of our services by geographic location, size of institution, etc.
- aligning our work with the priorities of the Department of Canadian Heritage
- ensuring that we have, or can get access to, the personnel and equipment required to carry out the work

Service Standards

CCI has had service standards in place for several years. However, as a result of the current review, we have formalized these standards and will be communicating them more widely. The standards relate to:

- client satisfaction
- timeliness in responding to client requests

As in the past, we will assess a client's satisfaction by sending them a brief questionnaire following the completion of a service. Our established standard is that 95% of our clients will be satisfied or very satisfied with our service. The standard for timeliness in responding to service requests dictates that they be acknowledged within 2 working days. Acceptance or rejection of a request must follow within a set timeframe, which varies depending on the service.

Conclusion

Our work in examining CCI services is part of a broader program of review at CCI. In 2005–2006, we examined CCI's research activities ("Framework to Focus CCI Research", *CCI Newsletter*, No. 37, Spring 2006, pp. 13–14). In 2007–2008, we will be examining CCI's training activities.

Changes to CCI services are effective as of April 2007, as we return to full operation following completion of construction work on our main facility in Ottawa. We look forward to offering a complete range of services to our clients once again.

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

www.cci-icc.gc.ca

From the Desk of the Director General...

by Jeanne Inch, Director General and Chief Operating Officer, CCI

Communication with you, our clients and our partners, is critical to CCI's role in providing expertise in the fields of conservation science, treatment, and preventive conservation. It is not only important in terms of keeping you informed of how we can help you to preserve the heritage collections for which you are responsible. It is also our way of reporting our contributions to the advancement of the practice, science, and technology of conservation.

To ensure our communication with you remains as effective as possible, we have been rethinking our information vehicles and are initiating some changes.

- This is the last edition of the *CCI Newsletter*. In its place, we will be introducing a new magazine-type publication that will present leading-edge science, treatment, and preventive measures that address conservation challenges.

- The "news" contained in the *CCI Newsletter* will now be shared

through *CCI e-News*, an e-mail broadcast system that will keep you up-to-date on our available services, learning opportunities, new publications and library acquisitions, etc. *CCI e-News* is a free service, available to anyone. To sign up, visit the CCI Web site (www.cci-icc.gc.ca).

- Our *Annual Report* has been renamed the *Annual Review*, and will now be distributed in an electronic format only, via the CCI Web site. In addition, starting with fiscal year 2006–2007, this document will be refocused to become an accountability tool to report on our results in terms of research, services, and training and publications.

We have also made improvements to our service delivery, including new criteria for assessing service requests, a new revenue generation policy, and an updated fee structure. Integral to these improvements is the launch of an e-Services portal on the CCI Web site. e-Services will allow you to request and track CCI services online, and will provide an electronic version of the CCI Notes — free for clients in Canada and for a one-time fee for all others.

Most importantly, I am pleased to announce that our scientists and conservators are back in their laboratories following several years of renovations. Having the labs operational again is exciting for everyone at CCI. We look forward to new opportunities to support you in preserving the heritage collections that you hold in trust.

Small-scale Tests for a Large-scale Project: First Steps for Cleaning the Decorative Stage Curtain at the National Arts Centre

by Jan Vuori, Renée Dancause, and Janet Wagner, Textile Conservators, CCI

The decorative stage curtain that hangs in Southam Hall at the National Arts Centre (NAC) in Ottawa is a Canadian icon. Created by Canadian fibre artist Micheline Beauchemin, this spectacular curtain was unveiled in 1969 as one of the artworks commissioned for the newly built centre. But after 35 years the curtain required cleaning and restoration. In October 2004, Gerry Grace, Archives and Exhibitions, NAC, contacted CCI for assistance in returning the curtain to its previous grandeur.

The curtain is large and heavy [approximately 24.4 m (80 ft.) wide by 12.2 m (40 ft.) high, with a weight of about 1455 kg (3200 lbs.)], and complex in structure. It consists of two sections that are lowered into place from above. Various lengths of dyed nylon net, made from a knotted monofilament similar to fishing line, cascade down the surface in loops of varying width. The multicoloured effect is enhanced by sections of differently coloured net that are layered over most of the surface, one atop the other. The layers of net are backed by a shiny metallic fabric that reflects light back through the coloured net, increasing its brilliance and luminosity.

Figure 1. Detail showing the knotted nylon monofilament structure of the curtain.

Over the years the net had acted like a giant air filter, accumulating a layer of disfiguring dust and dirt. In addition, a few areas had become snagged and torn. The time had come for the curtain to be cleaned and repaired.

Opportunities to examine the curtain were limited by the busy performance schedule on stage. It was not until December 2004 that a team of CCI textile conservators and scientists could inspect the curtain, carry out preliminary on-site cleaning tests, and take representative samples of the net for further study.

The first phase of the project involved testing and analysing the samples.

We conducted practical cleaning tests using a variety of methods and reagents: vacuuming with brush attachment; wiping with a dry conservation sponge; wiping with aqueous solutions of an acid, base, alcohol, or detergent or with an organic solvent. Vacuuming followed by the application of aqueous solutions combined with mechanical action was found to be effective in removing the bound soils. However, whether or not the aged nylon could tolerate the use of moisture in the cleaning process required more study.

Scientific analysis and testing of the nylon net in a similar work of art, *Le fils des étoiles*, also by Micheline Beauchemin and dating from the same period, had resulted in a decision to avoid the use of moisture.[1] But *Le fils des étoiles* had been on permanent display for many years, and the constant exposure to light had weakened its nylon net. Because the NAC curtain had received very limited exposure to light, we expected its condition to be different.

Multiple tests were subsequently carried out on the samples:

- infrared spectroscopic analysis by Scott Williams identified the net as Nylon 6 and revealed that the dirt was composed mainly of different proportions of calcium carbonate, sulphates, and silicates; it also confirmed the efficacy of the practical cleaning tests
- tensile tests by Season Tse assessed the effect of wet cleaning on the tensile properties of the nylon filament
- thermal analysis by Gregory Young assessed the effect of wet cleaning on the moisture content of the nylon

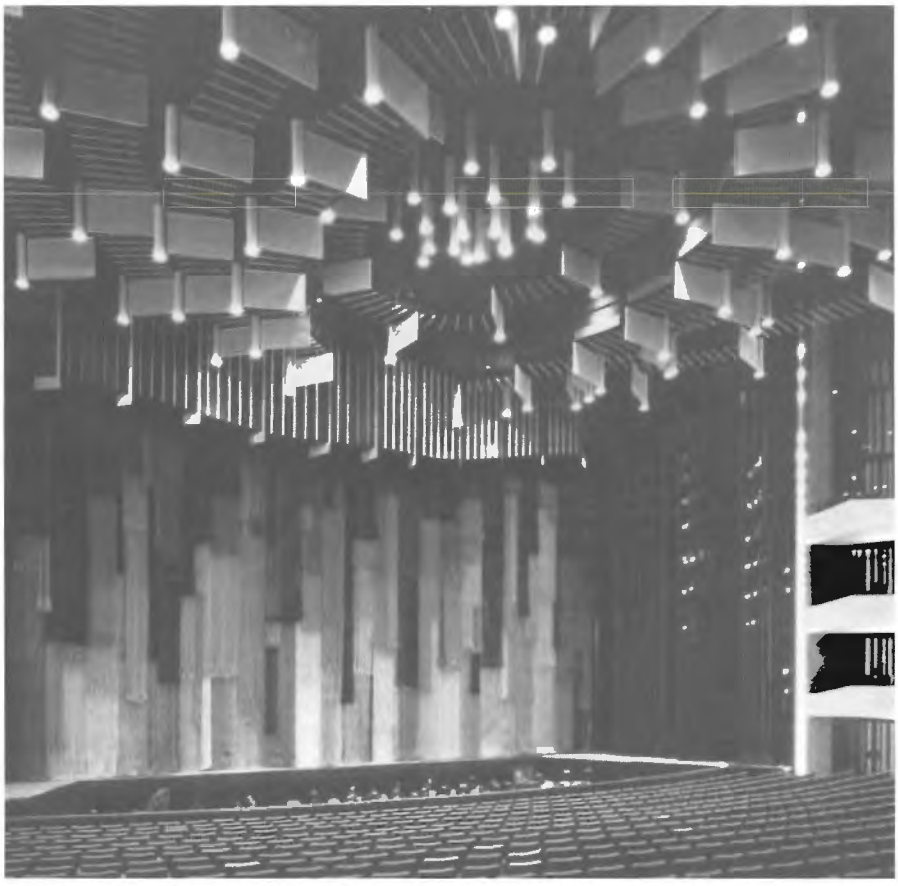


Figure 2. Southam Hall, National Arts Centre, c. 1969.

Figure 3. Detail showing superimposed layers of net and underlying reflective metallic curtain.

- X-ray microanalysis and scanning electron microscopy by Jane Sirois documented the chemical and physical surface condition of the nylon filaments

The results of these tests indicated that the nylon was weaker and stiffer than it had been when new. However, we concluded that it could safely withstand gentle cleaning with careful manipulation and short duration wetting. We also noted that the condition of the nylon was not uniform among all colours, which meant that some colours would require even more caution during cleaning.

The second phase of the project — on-site practical cleaning tests on the curtain itself — was carried out in November and December 2005. The goal was to establish a protocol that could be used to clean the curtain effectively, efficiently, and safely while taking into account its enormous proportions and complicated structure. Armed with the knowledge from the previous work, we tested a variety of cleaning methods. Wet–dry industrial vacuum cleaners equipped with HEPA filters and slot nozzles customized with natural horsehair bristles were found to be very effective for removing the bulk of the dirt. Tenacious dirt required subsequent wiping with microfibre cloths dampened with water and/or dilute acetic acid followed by a rinse with another dampened cloth. Once cleaned the net positively sparkled and its colours appeared brighter and more saturated.

The results of the cleaning tests were discussed with NAC staff and with the artist, Micheline Beauchemin. All parties agreed that the method outlined above should be employed and that the curtain should be cleaned in situ in its vertical position. The NAC is currently developing a strategy to carry out this monumental cleaning project in conjunction with a private-sector conservator. The cleaning of the curtain will be no small task and will take many hours to complete — but our tests indicate that the results will be well worth the effort. In the future, regular vacuuming and the use of a dust cover to house the curtain when it is not in use should protect it from further deposits of dust.

The NAC hopes to establish a house practice of having the restored curtain in place on a regularly scheduled basis throughout the programming year. This will allow future audiences to enjoy the brilliance of this spectacular curtain once again. CCI is very pleased to have contributed towards this goal.

1. Little, S. "L'art de la fibre de nylon: Le defi d'un textile architectural contemporain." pp. 736–740 in *ICOM Committee for Conservation 13th Triennial Meeting, Rio de Janeiro, 22–27 September 2002: Preprints, Vol. 2*. London, UK: James & James, 2002.

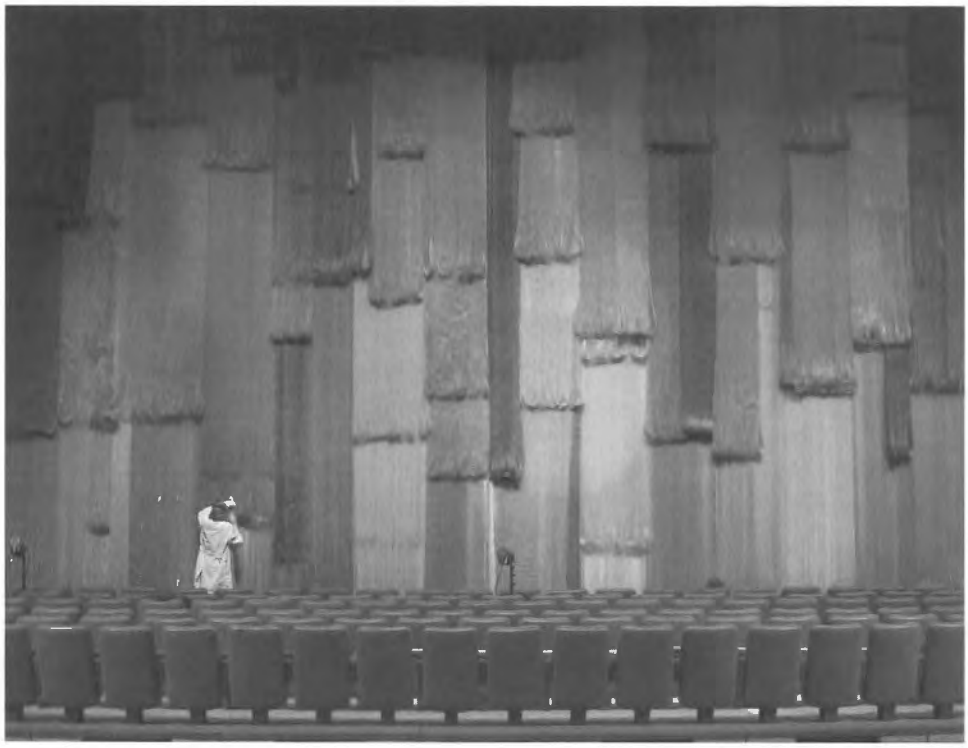


Figure 4. CCI Textile Conservator Janet Wagner conducting cleaning tests on the curtain.

Workshop: *Adhesives for Paleontology Collections* October 16–17, 2006

Jane Down (centre) surrounded by the 36 participants for Adhesives for Paleontology Collections.

CCI delivered the workshop *Adhesives for Paleontology Collections* in conjunction with the 66th annual meeting of the Society of Vertebrate Paleontology (SVP), which was hosted by the Canadian Museum of Nature in Ottawa, October 18–21, 2006. This workshop comprised a series of lectures by Jane Down in the mornings, with hands-on exercises in the afternoons. It was presented at Parks Canada, which graciously offered space while CCI's building is under renovation. There were 36 participants (27 preparators, 5 conservators, and 4 collections managers or administrators), about a third of whom were from Canada, one was from Spain, and the remainder were from the United States.

Day 1 began with two introductory lectures on adhesives and bonding, which laid the foundation for the entire workshop. These lectures, which were originally designed by Jane Down and Velson Horie for the American Institute of Conservation *Adhesives in Conservation* workshops, provided information on adhesive properties in the wet state, substrate considerations, setting, and adhesive properties in the dry state after setting. They were followed by lectures on:

- adhesive classes of interest to paleontology collections
- properties of a good adhesive for paleontology collections
- degradation of cyanoacrylate adhesives in the presence and absence of fossil material — research that had been supported by the SVP through a Preparator's Grant awarded to Jane Down in 2002

The lectures on Day 2 included:

- CCI research on the poly(vinyl acetate) (PVAC), acrylic, and vinyl acetate / ethylene (VAE) copolymer adhesives (early research on VAE adhesives, which are a subset of PVAC adhesives, had shown them to have reasonably favorable properties but they warranted further in-depth research, which was presented here)
- the properties of poly(vinyl alcohol), poly(vinyl acetal), and poly (vinyl butyral) adhesives, and the relationship of all three to each other and to PVAC
- CCI research on epoxy resin adhesives

There were four hands-on exercises in the afternoons:

- **Exercise 1.** Participants compared nine different adhesives and consolidants:
  - two cyanoacrylates — an ethyl and a butyl
  - two PVACs — an emulsion and a resin in solution
  - two acrylics — an emulsion and a resin in solution
  - two epoxy resin adhesives — a slow-setting one and a fast-setting one
  - a poly(vinyl butyral)

  on various substrates (fossil, charcoal, sand, and clay) looking at the wet properties on Day 1 and the dry properties on Day 2, after the adhesives had set.
- **Exercise 2.** Participants measured the pH of fossil using a pH meter and pH strips. Determining pH is important because acidity / alkalinity has a marked effect on the degradation of cyanoacrylate adhesives.

Two workshop participants consolidate samples in a hands-on exercise.

- **Exercise 3.** Participants calculated the force on a bond based on the area of the bond and the weight of the specimen.
- **Exercise 4.** Participants experimented with a VAE adhesive to which various modifiers had been added (blind test) to see if they could identify mixtures with appropriate additives. For instance, could they identify mixtures to which a wetting agent had been added (wetting agents reduce the surface tension of adhesives so that they spread more easily), or mixtures with a humectant (humectants promote the retention of moisture, which increases the time from spreading an adhesive to completing the bond).

Following the exercises, the results were discussed by the entire group.

It was a jammed-packed two days, and, judging by the evaluation forms, was well received and appreciated by all participants. The exchange of information between participants and instructors will also be extremely useful for CCI in planning future workshops and research.

Workshop participants evaluate consolidation of samples.

Symposium 2007: An Aboriginal Conservator's Perspective

Symposium 2007 *Preserving Aboriginal Heritage: Technical and Traditional Approaches* will provide an opportunity for Aboriginal people and conservation specialists to learn from one another — in an atmosphere of mutual respect — about traditional, technical, ethical, and intangible aspects of the conservation of Aboriginal material culture. To ensure the Symposium meets the needs and expectations of the Aboriginal community, the event is being organized with input and guidance from an Advisory Committee comprising members of First Nations, Inuit, and Metis communities across Canada.

One of the members of this committee, Kathy Nanowin, was kind enough to share with us her insight into the conservation of Aboriginal artifacts. Kathy is a member of the God's Lake First Nation in northern Manitoba, and of Cree/Ojibway/French heritage. She is currently an Assistant Conservator at The Manitoba Museum in Winnipeg, MB.

What's your background and how did you come to be involved with museums and collections?
Well, I've always been interested in museums. As a child I wanted to visit every museum I saw on our family vacation trips. And I was interested in history. My dad told me and my brother all about our family history. But I fell into conservation by accident, after reading an article in a magazine about the conservation training course at Sir Sandford Fleming College. I thought that it sounded interesting, and I applied and was accepted into the course. I loved it right away.

From your perspective as a conservator, has the care of Aboriginal artifacts changed in the past 15 years? As one of the few Aboriginal conservators in Canada, has your job changed?

I think that there is much more awareness now among conservators about the intangible aspects of objects and heritage. There certainly has been quite a bit published about the issue in heritage journals. Miriam Clavir's book[1] about conservation and First Nations highlighted the philosophical differences quite well. Personally, I find that I often take an even more hands-off approach than before, in working with Aboriginal objects. I also feel more privileged than ever to be a conservator, to be involved in taking care of part of my heritage.

Does being a conservator of First Nations background affect your approach to the care of Aboriginal artifacts?
I always knew that some Aboriginal artifacts should be treated differently than other objects. But I didn't have traditional knowledge, and the issue wasn't covered during my training, so I have really been taught by my Museum's curator, Katherine Pettipas, about which particular objects I could work on, or not, and the ethical restrictions. I think the main difference my background makes is that I can easily appreciate the Aboriginal point of view towards the care and treatment of objects. Ideas such as not treating something, and consulting originating communities, make perfect sense to me, whereas conservators with a different background sometimes find them hard to accept, or perhaps just don't think of them.

What kinds of experiences have you had at The Manitoba Museum with collections care issues and Aboriginal communities?
Katherine Pettipas has really taken on the responsibility of learning about and understanding the necessary steps to care for the collection, such as undergoing sweats, and consulting with Elders, pipe carriers, and other keepers of traditional knowledge. She works with the communities and collections in areas such as sacred material, proper cultural care, and repatriation. I don't have traditional knowledge, so I know that my role is limited in these areas. In these cases, it is not appropriate for the Conservation Department to be involved, and I understand that.

Personally, I've been involved with making mounts for Aboriginal artifacts, packing them for travel, and treating them, including cleaning and repairs. I have worked with many community museums in Manitoba, advising on safe care and display of their Aboriginal artifacts. Also, I have taught the conservation course for the Association of Manitoba Museums, talking about the issues and problems with caring for Aboriginal collections, including ethical concerns. The participants of the course have been mostly non-Aboriginal, but also Aboriginal people involved in museums or cultural centres.

From your perspective, what are the most significant issues Symposium 2007 should address?
I hope that Aboriginal and non-Aboriginal heritage workers will see what they have in common. I think that the focus will not be on the past, which was dealt with by the Task Force on Aboriginal People and Museums, but on the present (what communities can do now to help preserve their cultural heritage objects) and on the future (training the young generation to be the best caretakers of these collections).

What do you hope Aboriginal people will get out of the Symposium?
I hope that some mistrust and barriers will be broken down; there is still sometimes an uneasy relationship between Aboriginal communities and heritage institutions. I hope we will learn more about how to deal with pesticide-contaminated collections. Also, I hope that many young people will be inspired to get involved and educated to be the future conservators of their heritage.

What do you hope conservators will get out of the Symposium?
More awareness of the Aboriginal point of view regarding objects, particularly sacred objects; a willingness to accept that in some cases conservators should not be involved; and some great contacts to work with in the future, as well as the latest information about research and treatments being undertaken all over the world.

How would you describe your experience as a member of the Advisory Committee for Symposium 2007?
It's been a wonderful experience, very positive. The members of the Advisory Committee come from all across Canada, and have a wide range of life experience and knowledge. The circle process that was used in Advisory Committee meetings is very respectful and worked extremely well. I believe that all the members felt valued and heard during the process, and I feel strongly that the input from the Advisory Committee really has helped shape the content and format of the Symposium. I hope that our input will help make it more inclusive. Sharing our views and opinions during the meetings was also a learning experience for us; we certainly didn't always have the same attitudes and views on everything! It was a great group. We've had fun, and we're all looking forward to seeing each other at the Symposium in the fall.

Symposium 2007 will take place in Ottawa on September 24–28, 2007. For more information on the Symposium, including how to register, please visit the CCI Web site (www.cci-icc.gc.ca/symposium/index_e.aspx).

1. Clavir, M. *Preserving What is Valued: Museums, Conservation and First Nations*. Vancouver, BC: University of British Columbia Press, 2001.

Preserving Aboriginal Heritage: Technical and Traditional Approaches

Préserver le patrimoine autochtone : approches techniques et traditionnelles

Symposium 2007

September 24 to 28 • Du 24 au 28 septembre

Announcement

An opportunity for Aboriginal people and conservation specialists to learn from one another — in an atmosphere of mutual respect — about traditional, technical, ethical, and intangible aspects of the conservation of Aboriginal material culture.

September 24–28, 2007, Library and Archives Canada, Ottawa, Canada

Themes

Symposium 2007 will focus on five main themes:

- mutual learning, respect, and ethics
- working together
- technical and traditional approaches
- long-term impact
- pesticides

Program

Highlights of the diverse program will include:

- ceremonies respectful of Aboriginal traditions
- oral presentations
- panel and small group discussions
- tours of museums and conservation laboratories including demonstrations
- a poster presentation session and a trade show
- workshops
- a day trip to the Kitigan Zibi Anishinabeg cultural centre

The main sessions will be presented in English or French with simultaneous translation.

Participants

Symposium 2007 will incorporate and welcome multiple perspectives, including international viewpoints. Potential participants include:

- Aboriginal people involved in heritage
- staff and volunteers in Aboriginal community cultural centres
- Elders and Aboriginal community leaders
- community-based and institutional researchers
- academics and students
- museum and archival conservation specialists
- collection managers
- curators and museum directors

Registration will begin in April 2007

Organizers

The Canadian Conservation Institute (CCI), with the advice of an Advisory Committee comprising members of First Nations, Inuit, and Metis communities across Canada.

An Agency of the Department of Canadian Heritage, CCI promotes the care and preservation of Canada's cultural heritage and advances conservation knowledge. CCI performs research, provides expert services, and disseminates knowledge through training and publications. Clients comprise museums, archives, art galleries, and other heritage institutions, including Aboriginal cultural centres.

For more information visit the CCI Web site (www.cci-icc.gc.ca/symposium/index_e.aspx) or contact:

Client Services
Canadian Conservation Institute
1030 Innes Road
Ottawa ON K1A 0M5 CANADA
tel.: 613-998-3721 or 1-866-998-3721
e-mail: symposium_2007@pch.gc.ca

Canadian Heritage Patrimoine canadien
Canadian Conservation Institute Institut canadien de conservation
Canada

Site to Shelf: Recovery of a Historic Aircraft from Charron Lake, Manitoba

by Nancy Binnie, Conservation Scientist, Conservation Research, CCI

On July 4, 2005, the F.A.R. Team[1] (working on behalf of the Western Canada Aviation Museum [WCAM]), located a rare Fokker Standard Universal bush plane on the bottom of Charron Lake in northern Manitoba. The plane had been submerged for almost 75 years, and after such a long time in cold water had likely suffered significant deterioration. A thorough understanding of its construction materials would therefore be essential if recovery and conservation efforts were to be successful. In February 2006, Shirley Render, Executive Director of the WCAM, contacted CCI for assistance. The plane was to be raised in the summer of 2006, dismantled, and transported to the WCAM in Winnipeg. This underwater aircraft recovery would be one of only a few such projects in Canada to be planned and carried out by a volunteer group, the F.A.R. Team, rather than vocational archaeologists. CCI's role would be to advise the recovery team and the museum.

Fokker Standard Universal G-CAJD, built in 1928, took off from Winnipeg on December 10, 1931, heading north with a cargo of supplies for a party of gold prospectors at Island Lake. It never arrived. On encountering snow squalls and poor visibility, the pilot decided to land on the frozen surface of Charron Lake to wait out the storm. When the plane touched down, its skis broke through the ice. The pilot and his mechanic escaped unharmed but were stranded for several weeks before being rescued near Little Grand Rapids as they attempted to walk back to civilization. The plane remained frozen to the lake until the following spring, when Canadian Airways Limited tried to relocate it for repair or salvage. By then the plane had slipped below the surface as the ice broke up, and the damaged plane could no longer stay afloat. An insurance claim was filed (and paid out), and no further attempt was made to locate the wreckage.

The WCAM began its search for the plane in 1975, conducting nine expeditions over the years. These expeditions were sponsored by George T. Richardson, son of aviation industry pioneer James A. Richardson — who had owned 12 of the only 45 Fokkar Standard Universals ever built. Success finally came on July 4, 2005, when the F.A.R. Team located the wreck using side scan sonar. The plane was "parked" on the bottom of Charron Lake at a depth of 38.4 m (126 ft.).

Unpacking the first artifacts from Fokker Standard Universal G-CAJD at the Western Canada Aviation Museum (WCAM). From left to right: Mike Clingingsmith and Gary Styrchak (WCAM preparators) and Al Nelson and Tony Morien (restoration volunteers).

When Shirley Render approached CCI, she was looking for information about temporary on-site preservation of metal and wood, appropriate protective packaging for the wreckage as it was transported back to Winnipeg by helicopter and transport plane, procedures for stabilization and display of the aircraft after transport to the museum, and options for conservation including associated costs. After initial discussions, it was decided that CCI could best assist by preparing a conservation plan[2] that would "walk" the museum staff and volunteers through the issues and requirements for the recovery phase, surface assessment, cleaning, transport, and laboratory stabilization.

This plan would be prepared from the perspective of an archaeological recovery and would include information on the predicted condition of the fabrication materials. CCI staff[3] with expertise in the treatment of waterlogged wood, corroded iron, textiles, and deteriorated modern materials would use their knowledge of these materials to develop and describe suitable treatment and handling methods for the submerged wreckage. In return, the information gained from the recovered aircraft would contribute to CCI's understanding of how heritage aircraft wreckage deteriorates. The project was also in keeping with past CCI work involving artifacts recovered from waterlogged sites such as shipwrecks or wet land excavations.

The report that CCI subsequently prepared for the WCAM included:

- a preliminary inventory of the known construction materials and assembly techniques used in the Fokkar Standard Universal
- information on the expected structural condition of the plane after 75 years underwater that was obtained from video of the wreckage taken in 2005, and from viewing the wreckage of several other aircraft fuselages at the Canada Aviation Museum

- predictions of the condition and stability of the aircraft construction materials and structure that were made based on discussions with Parks Canada archaeological conservators and scientists, published rates of deterioration in scientific and conservation literature, and observations from previous archaeological field projects
- a detailed list of conservation supplies for use in the field
- recommended practices for artifact inventory
- packing methods
- special requirements for wet materials such as paper documents (logbooks and manuals) and waterlogged wood
- options for treating waterlogged wood once it arrived at the museum

Recovery operations were carried out from July 2 to 21, 2006, during which time there were as many as 21 people at the Charron Lake outcamp, a fishing lodge operated by Selkirk Air. One of those present was Clark Seaborne, who had previously restored a Fokker Super Universal plane to flying condition for the WCAM. He was invaluable in identifying the recovered materials and construction details. At the invitation of the WCAM and the F.A.R. Team, I was on-site from July 8 to 12 to carry out a condition assessment of recovered materials and assist in taking inventory, packing, and preparing artifacts for transport. During this period, a number of pieces of the aircraft were raised using underwater vehicles operated remotely from the surface. These included two fragments of wood spar caps with plywood fragments, brass nails, and yellow paint (part of the wing structure); and a 4-m length of aluminum conduit enclosing electrical wiring to a polished brass landing lamp (including an intact light bulb) and a wing light. By examining these pieces, we were able to make preliminary conclusions about the condition of the solid wood, plywood, brass nails, adhesives, paint, and other materials yet to be retrieved. Unfortunately, none of the steel tubing from the fuselage was recovered at that time.

On July 12, I transported the raised pieces back to the WCAM in Winnipeg, first aboard Selkirk Air's twin Otter float plane and then by car. The next day I described site operations at Charron Lake to museum personnel, unpacked the transported artifacts, and discussed the probable condition of the remainder of the aircraft materials based on the recovered artifacts.

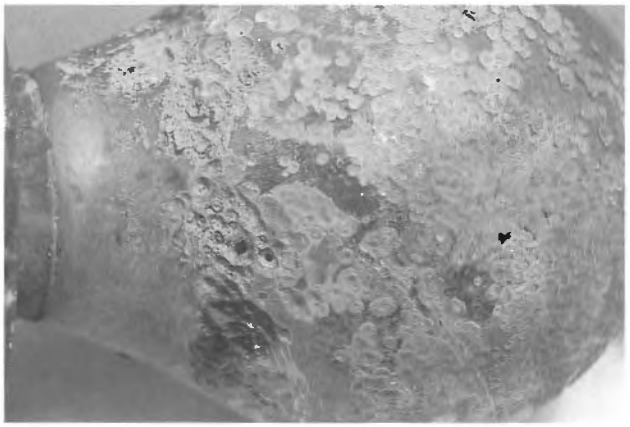
Museum preparators, other staff, and volunteers were ready to receive the recovered artifacts. Led by Director of Restoration Tony Morien, they were left to carry out inventory and cleaning, to start stabilization treatments, and to develop a restoration plan that will enable the WCAM to exhibit the remains of this rare plane as soon as possible. CCI will provide a condition assessment, analysis of materials, and development of conservation treatment for materials where the museum restoration staff require assistance.

Following my departure from Charron Lake, some volunteer members of the Canadian Amphibious Search Team (CAST), a group of professional divers proficient in surface-air-supplied deep-water recovery, brought to the surface the Wright J-4 engine complete with an intact Hamilton propeller. Prior to removing it from the water, members of the F.A.R. Team photographed and videotaped the engine with its still-attached throttle controls, temperature gage, and magneto as well as other components. These fragile and easily dislocated items were then dismantled, and large and small items lifted and packed for transport.

The F.A.R. Team core members, assisted by the CAST dive team, carried out a second recovery operation in October 2006 to lift the airframe, wing section, skiis, and other dislocated pieces. Using knowledge gained from the July trip, the group assembled additional supplies and conservation materials, and carried out documentation, structural stabilization, and packing of all recovered materials. These recovery attempts were only partially successful. Some artifacts were recovered and a portion of the airframe was dismantled and lifted to a protected shallow-water location, where it will remain until the next recovery attempt scheduled for 2007.

The entire project has been documented by film crews for the WCAM, *Country Canada* (Canadian Broadcasting Corporation), and *Mega Moves* (National Geographic; Windfall Films of London, England). Information is also available in *Altitude* (the WCAM magazine)[4] and on the Internet (fokkeraircraftrecovery.ca and www.wcam.mb.ca/fokker.html).

The recovery of Fokkar Standard Universal G-CAJD has been a successful collaborative project. The WCAM and the F.A.R. team benefited from CCI's expertise in underwater artifact recovery and conservation, and gained some

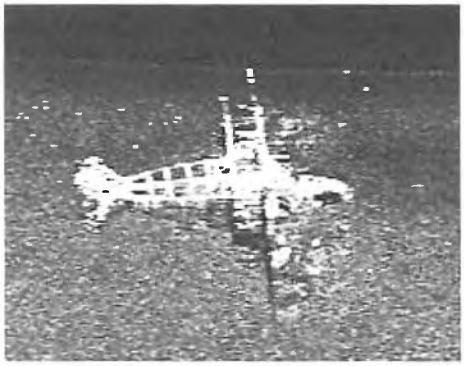


Glass lightbulb and phenolic socket, part of the landing lamp assembly of Fokker Standard Universal G-CAJD.

insight into the fragility of the wreckage and the importance of retaining the original construction materials in their original context through all phases of the project. In return, CCI gained a better appreciation of the goals of the WCAM in recovery, stabilization, and restoration of the plane. In addition, by having access to the wreckage for inspection and sampling at the time of recovery, CCI gained information that will be useful in its research project on heritage aircraft wrecks.

Endnotes

1. The F.A.R. Team was first formed in 1991 by Patrick Madden at the request of the WCAM. Over the years, he recruited a diverse team of specialists in underwater recovery, geophysics, and remote sensing and underwater photography, core members including Annette Spaulding, Gordon Nowicky, Ken McMillan, and Bil Thuma. For the 2006 site operations, diving recovery, and transport of the wreckage back to the museum, the core team was assisted by John Garstang, John Davis, Jerry Norbert, Mark Rowsome, James Snelgrove, and Nancy Binnie. For the July recovery, a team from the Canadian Forces rigged the recovered Fokker artifacts for airlift by Griffin helicopters to Deer Lake where they were transferred to a Hercules aircraft for delivery to the WCAM in Winnipeg. The October airlift was to be carried out by an A-Star helicopter provided by Provincial Helicopters.



Side scan sonar image of Fokker Standard Universal G-CAJD. Courtesy of Ken McMillan, McQuest Marine Sciences Limited, 2005.

2. Binnie, N. *Conservation Plan for a Fokker Standard Universal Airplane through Recovery Phase, Surface Assessment, Cleaning and Transport, and Laboratory Stabilization of Aircraft.* CCI Report 93769. Ottawa, ON: Canadian Conservation Institute, June 2, 2006.

Bill Thuma and Nancy Binnie examine the landing lamp recovered from the wreck site.

3. CCI staff who advised Nancy Binnie (principal investigator) or reviewed the report included Tara Grant, Malcolm Bilz, Charlotte Newton, David Grattan, Cliff Cook, and George Prytulak.

4. Madden, P., and A. Spaulding. "Charron Lake, Ghost-Busted!" *Altitude* Vol. 31, No. 4 (Winter 2005), pp. 4–7.

The Fokker Standard Universal first appeared in 1926. Of the 45 that were built, 12 were purchased by James A. Richardson for his company Western Canada Airways (which later became Canadian Airways). Flown by "bush pilots," the planes were ideal for accessing areas of northern Canada where no roads or landing strips existed. They became one of the major workhorses of the early years of northern flying.

The plane was a single-engine, open-cockpit single-wing aircraft. It was constructed with a tubular steel airframe, and the single wing was of Sitka spruce. But this simple description does not come close to describing the actual complexity of the plane. The reality was a composite artifact constructed with steel tubing, welds, tensioning guy wires and iron turnbuckles, solid wood stringers, ribs, box-spars, plywood, glue, brass nails, and a canvas fuselage. Other materials included windshields, tin-plated copper electrical wires, electrical insulation, aluminum conduit, copper tubing, brass fuel tanks, and glass windows. An engine weighing more than 273 kg (approx. 600 lbs.) was also present, along with the associated gauges and navigational instruments.

These materials were assembled and intended to function in atmosphere — not cold water. After 75 years at the bottom of a cold-water lake, it was likely that most materials had suffered significant deterioration, although some were expected to be in good condition.

Cooperation between CCI (Canada) and Tobunken (Japan) on Integrated Pest Management Research and Training

by Tom Strang, Senior Conservation Scientist, CCI, and Rika Kigawa, Senior Researcher, Department of Conservation Science, National Research Institute for Cultural Properties, Tokyo (Tobunken)

Many of the pest management challenges we face in Canadian museums are shared by museums in Japan. About 70% of the pest species are similar. The building or site issues, ranging from outdoor locales to modern facilities, are much the same. Subterranean termites, a common problem in Japan, will increase in Canada as our climate warms. And international agreements that limit the use of popular fumigants due to their ozone-depleting effect are creating comparable legislative environments and workplace restrictions. Given these parallels, cooperation between CCI and Tobunken in integrated pest management (IPM) research work and training can maximize the benefits for both Canada and Japan. My collaboration with Dr. Rika Kigawa helped us to demonstrate the low adverse impact and the effectiveness of pest control strategies other than proscribed and candidate replacement fumigants, and to improve our teaching of the IPM "toolkit" for protecting cultural heritage.

Rika and I first met at the 2001 conference *A Pest Odyssey* in London, England, where she presented a paper on nitrogen and carbon dioxide (CO_2) fumigant efficacy on common East Asian museum pest species. I had previously developed controlled atmosphere fumigation guidelines through review of agricultural pest literature, and recognized that the conclusions of her work were very similar to my own. From our ensuing discussion around this common concern we discovered more shared research goals, and decided to work cooperatively.

Our first joint paper was a small investigation into the absorption of CO_2 fumigant by different materials. The results showed that concrete absorbs CO_2 strongly, making concrete-walled chambers unsuitable for CO_2 fumigation. This strong absorption was already known by engineers, but not fully appreciated by pest control firms — a fact that had led to the unsuccessful use of CO_2 fumigation in buildings with exposed concrete surfaces in both Japan and North America. As part of this study, we also determined the relative significance of CO_2 absorption in other common fumigation loads to see how much it might affect gas consumption in fumigation chambers.

Another shared research thread was the concern that fumigants might damage natural history specimen DNA. I had previously conducted work on this topic[1] that had interpreted post-treatment seed viability as an indicator of damage to organic molecules such as DNA. Rika, who has a background in molecular biology, and her colleagues published an investigation of damage by fumigants and thermal methods to specimen DNA.[2] Her study corroborated my earlier work, but went further than mine in that it compared a wider number of fumigants used in Japan and Asia. Although some of these are not used in North America or Europe, the information is still valuable to Canadians as many international loans are subject to quarantine treatment with compounds not registered within Canadian borders. Rika and I are currently conducting a joint study of the effects of fumigants and alternate control methods on sensitive materials such as those found in natural history collections, archives, and fine arts. The results will help to rank damage and further guide treatment choices for a worldwide audience.

In 2002, I presented a lecture series in Japan, funded by Tobunken, on IPM principles and alternative treatments. This theme was adopted because the erstwhile common fumigant for cultural objects, methyl bromide, was scheduled to be discontinued in 2004 to meet commitments under the United Nations Environment Programme (UNEP) *Montreal Protocol on Substances that Deplete the Ozone Layer* — an agreement that had been ratified by both Japan and Canada in 1988. In a contributing lecture, Dr. Naoko Sonoda reported on an in situ heat treatment of a large wooden boat on display at Minpaku (National Museum of Ethnology, Osaka, Japan). This project, guided by my published works on the subject, was the first practical application of heat treatment of cultural property in Japan. The method met many desired criteria at Minpaku. Not only could it be performed in situ on a difficult-to-move item, it was non-toxic, rapid (minimal disruption for staff and visitors), efficacious (it killed all the wood-boring beetle larvae in large-dimension timbers), and allowed the rest of a large gallery to remain open to visitors throughout the treatment. As a follow-up to this lecture series, an extensive review article on IPM for Japanese museums was published.

In 2003, Rika came to Canada to view CCI's facilities and meet with our researchers. Together we visited six Canadian institutions (two archives, an art gallery, a provincial museum, a natural history museum, and a science museum) that CCI had previously advised on IPM issues. By comparing the use of IPM in these Canadian

institutions with the IPM principles adopted by some Japanese institutions, we were able to observe how IPM could be tailored to address specific problems, and obviate the need for fumigants.

In 2004, Tobunken provided funding for us to develop a 3-day workshop to train Japanese collection-care professionals in IPM (see *CCI Newsletter* No. 35, pp. 14–15). We approached this task with the added intention of improving the means of delivering this type of training, which would ultimately benefit both our institutions. The workshop included short talks, exercises, practice with treatment methods, and team case studies at the National Museum of Japanese History (Rekihaku). It was very well received by the participants, who went on to apply their new knowledge in their institutions.

In 2005, Tobunken held a colloquium where attendees of the 2004 workshop, along with other institutions, reported on their work in IPM. Participants shared their use of treatments, mapping, and IPM Web applications for distributing institutional communications and knowledge. They discussed pest control programs they had used as alternatives to fumigation, and described situations and countermeasures within various institutions. Following the colloquium, we published an article[3] on the realities of applying IPM to situations ranging from outdoor sites to temples to historic houses to modern preservation facilities. Physical considerations were arranged, for argument's sake, as discrete "levels" at which some IPM efforts make more sense than others due to additive factors such as enclosure quality, construction materials, and purpose behind the institution. The publication was designed to be a first guide for those considering the adoption of IPM and to help them separate the essentials from the niceties. The work was also seen as a basis for setting standards of IPM across diverse holdings of cultural property.

Thanks to additional travel funding from Tobunken, Rika and I have also been able to discuss pest problems and site-specific application of IPM with key people at Minpaku (Osaka), Kyoto National Museum restoration studio, Nijojo castle (Kyoto), Rekihaku (Sakura), and Kyushu National Museum (Fukuoka), sharing experiences and solutions between Canadian and Japanese institutions.

In November 2006, a conference at Tobunken on pests of outdoor wood objects brought together specialists in termites, traditional temple restoration, and conservation science, to exchange current views on combating wood-destroying organisms — a persistent hazard to cultural property.

Our collaboration has combined our capabilities to carry out scientific research and apply practical methods. Both our institutions and countries will benefit from this cooperative effort.

1. Strang, T.J.K. "Sensitivity of Seeds in Herbarium Collections to Storage Conditions, and Implications for Thermal Insect Pest Control Methods. Chapter 4, pp. 81–102 in *Managing the Modern Herbarium: An Interdisciplinary Approach* (edited by D.A. Metsger and S.C. Byers). Vancouver, BC: Elton-Wolf, 1999, 384 pp.

2. Kigawa, R., H. Nochide, H. Kimura, and S. Miura. "Effects of Various Fumigants, Thermal Methods and Carbon Dioxide Treatment on DNA Extraction and Amplification: A Case Study on Freeze-Dried Mushroom and Freeze-Dried Muscle Specimens." *Collection Forum* 18, 1–2 (2003), pp. 74–89.

3. Strang, T.J.K., and R. Kigawa. "Levels of IPM Control: Matching Conditions to Performance and Effort." *Collection Forum* 21, 1–2 (2006), pp. 96–116.

Recovering the Decorative Interior of St. Ninian's Cathedral, Antigonish, Nova Scotia

by Wendy Baker and Helen McKay, Conservators – Fine Arts, CCI

The results of a CCI investigation of the interior surfaces of St. Ninian's Cathedral in Antigonish, Nova Scotia, have contributed to the long-term recovery and preservation plan now under consideration. The purpose of CCI's investigation, which was carried out with a private-sector conservator in April 2006, was to determine how to remove the many layers of overpaint hiding the original decorative scheme devised and executed by Ozias Leduc and his workshop in the early 20th century. After conducting a number of tests and extrapolating the overall condition of this original decorative scheme, treatment recommendations were outlined for full or for partial recovery and duplication of the original art and stencil work on the walls and ceilings. The St. Ninian's Restoration Committee and their Architectural Conservation Consultant have used this information in the development of a large-scale master plan for the overall restoration of the interior of the Cathedral.

St. Ninian's Cathedral is unique in the region — an imposing historic structure built in a Roman Basilica style. It is the Episcopal Seat for the Catholic Diocese of Antigonish, which includes the counties of Antigonish, Pictou, and Guysborough on the eastern Nova Scotia mainland as well as the Island of Cape Breton. The church was dedicated to St. Ninian, a 5th-century British saint with connections to the early Church of Scotland, by the descendants of the Highland Scots settlers.

Construction of the Cathedral began in 1867 and was completed in 1874. The walls were built of locally quarried limestone and sandstone, and the roof was tiled with slate from Scotland. Beautiful stained glass windows adorned the sacristy and outside walls, illuminating the length of the nave. The bells came from Dublin, and the organ from Boston. In 1899, twenty-five years after the structure was completed, Ozias Leduc was commissioned to design and later to undertake the decoration of the interior plastered surfaces.

Ozias Leduc (1864–1955) was a well-known Quebec artist and painter of church interiors. He had learned the art of church decoration in the early 1880s, as apprentice to both Luigi Cappello in Montreal and Adolphe Rho in Yamamiche, Quebec. By the mid 1880s he was working independently on church interiors in Joliette as well as on his own parish church in Saint-Hilaire. Leduc was exposed to the works of Impressionist and Symbolist painters, as well as to Art Nouveau, in 1897, on a trip to London and Paris with Marc-Aurèle de Foy Suzor-Coté. Artists such as Gustave Moreau, Pierre Puvis de Chavannes, and Edward Burne-Jones left a lasting impression.

When Leduc returned from Europe he took on a number of new commissions, one of which was St. Ninian's Cathedral. The actual painting of the comprehensive decorative scheme likely began in 1902, carried out by Leduc and his assistants. Leduc's paintings of this period are characterized by conventional interpretations of religious subjects and a generic approach to the depiction of religious or spiritual figures. What sets his decoration above the ordinary is the masterful rendering of the decorative elements, executed with thin paint scumbles in subdued colours applied over a neutral base tone. This technique produces a beautiful, ethereal quality to the painting reminiscent of the work of Puvis de Chavannes.

Removing layers of overpaint from a chancel sprandrel uncovers one of Leduc's angels.

Leduc and his assistants used a fresco-secco technique (oil applied to dried plaster surfaces) to decorate all the ceiling, arcade, wall, and column surfaces in St. Ninian's. Tondos of *The Nativity, Christ the Good Shepherd, The Crucifixion,* and *The Ascension,* each 4 m in diameter, were painted on the nave ceiling along with smaller paintings set into quatrefoil forms representing *The Lamb of God, The Eye of God,* and *The Holy Spirit*. All of these paintings were surrounded by elaborate stencilled borders. The arcade spandrels were painted with figures of saints and apostles set into elaborate trompe-l'oeil architectural niches, surrounded with intricate stencil decorations. The chancel vault had a large tondo of *God the Father,* surrounded by an elaboration of patterned borders and flanked on either side by angels. More angels were painted on the chancel spandrels, and over the chancel arch leading into the sacristy were the Gaelic words "TIGH DHE" or "House of God."

The complete decorative scheme can now be fully appreciated only through archival photographs or original sketches. Starting in 1937, Leduc's work was progressively altered both by partial reworking of figurative elements and by full-scale overpainting with monochromatic colours. Most of the stencil work and original background paint are now completely concealed by multiple layers of overpaint. As well, moisture problems from roof leaks in some parts of the Cathedral, and contractive forces from multiple layers of overpaint in other areas, are responsible for localized heavy flaking of both original and overpaint layers.

In 2002, the Cathedral Historical Committee requested that CCI undertake a conservation assessment of the interior surfaces of St. Ninian's (the emphasis being primarily on St. Ninian's canvas paintings). It was recommended, at that time, and during a later visit in 2004, that conservation and stabilization of the painted architectural elements be carried out. Our work in the spring of 2006 provided on-site testing as well as analysis of cross sections — both confirming the presence of Leduc's surfaces under, in some cases, five or more layers of overpaint. Based on these results, we prepared a report that includes options for the safe removal of the overpaint, expected outcomes, procedures for consolidation, and potential time estimates for recovery of decorative surfaces. This information will assist in the long-term recovery and preservation of this remarkable decorative interior.

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 2007–2008. More dates and locations may be posted on our Web site at www.cci-icc.gc.ca [under Learning Opportunities] as they are confirmed.

Spring 2007

Preservation Management for Seasonal Museums
Host(s): New Brunswick Museums
Location: Kingston Peninsula, NB
Date: May 3, 2007
Contact: Wendy Martindale
Tel.: 506-643-2338
E-mail: wmrdale@nb.aibn.com
Leader(s): Deborah Stewart

Archival Materials
Host(s): British Columbia Museum Association
Location: Terrace, BC
Date: May 10–11, 2007
Contact: Jim Harding
Tel.: 250-356-5694
E-mail: JHarding@MuseumsAssn.bc.ca
Leader(s): Greg Hill and Joe Iraci

Preservation Housekeeping in Historic House Museums
Host(s): PEI Museum and Heritage Foundation
Location: Charlottetown, PE
Date: May 10–11, 2007
Contact: Linda Berko
Tel.: 902-368-6600
E-mail: ljberko@gov.pc.ca
Leader(s): James Hay and Alastair Fox

Eradication of Pests
Host(s): Association of Manitoba Museums
Location: Winnipeg, MB
Date: May 24–27, 2007
Contact: Monique Brandt
Tel.: 204-947-1782
E-mail: director@museumsmanitoba.com
Leader(s): Tom Strang

Storage Planning for Cultural Facilities
Host(s): The Royal British Columbia Museum
Location: Victoria, BC
Date: May 29–30, 2007
Contact: Cheryl Linstead
Tel.: 250-387-2959
E-mail: CLinstead@royalbcmuseum.bc.ca
Leader(s): Siegfried Rempel and Maureen MacDonald

Industrial Objects
Host(s): Ontario Museum Association
Location: Minesing, ON
Date: June 11–12, 2007
Contact: Cathy Blackbourn
Tel.: 416-348-8672
E-mail: cathyb@museumsontario.com
Leader(s): George Prytulak

Summer 2007

Artifacts in Aboriginal Cultural Centres
(in French)
Host(s): Uashat mak Maniutenam
Location: TBD
Date: June 26–27, 2007
Contact: Élise Dubuc
Tel.: 513-343-2194
E-mail: elise.dubuc@umontreal.ca
Leader(s): Carole Dignard and Elizabeth Joy

Fall 2007

Care of Photographic Materials
Host(s): Archives Council of Nunavut
Location: Baker Lake, NU
Date: September 2007
Contact: Ericka Chemko
Tel.: 867-979-0731
E-mail: echemko@ihti.ca
Leader(s): Greg Hill and Carl Bigras

Photodocumentation
Host(s): Government of Yukon Museum Unit
Location: Whitehorse, YK
Date: October 16–17, 2007
Contact: Valery Monahan
Tel.: 867-667-3431
E-mail: valery.Monahan@gov.yk.ca
Leader(s): Carl Bigras

Modern Information Carriers
Host(s): Association of Newfoundland and Labrador Archives
Location: St. John's, NL
Date: October 18–19, 2007
Contact: Mary Ellen Wright
Tel.: 709-739-0974
E-mail: anla@nf.aibn.com
Leader(s): Joe Iraci and Tom Strang

Emergency and Disaster Preparedness for Cultural Institutions
Host(s): Kingston Association of Museums, Art Galleries, and Historic Sites
Location: Kingston, ON
Date: October 23–24, 2007
Contact: Paul Robertson
Tel.: 613-549-6666 ext. 2569
E-mail: robertsp@kgh.kari.net
Leader(s): Deborah Stewart and David Tremain

Environmental Guidelines
Host(s): Jewish Public Library Archives
Location: Montreal, QC
Date: October 25–26, 2007
Contact: Shannon Hodge
Tel.: 514-345-2627 ext. 3015
E-mail: shannon.hodge@jplmontreal.org
Leader(s): Jean Tétreault and Cliff Cook

Preservation Housekeeping in Historic House Museums
Host(s): City of St. Catharines
Location: St. Catharines, ON
Date: November 6–7, 2007
Contact: Kimberley Shipp
Tel.: 905-688-5601 ext. 1555
E-mail: kshipp@stcatharines.ca
Leader(s): James Hay, Janet Mason, and Alastair Fox

Heritage Facility Planning
Host(s): Alberta Museums Association
Location: Lethbridge, AB
Date: November 9–10, 2007
Contact: Carrie Herrick
Tel.: 780-424-2657 ext. 223
E-mail: learning@museumsalberta.ab.ca
Leader(s): Siegfried Rempel and Brian Laurie-Beaumont

Permanence of Artists' Materials: Paintings and Works of Art on Paper
Host(s): Prince of Wales Northern Heritage Centre
Location: Yellowknife, NT
Date: November 24–25, 2007
Contact: Rosalie Scott
Tel.: 867-873-7664
E-mail: rosalie_scott@gov.nt.ca
Leader(s): Debra Daly Hartin and Sherry Guild

Winter 2008

Emergency and Disaster Preparedness for Cultural Institutions
Host(s): Archives Association of Ontario
Location: Toronto, ON
Date: February 8–9, 2008
Contact: Jane Boyko
Tel.: 613-782-8673
E-mail: jboyko@bankofcanada.ca
Leader(s): Deborah Stewart and David Tremain

Modern Information Carriers
Host(s): Association of Manitoba Museums and Association of Manitoba Archives
Location: Winnipeg, MB
Date: February 14–15, 2008
Contact: Diane Haglund
Tel.: 204-942-3491
E-mail: ama.coordinator@mts.net
Leader(s): Joe Iraci and Tom Strang

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.

For the period April 1 to December 31, 2006, CCI staff were involved in the following activities:

Conferences/Meetings

American Association of Museums Annual Meeting, Boston, MA, April 27 – May 1, 2006
Jeanne Inch attended.

American Institute for Conservation of Historic and Artistic Works — Wooden Artifacts Group Conference, Winterthur, DE, April 30, 2006
James Hay attended a presentation by French curators, gilders, and furniture conservators concerning French styles, ideas, and techniques in furniture conservation.

Canadian Museums Association 59th Annual Conference, Saint John, NB, May 2–6, 2006
Charlie Costain was a member of the conference organizing committee; Jeanne Inch, Stefan Michalski, Julie Murtagh, Nancy Binnie, Shanna Stevens, and Lucie Paquette attended; and everyone assisted in staffing the CCI booth.

Building a Digital Preservation Infrastructure, Quebec City, QC, May 12, 2006
Charlie Costain attended this meeting, which examined ways to build Canada's capacity to preserve digital content. The results were fed into the National Summit on the Canadian Digital Information Strategy, which was held in December 2006.

Canadian Association for Conservation of Cultural Property 32nd Annual Conference, Toronto, ON, May 17–19, 2006
Season Tse presented "Risk Assessment of Iron Gall Ink Collections"; Michael Harrington presented "Mould Remediation, Laboratory Retrofit and Mechanical Upgrading at the Canadian Conservation Institute"; Roberta Partridge and Clark Theobald (Perth Museum) presented "The Daverne Journal Rebound!"; Marie-Claude Corbeil, together with Barbara Klempan, presented "A Technical and Scientific Study of Two of A.Y. Jackson's Paintboxes" (co-authored by Jennifer Poulin and Philip Cook); Robert Arnold and Shanna Stevens attended; and everyone assisted in staffing the CCI booth.

Canadian Association of Professional Conservators Annual General Meeting, Toronto, ON, May 17, 2006
Robert Arnold attended in his capacity as Treasurer on the Board of Directors.

Imaging Science and Technology Archiving 3rd Conference, Ottawa, Ontario, May 23–26, 2006
Joe Iraci attended.

Bay Area Conservation Guild Meeting, San Francisco, CA, May 25, 2006
Tom Stone presented "Artifacts Revisited: Assessing Treatments."

International Council of Museums (ICOM) Advisory Committee 68th Session, Paris, France, May 29–31, 2006
Marie-Claude Corbeil attended the meeting as Vice-chair of the International Council of Museums - Committee for Conservation (ICOM-CC).

Field Editors of AATA Online Meeting, Los Angeles, CA, June 5–6, 2006
Marie-Claude Corbeil attended the meeting, which was hosted by the Getty Conservation Institute.

American Institute for Conservation of Historic and Artistic Works 34th Annual Conference ("Using Artifacts — Is Conservation Compromised?"), Providence, Rhode Island, June 16–19, 2006
Renée Dancause presented "Reconstruction, Reproduction, Replication, Re-creation: Synonyms in the Historic Costume and Textile Conservation Literature? A Matter of Perspective"; Bob Barclay presented "The Stradivarius and the DC-3"; James Hay attended to informally present ideas to the Wooden Artifacts Group for a workshop on housekeeping in historic houses; Shanna Stevens and Greg Hill also attended; and everyone assisted in staffing the CCI booth.

"Teamwork for Integrated Emergency Management" follow-up workshop (organized by the Getty Conservation Institute, International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), and ICOM), Seoul, South Korea, June 19–21, 2006
David Tremain attended.

ICOM Canada Board of Directors Meeting, Montreal, QC, June 20, 2006
Marie-Claude Corbeil attended the meeting, which was hosted by the Centre des sciences.

Alberta Museums Association Annual Conference, Calgary, AB, September 28–30, 2006
Jeanne Inch and Shanna Stevens staffed the CCI booth.

Museum Association of Newfoundland and Labrador Annual Conference, Burin, NL, September 30, 2006
Charlie Costain presented "CCI Services Post-Remediation."

Société des musées québécois Annual Conference, Saguenay, QC, October 2–5, 2006
Lise Perron-Croteau presented "La planification de la relève à l'ICC ("Succession Planning at CCI"); Carole Lapointe also attended and both of them staffed the CCI booth.

Society of Vertebrate Paleontology 66th Annual Meeting, Ottawa, ON, October 18–21, 2006
Malcolm Bilz presented "The Treatment of the Hagerman Petrified Log"; Jane Sirois presented "Characterization of Fossilized Dinosaur Bones" (co-authored by Elzbieta Kaminska); and Tara Grant presented a poster "Conservation Treatment of *Equus lambei*."

Ontario Museum Association Annual Conference, Owen Sound, ON, October 19–20, 2006
Cliff Cook and David Grattan staffed the CCI booth.

X-Ray Fluorescence of Pesticide Residues Meeting, hosted by Arizona State Museum, Tucson, AZ, October 23, 2006
Jane Sirois attended.

ICOM-CC Board of Directors Meeting, Los Angeles, CA, October 25–29, 2006
Marie-Claude Corbeil (Vice-chair of ICOM-CC) attended the meeting, which was hosted by the Getty Conservation Institute.

AV Preservation Trust Masterworks Symposium, Toronto, Canada, October 26, 2006
Joe Iraci staffed the CCI booth.

Pacific Conservation Group Meeting, Victoria, BC, November 3, 2006
Malcolm Bilz presented "Mould Remediation, Laboratory Retrofit and Mechanical Upgrading at the Canadian Conservation Institute" (prepared by Michael Harrington).

ICCROM Council Workshop and Meeting, ICCROM Headquarters, Rome, Italy, November 13–17, 2006
Charlie Costain organized a workshop on "Policy Governance" for the Council on November 13 and 14, and participated in Council meetings on November 15–17, 2006.

8th International Symposium on Wood and Furniture Conservation ("Empire Furniture"), Amsterdam, Netherlands, November 17–18, 2006
Alastair Fox presented "Traditional Scottish Cabinetmaking and the Canadian Climate."

ICOM Canada Board of Directors Meeting, Montreal, QC, November 24, 2006
Marie-Claude Corbeil attended the meeting, which was hosted by the Centre des sciences.

Library and Archives Canada "Toward a Canadian Digital Information Strategy: National Summit", Montebello, QC, December 5–6, 2006
Jeanne Inch attended.

"Cultural Heritage and Science: An Interdisciplinary Approach for the Conservation of Museum Objects" (COST strategic workshop), Ghent, Belgium, December 5–7, 2006
Marie-Claude Corbeil presented

"ICOM-CC: Promoting Multidisciplinary Research in the Field of Cultural Heritage" as Vice-Chair of ICOM-CC.

Workshops

Assessing Risk to Heritage Collections in Small Museums was co-presented by Stefan Michalski, Nancy Binnie, and Julie Murtagh on May 2, 2006, in Saint John, NB (presented in conjunction with the 59th Annual Conference of the Canadian Museums Association).

Risk Management for Cultural Institutions and Collections was co-presented by Stefan Michalski, Agnes Brokerhof (Senior Scientist at the Netherlands Institute for Cultural Heritage), and Robert Waller (Chief Conservator at the Canadian Museum of Nature) on May 15–16, 2006, in Toronto, ON (presented in conjunction with the 32nd Annual Conference of the Canadian Association for Conservation of Cultural Property).

L'emballage et le transport des œuvres et des objets de musée ("Packing and Shipping of Cultural Property") was co-presented by Paul Marcon and France Remillard (Centre de Conservation du Québec (CCQ)), in collaboration with the Société des musées Québécois, on May 17–18, 2006 at CCQ in Quebec, QC.

Heritage and Facility Planning was co-presented by Siegfried Rempel and Brian Laurie-Beaumont for the British Columbia Museum Association on September 16–17, 2006 in Vernon, BC, and on September 23–24, 2006 in North Vancouver, BC.

Emergency and Disaster Preparedness for Cultural Institutions was co-presented by Deborah Stewart and David Tremain on September 18–19, 2006 for the Council of Nova Scotia Archives in Halifax, NS, and on September 21–22, 2006 for Nova Scotia Archives and Records Management in Halifax, NS. It was also co-presented by Deborah Stewart, David Tremain, and Michael Harrington on October 16–17, 2006 for the Federation of Nova Scotia Heritage in Lunenburg, NS.

Environmental Guidelines was co-presented by Jean Tétreault and Cliff Cook on September 18–19, 2006 for the Ontario Association of Art Galleries in London, ON.

Preservation Management for Seasonal Museums was presented by Deborah Stewart on October 12, 2006 for the Lanark County Museums Association in Almonte, ON.

Adhesives for Paleontology Collections was presented by Jane Down on October 16–17, 2006 at Parks Canada in Ottawa, ON (presented in conjunction with the 66th Annual Meeting of the Society of Vertebrate Paleontology).

Reducing Risks to Collections was co-presented by Stefan Michalski and Jean Tétreault, in collaboration with ICCROM, the Netherlands Institute for Cultural Heritage (ICN), and the Canadian Museum of Nature (CMN), on October 16–27, 2006 in Ottawa, ON.

Salvaging Water-damaged Collections was co-presented by Deborah Stewart, David Tremain, and Michael Harrington on October 18, 2006 at the Maritime Museum of the Atlantic in Halifax, NS.

Preservation Housekeeping in Historic House Museums was co-presented by Janet Mason, Alastair Fox, and James Hay on October 23–24, 2006 for the Ontario Museum Association in Napanee, ON.

Treatment of Waterlogged Wood and Leather was co-presented by Tara Grant and Malcolm Bilz on November 1–2, 2006 for the Royal British Columbia Museum in Victoria, BC.

Preservation of Historical Furniture was co-presented by James Hay and Alastair Fox on November 2–3, 2006 to students in the Master of Art Conservation program at Queen's University in Kingston, ON.

Thinking Inside the Box: Understanding Crating was co-presented by Paul Marcon, Jean Tétreault, Lucie Paquette, Mervin Richard (National Gallery of Art, Washington, DC), Brandy Coughler and David Bedard (Canadian Food Inspection Agency), Simon Trillwood (Topax Export Packaging), and Sheridan Cummings and Jeff Lamberton (Design Fabrication) on November 7–9, 2006 at the National Gallery of Canada in Ottawa, ON.

Lectures

"Pesticide Contamination of Museum Objects" was co-presented by Jane Sirois and Jessica Johnson of the National Museum of the American Indian, on April 26, 2006 to a meeting of Health Canada and the Environmental Protection Agency in Washington, DC.

"Risk Management for Works of Art in Transit" was presented by Paul Marcon on September 4, 2006 at the International Seminar on the Impact of Loan Traffic on Works of Art at the Ethnographic Museum, Berlin, Germany.

"The Forensics of Art Fraud" was presented by Marie-Claude Corbeil on September 13, 2006 to the Capital Crime Writers Association in Ottawa.

"Longevity of Modern Information Carriers" was presented by Joe Iraci on September 28, 2006 at the Canadian Conservation Institute in Ottawa, ON, to students and teachers from Queen's University and Fleming College.

"Considerations and Analytical Approaches for Dealing with Contaminated Collections" was co-presented by Jane Sirois and Jessica Johnson on November 6, 2006 at Buffalo State College to students in the Master of Conservation program.

"Digital Imaging" was presented by Carl Bigras on November 15, 2006 at Queen's University in Kingston, ON, to students in the Master of Art Conservation program.

"Mould in Heritage Collections" was presented by Maureen MacDonald on November 17, 2006 at Fleming College, Peterborough, ON, to students in the Collections Conservation and Management and Museum Management and Curatorship programs.

"Emergency and Disaster Preparedness" was presented by Cliff Cook on November 20, 2006 for the Waterloo-Wellington Museums Art Gallery Network in Smiths Fall, ON.

"Metals and Corrosion" was presented by Lyndsie Selwyn on November 23, 2006, at Fleming College in Peterborough, ON, to students in the Collections Conservation and Management program.

"Responding to Emergencies: A Cooperative Effort" was presented by David Tremain on December 4, 2006 to the Association of Records Managers & Administrators, National Capital Region chapter.

Site visits for facilities development or upgrading

Site visits conducted by Siegfried Rempel, Brian Laurie-Beaumont, and/or Cliff Cook include the following:

British Columbia — Whistler Museum & Archives, Whistler; Coqualeetza Cultural Education Centre, Chilliwack; Delta Museum and Archives, Delta.

Manitoba — Indian Residential School Museum of Canada, Portage la Prairie.

Ontario — Ontario Jewish Archives, Toronto; Doris McCarthy Gallery at the University of Toronto, Scarborough; The Cobalt Northern Ontario Mining Museum, Cobalt; Zurakowski Park, Barry's Bay; Sharon Temple, Sharon.

Quebec — Exporail, Saint-Constant; Musée des Beaux-Arts de Sherbrooke and Galerie d'art du Centre culturel de l'Université de Sherbrooke, Sherbrooke.

Nova Scotia — Mi'kmaq Cultural Network of Nova Scotia and Africville Baptist Church, Halifax; Membertou Heritage Centre, Sydney.

Prince Edward Island — Mi'kmaq Confederacy of PEI, Summerside.

Newfoundland and Labrador — Them Days Labrador Archives, College of the North Atlantic Archives, Mealy Mountain Collegiate Auditorium, and Nunatsiavut Cultural Centre, Happy Valley-Goose Bay.

Other site visits

Zoo de Granby, Granby, QC — On April 13, 2006, James Hay and Wendy Baker examined two West Coast totem poles and prepared a condition report and treatment proposal for them.

St. Ninian's Cathedral, Antigonish, NS — From April 23 to 29, 2006, Wendy Baker and Helen McKay carried out a feasibility study for the removal of overpaints from the painted architectural surfaces.

Centre de conservation du Québec, Quebec, QC — On April 25, 2006, James Hay and Alastair Fox attended a presentation by French furniture conservator Philippe Guerin, concerning conservation of furniture covered with marquetry.

Adirondack Museum, near Blue Mountain Lake, NY — On May 2, 2006, James Hay conferred with Ms. Doreen Alessi, Conservator, to discuss her approaches to birch bark repairs on furniture, pest control in a rural museum, and readying the museum for re-opening each year.

Glanmore National Historic Site, Belleville, ON — On May 11, 2006, Nancy Binnie, James Bourdeau, James Hay, Michael Harrington, and Cliff Cook carried out a site tour of this historic house museum including artifact storage areas and rooms open to the public to help establish an overall treatment plan for the historic interior. On July 23, 2006, Robert Arnold provided advice on the current condition of the painting *The Gameskeepers* by artist Horatio Couldry, treated 10 years ago at CCI.

Trent Severn Waterway National Historic Site, ON — From June 5 to 16, 2006, Nancy Binnie assisted the Underwater Archaeological Services Unit of Parks Canada in survey work on historic and prehistoric submerged cultural resource sites on the Trent Canal, including the Otonabee and Cameron rivers, Lake Katchewanooka, Cameron Lake, and Balsam Lake.

Musée d'art contemporain, Montreal, QC — On June 21, 2006, Marie-Claude Corbeil sampled several paintings by Jean McEwen to investigate delamination problems often observed in paintings by this artist.

Hall Beach, NU — From July 6 to 30, 2006, Tara Grant provided conservation field services and a field school for an excavation of a Thule site. The excavation, jointly funded by the Department of Culture, Language and Elders and the Inuit Heritage Trust, brought together eleven students from various communities across Nunavut.

Charron Lake, MB — From July 7 to 13, 2006, Nancy Binnie assisted the Western Canada Aviation Museum (WCAM) and the Fokker Aircraft Recovery Team in the handling and packing of artifacts recovered from a Fokker Standard Universal float plane. Artifacts were transported back to the WCAM in Winnipeg, and on July 13, Nancy gave a presentation to WCAM museum staff on the activities at the field camp and the condition of the materials recovered.

Parliament Hill, Ottawa, ON — On July 24, 2006, James Hay and Alastair Fox completed repairs to the floor of the Office of the Speaker of the House.

Rideau Hall (official residence of the Governor General of Canada), Ottawa, ON — On July 26, 2006, Nancy Binnie and Alastair Fox carried out a historic paint investigation for the front entrance hallway.

Guy-Favraux Complex, Longueuil, QC — On July 29, 2006, Wendy Baker and Robert Arnold examined the aluminum sculpture *Sugar Cube* by artist Ulysses Comtois, to assess its condition and advise on its conservation needs.

Saint-Joachim, QC — On August 4, 2006, Marie-Claude Corbeil sampled an Aide-Créquy painting in the church of Saint-Joachim as part of a research project on the materials and techniques of this 18th-century artist. She also visited the Centre de conservation du Québec to sample artifacts for which analysis was requested.

National Gallery of Canada and Art Bank, Ottawa, ON — From September 11 to 14, 2006, Marie-Claude Corbeil sampled paintings by Marcelle Ferron and Rita Letendre as part of a study of the materials and techniques of these two artists in relation to Quebec painting in the 1950s and 1960s.

Fanshawe Pioneer Village, London, ON — On September 12 and 13, 2006, Nancy Binnie and Alastair Fox investigated the historic paint chronologies in the Purple Hill Loyal Orange Lodge and Stirton House.

Simcoe County Museum, Minesing, ON — From September 27 to 29, 2006, Nancy Binnie and Alastair Fox carried out a historic paint investigation in Cedar View Cottage, Vespra Anglican Christ Church, Guilford Train Station, and Spearin Log Home.

Supreme Court of Canada, Ottawa, ON — On October 3, 2006, James Hay conferred on details of the preservation housekeeping plan being created.

Canadian Museum of Nature, Ottawa, ON — Between October 23 and December 15, 2006, Wendy Baker and Robert Arnold visited the museum several times to provide advice and hands-on assistance in the salvage of sections of several dioramas and arch paintings prior to the demolition for renovation of the east wing.

Mennonite Heritage Village, Steinbach, MB — From October 25 to 27, 2006,

Wendy Baker examined the outdoor monuments, grave markers, and section of the Berlin wall to advise on their condition and maintenance.

Tofino, BC — On November 5, 2006, Tara Grant and Malcolm Bilz examined and sampled an anchor and trade beads to prepare a condition report and treatment proposal for the Alberni Valley Museum.

Library and Archives Canada Preservation Centre, Gatineau, QC — On November 22 and 23, 2006, Jane Sirois undertook X-ray fluorescence analysis and sampling of inks from two treaty documents as part of a pilot project on the Analysis and Characterization of the Treaties, being led by Greg Young. Scott Williams, Greg Young, Nancy Binnie, and Season Tse were also on-site performing various analyses.

Royal Ontario Museum, Toronto, ON — On December 1, 2006, Bob Barclay examined a ca. 1600 double-bass attributed to Gasparo da Salo of Brescia with a view to advising on its restoration and preservation.

Ile Notre-Dame, Montreal, QC — On December 15, 2006, James Hay and David Grattan examined a West Coast totem pole for the City of Montreal in order to propose treatment for it.

Awards/Recognition

CCI is proud of the talent, commitment, and dedication of its staff, and is pleased to provide a program of awards to recognize their contributions to the Institute.

The **Bon Appétit Award** is presented biannually in recognition of exceptional contributions to the achievement of CCI's mission, goals, and objectives. The Summer 2006 award was presented to Vee Sullivan.

The **Team Work Award** is presented annually to honour a team that exemplifies the effectiveness of working together and makes a significant contribution to the achievement of CCI's mission, goals, and objectives. The 2006 recipients were Alastair Fox, James Hay, Janet Mason, Julie Murtagh, and Deborah Stewart who worked together to develop the *Preservation Housekeeping in Historic House Museums* workshop.

The **Technical Achievement Award** is presented annually for exceptional technical achievements that increase the effectiveness of CCI's organization or business practices in the delivery of conservation services, or advance knowledge in conservation science, conservation treatment, or preventive conservation. The 2006 winner was Lyndsie Selwyn.

Comings and Goings

We are pleased to announce the appointment of two new managers in Conservation and Scientific Services — James Bourdeau and Elisabeth Joy.

James Bourdeau came "back" to CCI in August 2006 as Manager of Fine Arts, Paper, and Textiles. Although a staff member since 1992, James has been physically absent from the Institute for the last 4 years, working as Senior Collections Preservation Advisor for the Parliamentary Precinct. During that time he played a leadership role in assuring the preservation of the heritage collections in the Parliamentary Precinct, and succeeded in instilling a professional approach to the care and management of these collections. James is a graduate of the Master of Art Conservation (paintings) program at Queen's University and has extensive conservation experience including work with the Agnes Etherington Art Centre, the Centre de conservation du Québec, the Musée du Québec, and the National Archives of Canada, as well as many years with CCI. We congratulate him on his new position as Manager.

Elisabeth Joy was named Manager of Objects, Industrial Collections, Archaeology, and Furniture in November 2006, and joined our staff in February 2007. Prior to her arrival at CCI, Elisabeth was the Supervisor, Collections and Conservation at the City of Toronto Culture Division, a position she has held since 2001. Elisabeth is a graduate of the Conservation program at Fleming College in Peterborough, and also has two Master's degrees: one in conservation from the Université de Paris, and a second in Public Administration from the École nationale d'administration publique in Quebec. Her numerous activities in the conservation profession over the past 25 years include work for the Parks Canada Quebec region from 1982 to 1992, and a position as conservator for the Musée de la civilisation in Quebec from 1992 to 2001. We are excited to welcome her to the CCI managment team.

Another new face at CCI is **Edith Gendron**, who arrived in July 2006 to take on responsibilities as CCI's new Policy and Planning Analyst in Business Planning and Administration (BPA). Edith holds an M.A. in Political Science from the University of Ottawa and has a strong background in policy and program development, strategic planning, and project management. She is a welcome addition to our staff, and we look forward to her input and guidance.

Also joining BPA were Rachelle Thériault and Jean Boucher.

Rachelle Thériault arrived in June 2006 for a one-year secondment as Administrative Assistant to Lise Perron-Croteau, Director of BPA. Rachelle comes to us from the Cultural Affairs Sector of the Department of Canadian Heritage, and has extensive experience in finance and administration. After only a few months with CCI, she was convinced that this was the place to be — and we agree! Rachelle joined our staff on a permanent basis in November 2006.

June 2006 also marked the arrival of **Jean Boucher** in the Building Services Division of BPA. Jean is here as a Building Services Assistant, on a one-year secondment from his permanent position as a Material Management Officer with the Citizen Participation Branch of the Department of Canadian Heritage. He is a much appreciated addition to our staff, dealing with numerous construction-related demands as well as responding to our day-to-day needs.

And finally we welcome **Joanne Forget**, who was named Sales and Distribution Coordinator for the Information Services and Marketing (ISM) Directorate in August 2006, following an open, Canada-wide competition. Joanne has a Diploma in Business Administration from the Heritage College in Gatineau. Prior to joining CCI, she worked for Bell Canada analysing and forecasting sales and revenue trends, and in a call centre dealing with billing and service issues. Her education, experience, and strong interpersonal skills should prove invaluable in her new job.

The Renovations