



40TH CONFERENCE | WORKSHOP
june 4-8 2014

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2014 CONFERENCE AND WORKSHOP LOGO

TAKEN FROM A PLAN OF JEAN BAILLARGÉ (1726-1805) FOR THE RECONSTRUCTION OF THE STEEPLE OF THE CATHEDRAL NOTRE-DAME DE QUÉBEC, THIS DRAWING OF A PINNACLE CROSS WAS CHOSEN AS THE BASIC ELEMENT OF THE LOGO FOR ITS SYMBOLIC SIGNIFICANCE. EMBLEMATIC OF A BUILDING DESTROYED AND REBUILT MANY TIMES, THIS CROSS REPRESENTS THE FONDNESS OF A POPULATION FOR ITS BUILT HERITAGE AS WELL AS A CERTAIN PERSISTENCE CONCERNING THE DESIRE TO RECONSTRUCT AND RESTORE THIS HERITAGE. THE CROSS ELEMENT EVOKES A COMPASS ROSE WHOSE TILT AND OUTWARD PROJECTION SEEMS TO GUIDE THE WAY TO THE FUTURE. WE ARE THANKFUL TO THE PARISH NOTRE-DAME DE QUÉBEC FOR GRACIOUSLY ALLOWING THE USE OF A PORTION OF THIS ARCHIVES.

SOURCES :

JEAN BAILLARGÉ, PLAN POUR LA RECONSTRUCTION DU CLOCHER DE LA CATHÉDRALE NOTRE-DAME DE QUÉBEC, ENTRE 1770-1780. ARCHIVES DE LA PAROISSE NOTRE-DAME DE QUÉBEC.

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2014 CONFERENCE AND WORKSHOP PROGRAM

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MOT DE LA MINISTRE



AUJOURD'HUI, LA PRÉSERVATION DU PATRIMOINE EST UNE VALEUR LARGEMENT PARTAGÉE PAR L'ENSEMBLE DE LA SOCIÉTÉ QUÉBÉCOISE. UNE TELLE AVANCÉE N'EST PAS ÉTRANGÈRE AU CHEMIN TRACÉ PAR LE CENTRE DE CONSERVATION DU QUÉBEC. À CHACUNE DE SES INTERVENTIONS BÉNÉFIQUES À LA SAUVEGARDE DE NOTRE PATRIMOINE CULTUREL, LE CENTRE DÉMONTRE L'ÉTENDUE DE SON EXPERTISE ET CONFIRME SA RÉPUTATION.

POUR SON TRAVAIL SOUVENT RÉALISÉ DANS L'OMBRE, JE SOUHAITE QUE LE CENTRE DE CONSERVATION REÇOIVE, LORS DE CE CONGRÈS, TOUTE L'ATTENTION MÉRITÉE. JE SOUHAITE ÉGALEMENT QUE CET ÉVÉNEMENT AMÈNE LES SPÉCIALISTES À MULTIPLIER LEURS ÉCHANGES ET À PARTAGER LEUR SAVOIR AU BÉNÉFICE DE NOS HÉRITAGES CULTURELS.

BIENVENUE À CE CONGRÈS!

HÉLÈNE DAVID

MINISTRE DE LA CULTURE ET DES COMMUNICATIONS ET MINISTRE RESPONSABLE DE LA PROTECTION ET DE LA PROMOTION DE LA LANGUE FRANÇAISE

**Culture
et Communications**

Québec



MOT DU DIRECTEUR GÉNÉRAL DU CCQ



LE CENTRE DE CONSERVATION DU QUÉBEC (CCQ), UNE AGENCE GOUVERNEMENTALE AU SEIN DU MINISTÈRE DE LA CULTURE ET DES COMMUNICATIONS, FÊTE SES TRENTE-CINQ ANS D'EXISTENCE. TRENTE-CINQ ANS À PRÉSERVER L'ÂME DES OBJETS, À DÉJOUER LE TEMPS, À DÉVELOPPER UNE EXPERTISE UNIQUE AU SERVICE DU PATRIMOINE, À FAIRE UN DEVOIR DE MÉMOIRE AXÉ SUR L'INTÉGRITÉ DES ŒUVRES, L'IDENTITÉ, LES TRACES PLURIELLES – AMÉRINDIENNE, FRANÇAISE, ANGLAISE – D'UN HÉRITAGE CULTUREL VIEUX PARFOIS DE PLUSIEURS MILLÉNAIRES D'OCCUPATION DU SOL QUÉBÉCOIS.

CE LEGS EXCEPTIONNEL, ON LE DOIT AU REGROUPEMENT D'UNE DES PLUS VASTES ÉQUIPES DE RESTAURATEURS ET DE RESTAURATRICES D'ŒUVRES D'ART ET D'OBJETS PATRIMONIAUX AU CANADA. PORTÉ LORS DE LA CRÉATION DU CENTRE EN 1979 PAR SEULEMENT QUATRE SPÉCIALISTES, LE FLAMBEAU DE LA PRÉSERVATION DU PATRIMOINE A ÉTÉ TRANSMIS À UNE ÉQUIPE QUI COMPTE AUJOURD'HUI PRÈS D'UNE QUARANTAINE D'EXPERTS QUI ŒUVRENT PATIEMMENT ET MÉTICULEUSEMENT À LA CONSERVATION PRÉVENTIVE ET À LA RESTAURATION DU TRÉSOR IDENTITAIRE QUÉBÉCOIS.

LE CENTRE DE CONSERVATION DU QUÉBEC EST HEUREUX ET FIER D'ACCUEILLIR EN SES MURS LE 40^E CONGRÈS DE L'ASSOCIATION POUR LA CONSERVATION ET LA RESTAURATION DES BIENS CULTURELS, D'APPUYER LES EFFORTS DE SES HOMOLOGUES DU CANADA POUR L'ORGANISATION D'UN CONGRÈS À LA FINE POINTE DES SAVOIRS ET DE PARTAGER AVEC LA COMMUNAUTÉ DES RESTAURATEURS UN ENGAGEMENT COMMUN MAIS UNIQUE EN FAVEUR DE LA PROTECTION DU PATRIMOINE.

RENÉ BOUCHARD

A handwritten signature in black ink that reads "René Bouchard". The signature is fluid and cursive, with a long horizontal stroke at the end.

DIRECTEUR GÉNÉRAL
CENTRE DE CONSERVATION DU QUÉBEC



ACKNOWLEDGMENTS

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CONTENT

2014 CONFERENCE AND WORKSHOP ORGANISING COMMITTEES	2
CAC COMITTEES	3
SPECIAL EVENTS	5
ALPHABETICAL LIST OF SPEAKERS	7
WORKSHOP PROGRAM	
WEDNESDAY JUNE 4 TH	15
ABSTRACTS.....	16-17
THURSDAY JUNE 5 TH	19
ABSTRACTS.....	21-22
CONFERENCE PROGRAM	
FRIDAY JUNE 6 TH	25
SATURDAY JUNE 7 TH	27
SUNDAY JUNE 8 TH	29
ABSTRACTS.....	30-76
POSTERS	
ABSTRACTS.....	78-87
SPONSORS AND PARTNERS.....	88
PRACTICAL INFORMATION	90

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TOURS – THURSDAY JUNE 5TH

ENHANCE YOUR STAY IN QUEBEC CITY BY PARTICIPATING IN ONE OF THREE TOURS SCHEDULED FOR LATE THURSDAY AFTERNOON, JUNE 5TH, 2014.



1. **STORAGE VAULTS OF THE MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC (MNBAQ)**

MEET AT 4:45 P.M. IN THE GRAND HALL DU MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC, PARC DES CHAMPS-DE-BATAILLE, AVENUE GEORGE VI, QUÉBEC.

THE MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC (MNBAQ) WAS THE FIRST MUSEUM ESTABLISHED BY THE GOVERNMENT OF QUÉBEC. IT OPENED ITS DOORS IN 1933 AND NOW HOUSES AN IMPORTANT COLLECTION OF ART DATING FROM THE SEVENTEENTH CENTURY TO THE PRESENT DAY. IT BOASTS OVER 37,000 INDIVIDUAL WORKS AND OVER 100,000 ARCHIVAL DOCUMENTS. 20 SPOTS ARE AVAILABLE; FIRST-COME, FIRST SERVED ! TOURS IN ENGLISH AND FRENCH, FREE OF CHARGE.



2. **URSULINES CONVENT**

MEET AT 5:15 P.M AT THE FRONT ENTRANCE, 18 RUE DONNACONA.

THE URSULINE CONVENT IS ONE OF THE OLDEST EDUCATIONAL INSTITUTIONS IN NORTH AMERICA. IN 2014, IT WILL CELEBRATE THE 375TH ANNIVERSARY OF THE ARRIVAL OF THE FIRST URSULINE NUNS IN NEW FRANCE. THE CURRENT CHAPEL, BUILT IN 1902, RETAINS THE CARVED LOUIS XIV DÉCOR THAT ADORNED THE ORIGINAL CHAPEL, CONSTRUCTED FROM 1726 TO 1736 AND LATER DESTROYED. IT FEATURES A MAGNIFICENT TABERNACLE, ORIGINAL GILDING, AND PAINTINGS THAT REVEAL THE SPLENDOUR OF THE OLD REGIME OF NEW FRANCE. THE MONASTERY COMPRISES A DOZEN BUILDINGS THAT RECALL THE EUROPEAN MONASTIC TRADITION. ENJOY THIS EXCEPTIONAL OPPORTUNITY TO VISIT AN INSTITUTION NORMALLY CLOSED TO THE PUBLIC. TOUR IN FRENCH ONLY, LIMITED TO 25 PARTICIPANTS. FREE OF CHARGE.



3. **SÉMINAIRE DE QUÉBEC**

MEET AT 4:45 P.M. AT THE ENTRANCE TO THE MUSÉE DE L'AMÉRIQUE FRANCOPHONE, 2 CÔTE DE LA FABRIQUE
ENTRANCE FEE OF \$15 REQUIRED.

THE SÉMINAIRE DE QUÉBEC WAS FOUNDED IN 1663 BY FRANÇOIS DE LAVAL, THE FIRST BISHOP OF QUÉBEC CITY. IT HAS A CENTURIES-LONG HISTORY OF EDUCATION IN THE JESUIT TRADITION AS A COLLEGE FOR THE TRAINING OF FUTURE PRIESTS. THE TOUR WILL TAKE YOU THROUGH THE INTERIOR COURTYARD, THE CHAPEL OF BISHOP BRIAND, THE VAULTED 17TH CENTURY HALL, THE GREAT SPIRAL STAIRCASE, THE PRIEST'S HALL, AND THE REFECTIONARY. TOURS WILL BE LED BY GUIDES WHO WILL RECOUNT THE HISTORY OF THE SEMINARY, WHICH DATES BACK TO THE PERIOD OF NEW FRANCE.

SPECIAL EVENTS – FRIDAY JUNE 6TH



OPENING RECEPTION, VISIT OF THE LABS OF THE CENTRE DE CONSERVATION DU QUÉBEC (CCQ) AND SILENT AUCTION

FRIDAY JUNE 6TH, 4:30 P.M. – 8 P.M.

1825 RUE SEMPLE, QUÉBEC

THE CENTRE DE CONSERVATION DU QUÉBEC EMPLOYS THE LARGEST STAFF OF CONSERVATORS IN CANADA IN SEVEN SPECIALIZED LABS: PAINTINGS, TEXTILES, SCULPTURE, PAPER & BOOKS, ARCHAEOLOGY & ETHNOLOGY, METALS & STONE, AND WOOD.

THE CCQ INVITES YOU TO HELP CELEBRATE ITS 35TH ANNIVERSARY WITH VISITS TO THE LABS, A LOOK AT CURRENT WORKS IN PROGRESS, STARTING AT 4:30 PM, FOLLOWED BY A RECEPTION. FREE PARKING. TRANSPORTATION TO THE CCQ WILL BE OFFERED LEAVING FROM THE MUSÉE DE LA CIVILISATION AT 4 P.M.

WWW.CCQ.GOUV.QC.CA



BANQUET AND CAC AWARDS

SATURDAY JUNE 7TH AT 7 P.M

MEET IN THE RESTAURANT OF THE MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC, PARC DES CHAMPS-DE-BATAILLE, AVENUE GEORGE VI, QUÉBEC.

PLEASE JOIN US FOR THE BANQUET ON SATURDAY, JUNE 7TH IN THE RESTAURANT OF THE MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC, WHICH IS STRATEGICALLY LOCATED ON THE PLAINS OF ABRAHAM. YOU WILL BE DELIGHTED BY THE LOVELY VIEW OF THE PARK AND THE RIVER, AND WILL ENJOY A GOURMET FOUR-COURSE MEAL SERVED WITH WINE.



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40TH CONFERENCE AND WORKSHOP

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40TH CONFERENCE AND WORKSHOP

WORKSHOP

CONSERVATION
AND
BUILT HERITAGE

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MUSÉE DE PLACE ROYALE

June 4 2014, salle du Roy

MUSÉE DE LA PLACE-ROYALE, 27 RUE NOTRE-DAME, QUÉBEC (QUÉBEC) G1K 4E9



THIS 2-DAY WORKSHOP WILL ADDRESS SOME OF THE PROBLEMS ENCOUNTERED DURING THE CONSERVATION AND RESTORATION OF HERITAGE BUILDINGS.

CONSERVATORS, HERITAGE ARCHITECTS, MANAGERS, AND THOSE ENTRUSTED WITH THE CONSERVATION AND MAINTENANCE OF HERITAGE STRUCTURES AND BUILDINGS WILL BE INTERESTED BY THIS MULTI-DISCIPLINARY WORKSHOP.

WORKSHOP DAY 1, DEVOTED TO WOOD, WILL BEGIN WITH A PRESENTATION ON THE INSTALLATION OF CEDAR SHINGLE ROOFS, A TRADITIONAL BUILDING MATERIAL IN CANADA. THE SESSION ON CEDAR SHINGLES WILL BE PRESENTED BY CONSERVATORS MIREILLE BRULOTTE AND PATRICK QUIRION, BOTH FROM THE CENTRE DE CONSERVATION DU QUÉBEC.

WITH A BACHELOR OF FINE ARTS, MIREILLE BRULOTTE STUDIED CONSERVATION OF HISTORIC WOOD IN ITALY BEFORE JOINING THE TEAM AT THE CENTRE DE CONSERVATION DU QUÉBEC, WHERE SHE HAS WORKED SINCE 2008 AS A CONSERVATOR IN THE WOOD CONSERVATION LAB. HER FIELDS OF INTEREST ARE THE CONSERVATION OF FURNITURE, FRAMES AND EXTERIOR WOODWORK. HOLDING A MASTER'S DEGREE IN ART CONSERVATION (OBJECTS) FROM QUEEN'S UNIVERSITY IN ONTARIO, PATRICK QUIRION WORKED PRIVATELY AS A CABINETMAKER AND CONSERVATOR BEFORE JOINING THE WOOD CONSERVATION TEAM AT THE CENTRE DE CONSERVATION DU QUÉBEC IN 2010. HE IS PARTICULARLY INTERESTED IN JOINERY AND FURNITURE PRODUCTION TECHNIQUES AS WELL AS ARCHITECTURAL ELEMENTS AND HISTORIC ARCHITECTURAL FINISHES. MIREILLE BRULOTTE AND PATRICK QUIRION JOINTLY UNDERTOOK THE RESEARCH TO BE PRESENTED ON CEDAR SHINGLE ROOFS AND HISTORICAL EXTERIOR ARCHITECTURAL FINISHES.

THE REST OF THE DAY WILL BE DEDICATED TO THE PREPARATION AND USE OF TRADITIONAL LINSEED OIL PAINTS FOR THE PROTECTION OF EXTERIOR WOODWORK. ONCE WIDELY USED IN EUROPE AND CANADA, THERE HAS BEEN A RENEWED INTEREST IN THE USE OF LINSEED OIL PAINTS IN THE CONSERVATION OF ARCHITECTURAL STRUCTURES. WITH THE TIGHTENING OF ENVIRONMENTAL RESTRICTIONS, SCANDINAVIAN COUNTRIES HAVE BEEN AT THE FOREFRONT IN REVIVING THE USE OF LINSEED OIL PAINT, WHICH IS DURABLE, NON-TOXIC AND PROVIDES AN EXCELLENT PROTECTION FOR EXTERIOR WOODWORK. THE SESSION ON LINSEED OIL PAINTS WILL BE GIVEN BY NORWEGIAN CONSERVATOR, JON BRÆNNE. TRAINED AS A PAINTINGS CONSERVATOR, JON BRÆNNE HAS WORKED AS ASSISTANT PROFESSOR AT THE UNIVERSITY OF GOTHENBURG AND AS SENIOR RESEARCHER AT THE NORWEGIAN INSTITUTE FOR CULTURAL HERITAGE (NIKU). HIS AREAS OF INTEREST AND EXPERTISE INCLUDE CARRYING OUT BUILDING SURVEYS, STUDYING THE HISTORY OF COLOR AND DECORATION, INCLUDING HISTORIC FINISHES AND BUILDING MATERIALS. MR. BRÆNNE IS THE AUTHOR OF OVER 150 SCIENTIFIC ARTICLES, PAMPHLETS AND BOOKS PUBLISHED IN NORWAY AND ABROAD.

THE FIRST DAY WILL CONCLUDE WITH A VISIT TO THE ÎLE D'ORLEANS, FIRST TO THE VILLAGE OF STE-PÉTRONILLE FOR COCKTAILS AT THE AUBERGE LES ANCÊTRES, THEN TO STE-FAMILLE, FOR A TOUR OF THE DROUIN COTTAGE (1730), LED BY HERITAGE ARCHITECT, MICHEL BOUDREAU, WHO WILL DISCUSS THE CONSERVATION PROGRAMME UNDERTAKEN ON THIS EXCEPTIONAL BUILDING.



**WORKSHOP PROGRAM
WEDNESDAY JUNE 4 – DAY 1: WOOD**

SCHEDULE	TOPICS	PRESENTER
8:30 – 9 A.M.	WELCOME AND REGISTRATION	
9 – 9:10 A.M.	INTRODUCTION	PATRICK QUIRION, CCQ
9:10 – 10 A.M.	CEDAR SHINGLE ROOFS	MIREILLE BRULOTTE AND PATRICK QUIRION – CCQ
10 – 10:10 A.M.	QUESTIONS AND DISCUSSION	MIREILLE BRULOTTE AND PATRICK QUIRION – CCQ
10:10 – 10:40 A.M.	REFRESHMENT BREAK SPONSORED BY SBC	
10:40 – 10:45 A.M.	INTRODUCTION OF JON BRAENNE	MIREILLE BRULOTTE, CCQ
10:45 – 12 P.M.	LINSEED OIL PAINTS	JON BRAENNE
12 – 1 P.M.	LUNCH (MEAL SUPPLIED)	
1 – 2:45 P.M.	LINSEED OIL PAINTS (CONTINUED)	JON BRAENNE
2:45 – 3:15 P.M.	REFRESHMENT BREAK SPONSORED BY SOLVENT FREE PAINT	
3:15 – 4 P.M.	LINSEED OIL PAINT (CONTINUED)	JON BRAENNE
4 – 4:20 P.M.	QUESTIONS AND DISCUSSION	JON BRAENNE
4:20 – 4:35 P.M.	PREPARATION FOR DEPARTURE	
4:35 – 5:10 P.M.	DEPARTURE AND RIDE TO STE-PÉTRONILLE (I.O.) PRESENTATION ON THE CONSERVATION OF HISTORIC MAISON DROUIN	MICHEL BOUDREAU
5:10 – 6:10 P.M.	COCKTAILS AT L'AUBERGE LES ANCÊTRES	
6:10 – 6:30 P.M.	RIDE FROM STE-PÉTRONILLE TO STE-FAMILLE (PRESENTATION CONTINUED)	MICHEL BOUDREAU
6:30 – 7:45 P.M.	TOUR OF MAISON DROUIN	MICHEL BOUDREAU, ISABELLE PARADIS AND GINA GARCIA
7:45 – 8:15 P.M.	DEPARTURE AND RETURN TO QUEBEC CITY FOLLOWED BY A DINNER AT RESTAURANT À L'IMPROVISTE	

CEDAR SHINGLE ROOFS

MIREILLE BRULOTTE AND PATRICK QUIRION, CENTRE DE CONSERVATION DU QUÉBEC

A NUMBER OF RELATIVELY RECENT CEDAR SHINGLE ROOF COVERINGS ON HISTORIC QUÉBEC BUILDINGS HAVE NOT HELD UP WELL AND THIS HAS LED BOTH OWNERS AND OTHER STAKEHOLDERS WITH AN INTEREST IN BUILT HERITAGE TO QUESTION WHETHER, PRIMARILY DUE TO FINANCIAL CONSIDERATIONS, THIS MATERIAL SHOULD CONTINUE TO BE EMPLOYED. ONE HYPOTHESIS IS THAT THE QUALITY OF EASTERN CEDAR IS NO LONGER UP TO PAR AND DOES NOT ALLOW FOR DURABLE PROJECTS.

RESEARCH CARRIED OUT AT THE CENTRE DE CONSERVATION DU QUÉBEC, HOWEVER, HAS SHOWN THAT TWO IMPORTANT FACTORS HAVE A MAJOR IMPACT UPON WHY SUCH CEDAR SHINGLE ROOF COVERINGS DETERIORATE SO QUICKLY: ON ONE HAND, THERE IS A LACK OF KNOWLEDGE CONCERNING THE BEHAVIOUR OF WOOD, AND ON THE OTHER, POOR IMPLEMENTATION IS AT ISSUE. THIS PRESENTATION WILL EXAMINE THE PRIMARY AGENTS OF DETERIORATION: SUNLIGHT, WATER AND WOOD-DECAYING FUNGI. THEN, THE IMPORTANCE OF CHOOSING GOOD MATERIALS (SHINGLES, FLASHING AND NAILS) ALONG WITH THE IMPLEMENTATION OF GOOD PRACTICES WILL BE DISCUSSED. FINALLY, ADDITIONAL PRECAUTIONS THAT CAN HELP MAXIMIZE THE LIFESPAN OF CEDAR SHINGLE ROOF COVERINGS WILL BE EXAMINED.

LINSEED OIL PAINT

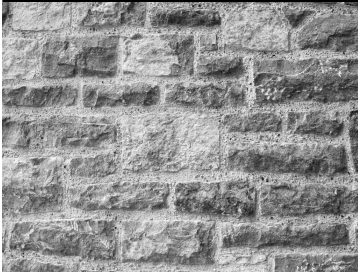
JON BRAENNE

FOR THOSE WHO CARE FOR HISTORIC WOODWORK, CHOOSING APPROPRIATE PRODUCTS CAN BE A CHALLENGE. IN CANADA, MAINTAINING EXTERIOR WOODWORK CAN BE EVEN MORE COMPLEX DUE TO THE SHORT MAINTENANCE SEASON AND OFTEN INCLEMENT WEATHER. THIS IS FURTHER COMPLICATED WHEN FAMILIAR COMMERCIAL PRODUCTS DISAPPEAR FROM THE MARKET AND DUE TO THE INCREASINGLY STRICT ENVIRONMENTAL REGULATIONS, CHEMICAL FORMULATIONS ARE UNEXPECTEDLY ALTERED. THE SEARCH FOR A HIGH PERFORMANCE PAINT PRODUCT THAT CAN BE USED OUT OF DOORS AND THAT RETAINS A CONSISTENT FORMULATION HAS LED US TO LOOK MORE CLOSELY AT HISTORICAL PRODUCTS. IN FACT, NORWEGIAN EXPERTS HAVE RETURNED TO USING TRADITIONAL FINISHING PRODUCTS FOR MANY YEARS AND HAVE HAD EXCELLENT LONG-TERM RESULTS. HISTORICALLY USED IN CANADA AND STILL IN USE IN SCANDINAVIA, LINSEED OIL PAINT IS A TRADITIONAL WOOD FINISHING PRODUCT THAT PROVIDES LASTING PROTECTION FOR EXTERIOR WOOD. MOREOVER, LINSEED OIL PAINT IS ENVIRONMENTALLY FRIENDLY, HAS A VERY LOW TOXICITY LEVEL, AND OFFERS A FINISH THAT IS CONGRUENT WITH THE ERA THAT THE BUILDINGS WERE CONSTRUCTED. THIS MAKES IT AN APPEALING OPTION FOR CONSERVATORS, ARCHITECTS AND OTHER CARETAKERS OF HISTORIC WOODWORK.

IN ORDER TO PROVIDE PARTICIPANTS WITH A COMPLETE AND BALANCED PORTRAIT OF LINSEED OIL PAINT, THIS WORKSHOP WILL COVER A SHORT HISTORY OF THE USE OF LINSEED OIL PAINT IN NORWAY; A DETAILED EXPLANATION OF THE PAINT COMPONENTS, PRODUCTION PROCESSES, PAINT CHARACTERISTICS, AND, FINALLY, THE RELATIVE PERFORMANCES OF LINSEED OIL PAINT VERSUS ALKYD AND ACRYLIC PAINTS. WE WILL ALSO ADDRESS HOW TO PROPERLY PREPARE WOOD BEFORE APPLYING LINSEED OIL PAINT, AND WILL DISCUSS THE TECHNICAL ASPECTS OF THE PRODUCTION AND APPLICATION OF BOTH THE ARTISANAL AND THE COMMERCIALLY PREPARED LINSEED OIL PAINTS AVAILABLE ON THE CANADIAN MARKET. THESE TECHNIQUES OF PREPARATION AND APPLICATION WILL BE DEMONSTRATED IN THE WORKSHOP.

MUSÉE DE PLACE ROYALE

June 5 2014, Salle du Roy



DURING **DAY 2** OF THE WORKSHOP PARTICIPANTS WILL BECOME FAMILIAR WITH THE CRITICAL ELEMENTS AND ISSUES OF THE PROCESS OF INSPECTION, MAINTENANCE, AND REPAIRS OF TRADITIONAL MASONRY. DISCUSSIONS WILL BE BASED ON SOUND CONSERVATION PRINCIPLES WITHIN A SPECIFIC CANADIAN CONTEXT. TOPICS WILL INCLUDE THE CIVIL AND LEGAL OBLIGATIONS RELATED TO THE INSPECTION AND MAINTENANCE OF FACADES; HOW TO IDENTIFY THE ESSENTIAL ELEMENTS TO SURVEY DURING THE INSPECTION, INCLUDING THE REQUIREMENTS AND LEVEL OF DETAIL IN AN INSPECTION (BASED ON THE CONDITIONS AND ACCESSIBILITY); THE POTENTIAL IMPACT OF VARIOUS BUILDING COMPONENTS ON THE EXTERIOR MASONRY; IDENTIFICATION OF DAMAGE TYPOLOGY, STRUCTURAL ISSUES, TREATMENT OPTIONS FOR THE SHORT, MEDIUM AND LONG TERM, AND THE KEY REQUIREMENTS FOR MATERIALS TESTING AND ANALYSIS. VARIOUS MATERIAL RESTORATION TECHNIQUES WILL BE DISCUSSED IN A CONTEXT OF MINIMAL INTERVENTION, CONSOLIDATION, RESTORATION OR REPLACEMENT; CASE STUDIES WILL ALSO BE PRESENTED.

THE DAY WILL CONCLUDE WITH A GEOLOGICAL WALKING TOUR OF OLD QUÉBEC, HIGHLIGHTING DIFFERENT EXAMPLES OF ARCHITECTURAL STONE AND MASONRY. THE FRENCH LANGUAGE VERSION OF THE TOUR WILL BE LED BY RETIRED GEOLOGIST HENRI-LOUIS JACOB, AUTHOR OF SEVERAL BOOKS ON ARCHITECTURAL STONE OF QUEBEC, WHILE A COLLEAGUE WILL LEAD THE ENGLISH LANGUAGE TOUR.

INVITED SPEAKERS FOR DAY 2 :

LYNE FONTAINE IS AN ENGINEER AND CONSERVATION SPECIALIST. RECENTLY RETIRED, SHE WORKED FOR MANY YEARS AT PUBLIC WORKS AND GOVERNMENT SERVICES ON PROJECTS SUCH AS THE CHAMBLY FORT, THE PRINCE OF WALES FORT, AND MANY GOVERNMENT HERITAGE BUILDINGS, INCLUDING THOSE OF PARLIAMENT HILL IN OTTAWA.

MARIA-INES SUBERCASEAUX IS AN ARCHITECT. UNTIL HER RECENT RETIREMENT, SHE SERVED AS SENIOR CONSERVATION ADVISOR FOR PUBLIC WORKS AND GOVERNMENT SERVICES, WHERE SHE OVERSAW NUMEROUS CONSERVATION PROJECTS, INCLUDING MANY HERITAGE BUILDINGS IN MONTREAL, PARKS CANADA SITES, AND ON PARLIAMENT HILL IN OTTAWA.

TREVOR GILLINGWATER IS A SENIOR CONSERVATOR OF MASONRY TRAINED IN VENICE AND IN ENGLAND. HIS PRACTICAL EXPERTISE HAS BEEN DEVELOPED OVER THE COURSE OF A NUMBER OF IMPORTANT PROJECTS, INCLUDING PARLIAMENT HILL IN OTTAWA, AND MCGILL UNIVERSITY IN MONTREAL.

PRESENTATIONS DURING THIS 2-DAY WORKSHOP WILL BE GIVEN EITHER IN FRENCH OR ENGLISH, DEPENDING ON THE PRESENTER. SIMULTANEOUS TRANSLATION WILL BE PROVIDED TO PARTICIPANTS WHEN POSSIBLE.

40TH CONFERENCE AND WORKSHOP

WORKSHOP PROGRAM

THURSDAY JUNE 5 – DAY 2: TRADITIONAL MASONRY AND MORTAR (MORNING)

SCHEDULE	TOPICS	PRESENTER
8:30 – 9 A.M.	WELCOME	
9 – 9:10 A.M.	INTRODUCTION OF PRESENTER	FRANCE RÉMILLARD
9:10 – 10:20 A.M.	BASIC MASONRY CONSERVATION LEGAL OBLIGATIONS: GUIDELINES AND STANDARDS. FUNCTIONAL REQUIREMENTS FOR MASONRY: INSPECTION, INVESTIGATION, ANALYSIS AND CONDITION REPORT APPLIED RESEARCH OF STONE AND MORTAR PREPARATION OF PLANS AND SPECIFICATIONS EVALUATION OF BIDS SKILLS AND TRAINING EXPECTED	LYNE FONTAINE AND MARIA INÈS SUBERCASEAUX
10:20 – 10:40 A.M.	SPONSORED BREAK	
10:40 – 12 P.M.	STONE: IDENTIFICATION AND SUPPLY MORTARS: NATURE, COMPATIBILITY, STRUCTURAL REQUIREMENTS, DURABILITY AND RESISTANCE TO FREEZE, THAW CYCLES, ETC. DETERIORATION PROCESS OF STONE, MORTAR AND MASONRY WORKS CONSERVATION PRODUCTS AND TECHNIQUES TREATMENTS: PHYSICAL AND CHEMICAL CONSOLIDATION OF STONE, CONSOLIDATION AND SURFACE PROTECTION OF MASONRY WORKS SITE MANAGEMENT	LYNE FONTAINE AND MARIA INÈS SUBERCASEAUX
12 – 1 P.M.	LUNCH	

40TH CONFERENCE AND WORKSHOP

WORKSHOP PROGRAM

THURSDAY JUNE 5 – DAY 2: TRADITIONAL MASONRY AND MORTAR (AFTERNOON)

SCHEDULE	TOPICS	PRESENTER
1 – 1:05 P.M.	INTRODUCTION OF PRESENTER	FRANCE RÉMILLARD
1:05 – 2:10 P.M.	CLEANING MASONRY: PRESENTATION AND EVALUATION OF TECHNIQUES TREATMENT OPTIONS: CONSOLIDATION, RESTORATION OR REPLACEMENT OF STONES.	TREVOR GILLINGWATER
2:10 – 2:30 P.M.	PAUSE	
2:30 – 3:30 P.M.	CASE STUDY: PREPARATION AND APPLICATION OF MORTARS (JOINTS, INFILLS, CRACKS AND MICRO CRACKS)	TREVOR GILLINGWATER
3:30 – 3:50 P.M.	PANEL WITH THE 3 PRESENTERS: INTERACTION BETWEEN CONSERVATORS, ENGINEERS, AND ARCHITECTS	LYNE FONTAINE, MARIA INÈS SUBERCASEAUX, TREVOR GILLINGWATER
3:50 – 4 P.M.	CLOSING REMARKS AND EVALUATION	FRANCE RÉMILLARD
4 – 4:10 P.M.	INSTRUCTIONS FOR THE VISIT AND DEPARTURE	FRANCE RÉMILLARD
4:10 – 6 P.M.	GUIDED WALKING TOUR FOCUSED ON BUILDING STONES OF OLD QUÉBEC (1 GROUP IN FRENCH, 1 GROUP IN ENGLISH)	HENRI-LOUIS JACOB, GEOLOGIST

MASONRY AND MORTARS

LYNE FONTAINE, MARIA INÈS SUBERCASEAUX, TREVOR GILLINGWATER

THIS WORKSHOP WILL ENABLE PARTICIPANTS TO BECOME FAMILIAR WITH THE FUNDAMENTALS AND CRITICAL FACTORS OF TRADITIONAL MASONRY CONSERVATION. AN OVERVIEW OF THE ESSENTIAL COMPONENTS OF MAINTENANCE, INSPECTION, REPAIRS AND RESTORATION OF MASONRY BUILDINGS AND OTHER MASONRY MONUMENTS WILL BE EXAMINED. PARTICULAR ATTENTION WILL BE PAID TO STONE MASONRY AND MORTARS.

OBJECTIVES:

TO IDENTIFY THE CRITICAL ELEMENTS AND ISSUES OF THE PROCESS OF MAINTENANCE, INSPECTION, AND REPAIRS OF TRADITIONAL MASONRY, BASED ON CONSERVATION PRINCIPLES. WITHIN THE CONTEXT OF TRADITIONAL MASONRY, THE FOLLOWING SPECIFIC OBJECTIVES ARE PERTINENT:

- FAMILIARITY WITH THE PRINCIPLES OF CONSERVATION IN THE CANADIAN CONTEXT.
- UNDERSTANDING OF THE OBLIGATIONS AND RESPONSIBILITIES (CIVIL AND LEGAL) FOR THE MAINTENANCE AND INSPECTION OF FACADES.
- ESTABLISHMENT OF THE EXTENT AND MODALITIES OF INSPECTION: ELEMENTS IN PLACE AND ACCESSIBILITY; ESSENTIAL AND CRITICAL ELEMENTS THAT MUST BE MONITORED DURING AN INSPECTION.
- ASSESSMENT OF THE POTENTIAL IMPACT OF VARIOUS COMPONENTS OF THE BUILDING ON THE EXTERIOR MASONRY.
- DEVELOPMENT OF A HISTORY OF THE BUILDING AND CAREFUL NOTATION OF ITS ANOMALIES, STRUCTURAL PROBLEMS AND THE TYPES OF DAMAGE OBSERVED.
- IDENTIFICATION AND DISCUSSION OF TREATMENT OPTIONS FOR THE SHORT-, MEDIUM- OR LONG-TERM.
- IDENTIFICATION OF ESSENTIAL NEEDS FOR TESTING AND ANALYSIS OF MATERIALS.
- DISCUSSION OF THE VARIOUS TECHNIQUES OF RESTORATION WITHIN A FRAMEWORK OF MINIMAL INTERVENTION: STRUCTURAL CONSOLIDATION, CLEANING, CONSOLIDATION, RESTORATION OR REPLACEMENT OF STONES, TYPES OF MORTARS AND SURFACE PROTECTION.
- ESTABLISHMENT OF APPROPRIATE RECOMMENDATIONS BASED ON A COMPREHENSIVE AND RIGOROUS ANALYSIS.
- ADEQUATE KNOWLEDGE OF THE TOOLS, PRODUCTS AND TECHNIQUES FOR THE PREPARATION OF PLANS AND SPECIFICATIONS ESSENTIAL TO THE CONSERVATION OF STONE AND MORTAR.
- FAMILIARITY WITH NORTH AMERICAN AND CANADIAN STANDARDS AND A GOOD GRASP OF CRITICAL POINTS.
- IDENTIFICATION OF THE DETERMINING FACTORS WITH AN INFLUENCE ON SUBMISSIONS AND WHICH BEAR UPON SUBSEQUENT WORK-SITE ACTIVITY AND THE QUALITY OF WORK: CLIMATE IMPACT, DEADLINES, QUALITY CONTROL.
- MASTERING OF THE ESSENTIAL ELEMENTS REQUIRED FOR THE IMPLEMENTATION OF A MASONRY PROJECT, FOR PROPER QUALITY CONTROL AND FOR MANAGEMENT OF THE UNEXPECTED.
- IDENTIFICATION OF THE COMPONENTS OF A CONSERVATION PLAN, INCLUDING FREQUENCY OF INSPECTIONS AND RECORDS OF INTERVENTIONS.
- FAMILIARITY WITH PROPOSED TREATMENTS, INCLUDING STONE AND MORTAR CONSERVATION, STRUCTURAL REPAIR AND SURFACE PROTECTION
- IMPROVEMENT OF ONE'S SKILLS AND TRAINING NEEDED FOR ASSESSMENT, CREATION OF A PLAN AND IMPLEMENTATION OF THE PLAN.
- UNDERSTANDING OF THE RELATIONSHIP BETWEEN THE CONSERVATOR, THE ARCHITECT AND THE ENGINEER.

THE STONES OF OLD QUÉBEC FROM PLACE ROYALE TO THE NEW BARRACKS — GUIDED TOUR

HENRI-LOUIS JACOB, GEOLOGIST

THIS TOUR WILL BE GUIDED BY HENRI-LOUIS JACOB, ENGINEER-GEOLOGIST RETIRED FROM THE MINISTRY OF ENERGY AND NATURAL RESOURCES OF QUEBEC. MR. JACOB HAS WORKED FOR OVER 30 YEARS IN THE DIVISION OF INDUSTRIAL MINERALS AND CONSTRUCTION MATERIALS WHERE HE DEVELOPED A PARTICULAR INTEREST IN THE STONES USED IN THE HISTORIC BUILDINGS OF QUEBEC.

STARTING AT PLACE ROYALE MR JACOB WILL GUIDE US ON A WALKING TOUR THROUGH RUE ST-PIERRE AND RUE ST-PAUL ENDING AT THE HISTORIC SITE OF THE NEW BARRACKS IN THE UPPER TOWN. OVER THE COURSE OF THIS TOUR YOU WILL DISCOVER THE STONES THAT HAVE GIVEN QUEBEC ITS UNIQUE, PICTURESQUE APPEARANCE. ALONG THE WAY, STOPS WILL BE MADE TO EXAMINE THE CONSTRUCTIONS THAT BEST HIGHLIGHT THE DIFFERENT VARIETIES OF STONE USED IN QUÉBEC AND THE BUILDING STYLES OF EACH ERA. AFTER A BRIEF HISTORICAL OVERVIEW, THE STONES USED IN EACH CONSTRUCTION WILL BE IDENTIFIED AND THEIR TYPICAL CHARACTERISTICS WILL BE DESCRIBED. IN RELEVANT CASES THE ALTERATION AND DETERIORATION SPECIFIC TO CERTAIN TYPES OF STONE WILL ALSO BE DISCUSSED

TRADITIONALLY SOURCED LOCALLY OR FROM CLOSELY NEIGHBOURING REGIONS, THE QUEBEC CITY STONES ONE CAN EXPECT TO SEE ALONG THE ROUTE INCLUDE QUEBEC BLACK STONE, BEAUPORT AND CHÂTEAU-RICHER LIMESTONES, ANGE-GARDIEN AND SILLERY SANDSTONES AS WELL AS POINTE-AUX-TREMBLES LIMESTONE. RUE ST-PIERRE AND RUE ST-PAUL ARE BRIMMING WITH BUILDINGS THAT EXEMPLIFY THE VARIETY OF CARVING STONE THAT CONTRIBUTES TO THE ARCHITECTURAL WEALTH OF OLD QUEBEC . AMONG THESE INCLUDE THE FAMOUS ST-MARK LIMESTONE, QUARRIED NEAR THE VILLAGE OF SAINT-MARC-DES-CARRIÈRES SINCE 1835, GRAY STANSTEAD GRANITE AND GRAY MISSISQUOI MARBLE, FORMERLY QUARRIED NEAR THE VILLAGE OF PHILIPSBURGH IN THE EASTERN TOWNSHIPS.

40TH CONFERENCE AND WORKSHOP

CONFERENCE



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MUSÉE DE LA CIVILISATION

June 6–8, 2014

MUSÉE DE LA CIVILISATION, 85 RUE DALHOUSIE, QUÉBEC (QUÉBEC) G1K 8R2



IT IS WITH GREAT PLEASURE THAT THE CENTRE DE CONSERVATION DU QUÉBEC (CCQ), IN COLLABORATION WITH THE CANADIAN ASSOCIATION FOR CONSERVATION OF CULTURAL PROPERTY (CAC) INVITE YOU TO THE 40TH ANNUAL CAC CONFERENCE TO BE HELD IN QUÉBEC CITY FROM JUNE 6 TO 8 , 2014.

WITH THE GENEROUS SUPPORT OF THE MINISTER OF CULTURE AND COMMUNICATIONS AND THE CCQ, THE CONSERVATORS OF THE CENTRE HAVE ACCEPTED THE MANDATE TO ORGANIZE THIS ANNUAL GET-TOGETHER. AT THE SAME TIME, THE CCQ INVITES YOU TO JOIN THEM IN CELEBRATING THEIR 35TH YEAR OF UNIQUE EXPERTISE IN THE SERVICE OF HERITAGE.

PROCLAIMED A WORLD HERITAGE SITE BY UNESCO IN 1985, QUÉBEC CITY HAS EVERYTHING A CITY NEEDS TO WELCOME VISITORS AND KEEP THEM COMING BACK. ITS EUROPEAN CHARM AND MODERN, NORTH AMERICAN CHARACTER ARE ENHANCED BY ITS UNIQUE BLEND OF ARCHITECTURE, HISTORY, AND FRENCH LANGUAGE CULTURE THAT MAKE IT A DESTINATION LIKE NO OTHER IN NORTH AMERICA. A WARM WELCOME, WONDERFUL FOOD AND THE JOIE DE VIVRE OF THE CITY WILL ENSURE THAT YOUR VISIT IS A MEMORABLE ONE.

THE CAC 2014 CONFERENCE WILL BE HELD AT THE MUSÉE DE LA CIVILIZATION, FROM JUNE 6TH TO 8TH , 2014 . THE MUSEUM, DESIGNED BY MOISHE SAFDIE, IS SITUATED NEAR THE OLD PORT OF QUÉBEC IN AN HISTORIC DISTRICT, OPPOSITE THE SAINT LAWRENCE RIVER.

PRESENTATIONS AND POSTERS ON ALL ASPECTS OF CONSERVATION WILL BE OFFERED, INCLUDING CONSERVATION TREATMENT, PREVENTIVE CONSERVATION, OUTREACH AND ADVOCACY. A SPECIAL SESSION DURING THE CONFERENCE WILL BE DEVOTED TO BUILT HERITAGE, AND A ROUND-TABLE DISCUSSION ON THE FUTURE OF THE CONSERVATION PROFESSION IN CANADA WILL BE HELD.

MUSÉE DE LA CIVILISATION

June 6, 2014

CONFERENCE PROGRAM FRIDAY JUNE 6 — MORNING

SCHEDULE	TOPICS	PRESENTER	LANGUAGE
8 – 9 A.M.	REGISTRATION AND DELEGATES BAG PICK-UP		
9 – 9:15 A.M.	WELCOME AND INTRODUCTION		
THEME: : ARCHITECTURE			
9:15 – 9:35 A.M.	ARCHITECTURAL PAINT RESEARCH FOR THE EAST BLOCK OF PARLIAMENT IN OTTAWA: DECIPHERING THE COLOUR AND COORDINATED INTERIOR DECORATION SCHEMES FOR 31 ROOMS	NANCY E. BINNIE	ENGLISH
9:40 - 10 A.M.	SPECIFYING LIME MORTARS FOR THE CONSERVATION OF HISTORIC ARCHITECTURAL STONEWORK IN CANADA	DAVID EDGAR	ENGLISH
10:05 – 10:25 A.M.	PRESERVATION OF BUILT HERITAGE IN DUNDAS, ONTARIO	TIMOTHY GREENING	ENGLISH
10:25 – 10:35 A.M.	QUESTION PERIOD		
10:35 – 11:05 A.M.	PAUSE		
11:05 – 11:25 A.M.	HERITAGE VALUES IN A CARAVANSERAI – KHAN EL-FRANJ, ACRE, ISRAEL	OWEN THOMPSON	ENGLISH
THEME: SCULPTURE			
11:30 – 11:50 A.M.	SURVEYING KINGSTON'S LOWER BURIAL GROUND: CARTOGRAPHY, CRYPTOGRAPHY AND CONSERVATION	BRITTANY WEBSTER	ENGLISH
11:55 – 12:15 P.M.	STANDING ON GUARD: CLEANING/TREATMENT OF THE ROM'S 17TH CENTURY MONUMENTAL MARBLE CHINESE GUARDIAN LIONS	LAURA LIPCSEI	ENGLISH
12:15 – 12:25 P.M.	QUESTION PERIOD		
12:25 – 2 P.M.	LUNCH CAC REGIONAL REPRESENTATIVE'S MEETING (LUNCH WILL BE PROVIDED FOR ALL ATTENDEES)		

**CONFERENCE PROGRAM
FRIDAY JUNE 6 — AFTERNOON**

HORAIRE	TOPICS	PRESENTER	LANGUAGE
2 – 2:40 P.M.	PER GULDBECK MEMORIAL LECTURE BUILT HERITAGE CONSERVATION TODAY: A PRAGMATIC APPROACH	LÉÏC GODBOUT, ARCHITECT	FRENCH
THEME: DISASTER PREPAREDNESS AND RECOVERY			
2:45 – 3:05 P.M.	AFTER THE FLOOD: COLLECTIONS CARE IN THE WAKE OF A NATURAL DISASTER	JESSE MOFFATT	ENGLISH
3:10 – 3:30 P.M.	FROM INFORMATION TO DECISION-MAKING : DEVELOPMENTS IN EMERGENCY PREPAREDNESS TRAINING AT THE CANADIAN CONSERVATION INSTITUTE	IRENE KARSTEN AND EVELYN AYRE	ENGLISH
3:30 – 3:40 P.M.	QUESTION PERIOD		
3:40 – 4 P.M.	PAUSE		
4 – 4:30 P.M.	SHUTTLE SERVICE WILL LEAVE FROM THE MUSÉE DE LA CIVILISATION AND HEAD TO THE CENTRE DE CONSERVATION DU QUÉBEC (CCQ)		
4:30 – 6:30 P.M.	VISIT, CONSERVATION LABS AT THE CCQ FOLLOWED BY A RECEPTION TO CELEBRATE THEIR 35 TH		
6:30 – 8 P.M.	COCKTAIL AND SILENT AUCTION		

MUSÉE DE LA CIVILISATION

June 7, 2014

CONFERENCE PROGRAM SATURDAY JUNE 7 — MORNING

SCHEDULE	TOPICS	PRESENTER	LANGUAGE
8:30 – 9 A.M.	REGISTRATION AND DELEGATES BAG PICK-UP		
9 – 9:05 A.M.	MORNING ANNOUNCEMENTS		
THEME: ETHNOLOGY			
9:05 – 9:25 A.M.	CHALLENGES WITH BIRCHBARK: THE TREATMENTS OF A KINDLING BASKET AND OF A HIDE PAINTING ON A DOUBLE BIRCHBARK SUPPORT	CAROLE DIGNARD ET ALISON FLEMING	FRENCH AND ENGLISH
THEME: TEXTILE			
9:30 – 9:50 A.M.	THE FRAGMENT PROJECT: REHOUSING ARCHAEOLOGICAL OBJECTS AT THE TEXTILE MUSEUM OF CANADA	HILLARY ANDERSON AND JESSICA MACLEAN	ENGLISH
THEME: ARCHAEOLOGY			
9:55 – 10:15 A.M.	A LONG-TERM PROJECT : TWENTY YEARS OF CONSERVING ARTEFACTS FROM THE ELIZABETH AND MARY (1690)	ANDRÉ BERGERON	FRENCH
10:15 – 10:25 A.M.	QUESTION PERIOD		
10:25 – 10:55 A.M.	PAUSE		
THEME: PAPER			
10:55 – 11:15 A.M.	APPLICATION OF THE CALCIUM PHYTATE TREATMENT METHOD TO ARCHAEOLOGICAL PAPER	AMANDA GOULD	ENGLISH
11:20 – 11:40 A.M.	A RESEARCH PROGRAM IN FRANCE ON ASIAN PAPERS	CLAUDE LAROQUE KUCHAREK	FRENCH
11:45 – 12:05 P.M.	CAN DIGITIZATION COHABIT WITH CONSERVATION? A CASE STUDY OF THE DIGITIZATION OF THE JOSEPH DALBÉ VIAU COLLECTION	MARIE-CLAUDE RIOUX	FRENCH
12:05 – 12:15 P.M.	QUESTION PERIOD		
12:15 – 1:45 P.M.	LUNCH CAPC GENERAL MEETING (LUNCH WILL BE PROVIDED FOR ALL ATTENDEES)		

CONFERENCE PROGRAM

SATURDAY JUNE 7 — AFTERNOON

SCHEDULE	TOPICS	PRESENTER	LANGUAGE
THEME: PAPER			
1:45 – 2:05 P.M.	‘UNDER CONSTRUCTION’: THE MAP AND PLAN COLLECTION IN THE ARCHIVES OF THE MUSÉES DE LA CIVILISATION	MARTINE LEMAY ET SOPHIE COUTURE	FRENCH
2:10 – 2:30 P.M.	PAPER CONSERVATION: NEW DIRECTIONS AT THE QUEEN’S UNIVERSITY ART CONSERVATION PROGRAM	ROSALEEN HILL	ENGLISH
2:30 – 2:40 P.M.	QUESTION PERIOD		
2:40 – 3 P.M.	POSTERS PRESENTATION SESSION AND MESSAGE FROM CPAC		
3 – 3:30 P.M.	PAUSE		
3:30 – 5:30 P.M.	CAC ANNUAL GENERAL MEETING	CAC BOARD OF SIRECTORS	
7 P.M.	BANQUET AND CAC AWARDS WINNERS		

MUSÉE DE LA CIVILISATION

June 8, 2014

CONFERENCE PROGRAM SUNDAY JUNE 8

SCHEDULE	TOPICS	PRESENTER	LANGUAGE
9 – 9:25 A.M	REGISTRATION AND DELEGATE BAG PICK-UP		
9:25 – 9:30 A.M.	MORNING ANNOUNCEMENTS		
THEME: PAINTINGS			
9:30 – 9:50 A.M.	EXAMINATION AND ANALYSIS OF ETRUSCAN WALL PAINTINGS AT CAERE, ITALY	KATE HELWIG AND BARBARA KLEMPAN	ENGLISH
9:55 – 10:15 A.M.	MAGNET MOUNTING FOR AN OVERSIZED FREE-HANGING CANVAS: A GLOBAL APPROACH TO PREVENTIVE CONSERVATION	JULIE BARTH	FRENCH
THEME: PREVENTIVE CONSERVATION			
10:20 – 10:40 A.M.	SUSTAINABLE ENERGY REDUCTION FROM RELAXED ENVIRONMENTAL CRITERIA IN FIVE CANADIAN CITIES	WILLIAM P. LULL	ENGLISH
10:40 – 10:50 A.M.	QUESTION PERIOD		
10:50 – 11:20 A.M.	PAUSE		
THEME: PHOTOGRAPHY			
11:20 – 11:40 A.M.	CONSERVATION OF AN AMERICAN ICON: THE RECONSTRUCTION OF THE LINCOLN INTERPOSITIVE	KATHERINE WHITMAN	ENGLISH
11:45 – 12:05 P.M.	IT'S A LONG STORY....THE CONTINUING CONSERVATION SAGA OF TWO 20 FOOT PANORAMA PHOTOGRAPHS	GREG HILL AND SHANNON COLES	ENGLISH
12:05 – 12:15 P.M.	QUESTION PERIOD		
12:15 – 1:45 P.M.	LUNCH		
1:45 – 3:15 P.M.	EMERGING CONSERVATORS COMMITTEE (ECC) PANEL DISCUSSION THEME : FUTURE TRENDS AND CHALLENGES FOR CONSERVATORS IN CANADA		
3:15 P.M.	CONFERENCE CLOSING REMARKS		

FRIDAY JUNE 6 2014, 9:15 A.M.

ARCHITECTURAL PAINT RESEARCH FOR THE EAST BLOCK OF PARLIAMENT IN OTTAWA: DECIPHERING THE COLOUR AND COORDINATED INTERIOR DECORATION SCHEMES FOR 31 ROOMS

NANCY E. BINNIE ET JAMES BOURDEAU

THE REHABILITATION OF THE PARLIAMENTARY PRECINCT NATIONAL HISTORIC SITE IS A MAJOR INITIATIVE OF THE DEPARTMENT OF PUBLIC WORKS AND GOVERNMENT SERVICES CANADA, PARLIAMENTARY PRECINCT BRANCH (PWGSC-PPB) AS PART OF THE IMPLEMENTATION OF THE LONG TERM VISION AND PLAN FOR THE PARLIAMENT BUILDINGS.

IN 2011, PWGSC-PPB MAJOR CROWN PROJECTS INITIATED A PROJECT WITH THE HERITAGE CONSERVATION DIRECTORATE OF PWGSC TO DEVELOP A CONSERVATION MASTER PLAN FOR THE EAST BLOCK PRIOR TO ITS RENOVATION. THE EAST BLOCK (BUILT 1859-1866) IS THE ONLY PARLIAMENT BUILDING TO SURVIVE LARGELY IN ITS ORIGINAL FORM AFTER THE DESTRUCTION OF THE ORIGINAL CENTRE BLOCK BY FIRE IN 1916, AND RENOVATIONS OF THE WEST BLOCK DURING THE 1960'S.

CCI UNDERTOOK A ROOM-BY-ROOM HERITAGE INTERIORS SURVEY AND CONSERVATION INVESTIGATION IN 2012. THIS PAPER PRESENTS THE RESULTS OF THE PAINT FINISHES INVESTIGATION WITHIN THIS PROJECT TO DETERMINE THE PAINT COLOUR CHRONOLOGIES FOR A PRIORITIZED LIST OF CORRIDORS AND ROOMS. INCOMPLETE INFORMATION WAS AVAILABLE DESCRIBING ORIGINAL OR HISTORIC INTERIOR DESIGN FINISHES, AND THERE WERE NO SUBSTANTIVE RECORDS OF REPAIR, RENOVATION OR REDECORATION. 'PAINT ARCHAEOLOGY' WAS CARRIED OUT IN THE ABSENCE OF ANY INFORMED GUIDANCE TO LOOK FOR TRACES OF ORIGINAL PAINT HIDDEN ON WOOD AND PLASTER ARCHITECTURAL FEATURES (ALL IN A GOOD STATE OF REPAIR).

ON-SITE VISUAL OBSERVATIONS OF PAINT COLOUR STRATIGRAPHY WERE RECORDED AT OVER 600 LOCATIONS AFTER PREPARATION OF PAINT REVEALS, AND SAMPLES WERE TAKEN FOR LABORATORY INSPECTION. EXAMINATION OF CROSS SECTIONS DETERMINED THE PRECISE STRATIGRAPHY AND CONFIRMED ON-SITE OBSERVATIONS RECORDED IN MACRO PHOTOGRAPHS TAKEN UNDER STANDARDIZED LIGHTING CONDITIONS. THESE PHOTOGRAPHS WERE USED TO MATCH PAINT LAYERS IN NON-CONTIGUOUS LOCATIONS WITH HIGH CERTAINTY. VISUAL AND SPECTROPHOTOMETRIC METHODS OF COLOUR-MATCHING WERE USED TO CHARACTERIZE THE VARIETY OF COLOURS FOUND, AND ELEMENTAL ANALYSIS OF SOME PAINT LAYERS WILL BE USED TO CHARACTERIZE COMPOSITION.

THE RESULTS OF THESE OBSERVATIONS WERE USED TO ASSEMBLE A PAINT COLOUR STRATIGRAPHY FOR ASSOCIATED ARCHITECTURAL ELEMENTS WITHIN EACH ROOM, AND TO IDENTIFY CORRELATIONS BETWEEN THE ASSEMBLAGES OF ROOMS. THIS INFORMATION PROVIDES AN INSIGHT INTO THE PREVIOUSLY UNREPORTED COLOUR DESIGN CHANGES FOR THIS HERITAGE BUILDING OVER 145 YEARS OF OCCUPANCY BY PARLIAMENTARIANS. SOME ROOMS AND SECTIONS OF CORRIDORS RETAIN 20-30 PAINT LAYERS ON ORIGINAL PLASTER SURFACES, WHILE REPAIRED OR REMEDIATED AREAS HAVE ONLY A FEW RECENT, MODERN FINISHES.

(CONTINUED ON NEXT PAGE)

NOTES

THE MATERIAL EVIDENCE IN THE FORM OF COORDINATED PAINT STRATIGRAPHY SUGGESTS THAT THE CORRIDORS OF THE EAST BLOCK WERE PREVIOUSLY COLOURED BY AN EVOLVING SERIES OF VIVID, BRIGHT, POLYCHROMATIC HUES INCLUDING FAUX WOOD FINISHES THAT COMPLETELY DIFFER FROM THE PRESENT-DAY SUBDUED EARTH TONE PAINT COLOURS. EAST BLOCK CORRIDORS HAVE UNDERGONE AT LEAST 10 RADICAL CHANGES IN COLOUR SCHEME WITH OFF-WHITES/WHITES, GREYS, GREENS, BLUES, ORANGE, PINK, PURPLE, YELLOWS, REDS AND BROWNS ALL OBSERVED.

THE RESULTS OF THIS TECHNICAL INVESTIGATION WILL BE USED TO INFORM REPAIR, REHABILITATION, AND RESTORATION WORK TO PROVIDE FACILITIES THAT MEET THE TECHNICAL EXPECTATIONS OF THE 21ST CENTURY. THE RESULTS ALSO PROVIDE UNEXPECTED FINDINGS FOR INTERPRETATION OF THE EVOLUTION OF DESIGN AND DECORATION WHICH WILL BE OF INTEREST FOR ARCHITECTURAL PAINT RESEARCHERS, HISTORIANS AND THE PUBLIC.

FRIDAY JUNE 6 2014, 9:40 A.M.

SPECIFYING LIME MORTARS FOR THE CONSERVATION OF HISTORIC
ARCHITECTURAL STONEMASONRY IN CANADA

DAVID EDGAR

STONE CONSERVATION PROJECTS IN CANADA COMMONLY SPECIFY A MORTAR MIX COMPRISING APPROXIMATELY 1 PART WHITE PORTLAND CEMENT: 3 PARTS HYDRATED LIME: 9 PARTS WELL-GRADED SAND. CONTEMPORARY STONE CONSERVATION PROJECTS IN THE U.K SPECIFY “TRUE” LIME MORTARS (I.E. NO MODERN CEMENT COMPONENT IN THE MIX): WITH EITHER NATURAL HYDRAULIC LIME OR NON-HYDRAULIC LIME (IN THE FORM OF PUTTY) AS THE BINDER. YOU WILL FIND NO USE OF CEMENT – WHITE PORTLAND OR ORDINARY – ON THE CONSERVATION OF ANY HISTORIC STRUCTURE THAT WAS ORIGINALLY BUILT WITH A LIME MORTAR IN THE U.K, BUT IT IS COMMONPLACE IN CANADA TO REPAIR A STRUCTURE BUILT IN LIME MORTAR WITH A CEMENT-GAUGED MODERN MORTAR. LIKEWISE, HYDRATED BUILDER’S LIME HAS LITTLE PLACE ON THE MODERN U.K CONSERVATION SITE, SINCE NON-HYDRAULIC LIME PUTTY IS A SUPERIOR PRODUCT AND WIDELY AVAILABLE. THIS IS NOT TO IMPLY THAT ALL U.K MASONS ARE USING “TRUE” LIME MORTARS IN A PROPER MANNER, ALL OF THE TIME. EVEN IF THE ORIGINAL OR “CORRECT” LIME HAS BEEN SPECIFIED, IT CAN STILL BE APPLIED INAPPROPRIATELY.

**WHY DO CANADIAN SPECIFICATIONS FOR THE REPAIR OF HISTORIC STONEMASONRY DIFFER SO
FUNDAMENTALLY FROM THOSE USED IN THE U.K?**

THE EASY ANSWER WOULD BE THE CLIMATE. HOWEVER, BOTH IN CANADA AND IN THE U.K THERE IS CONFUSION REGARDING WHICH LIME TO USE, WHERE TO USE IT AND WHEN TO USE IT. THE U.K CONSERVATION COMMUNITY HAS BEEN USING LIME MORTARS IN CONSERVATION FOR NEARLY 40 YEARS (SEE PROFESSOR BAKER’S WORK AT WELLS CATHEDRAL WEST FRONT, 1975-1984) WHEREAS CANADIAN SPECIFIERS HAVE ONLY USED TRUE LIME MORTARS RELATIVELY RECENTLY.

THE PROBLEMS WITH SPECIFYING LIME IN CANADA:

- + CONFUSING TERMINOLOGY (HYDRATED / HYDRAULIC / AIR LIME).
- + LACK OF UNDERSTANDING OF HOW TO PREPARE, APPLY AND CURE THE MATERIAL.
- + LACK OF PRODUCT AVAILABILITY, EXPENSIVE COMPARED TO CEMENT MORTARS.
- + OVER-RELIANCE ON LABORATORY TESTING IN THE ABSENCE OF KNOWLEDGEABLE CRAFTSPEOPLE, LACK OF UNDERSTANDING OF HOW TO APPLY LESSONS LEARNED IN LABS TO FIELD CONDITIONS.
- + AN ASSUMPTION THAT “SOFT” REPAIR MATERIALS CANNOT ENDURE IN THIS CLIMATE, FAILURES DUE TO IGNORANCE AND POOR WORKMANSHIP AND IMPROPER CURING REGIMES.
- + INADEQUATE ANALYSIS OF ORIGINAL MORTARS.

SOLUTIONS:

- + BETTER COLLABORATION BETWEEN EXPERIENCED CRAFTSPEOPLE, RESEARCHERS, CONSERVATION SCIENTISTS AND SUPPLIERS.
- + RECOGNITION THAT LIME MORTARS OFFER “BESPOKE” CONSERVATION SOLUTIONS AND THAT EACH PROJECT WILL REQUIRE A SUBTLY DIFFERENT MORTAR DESIGN OR EVEN MULTIPLE MORTAR DESIGNS.
- + EVALUATE TRADITIONAL NATURAL CATALYSTS, PLASTICISERS, RETARDANTS AND BINDING AGENTS; LOCAL EMPHASIS: PRODUCE MORTARS FROM NORTH AMERICAN MATERIALS ONLY.
- + UNDERSTAND THAT MORTAR IS SACRIFICIAL AND SHOULD BE DESIGNED AS SUCH, WITH THE AIM BEING TO PRESERVE THE MASONRY UNITS.

CONCLUSION:

- + DO NOT STRAY TOO FAR FROM “LIKE-FOR-LIKE REPAIR” WHERE THE ORIGINAL MATERIAL WAS APPROPRIATE AND HAD LONGEVITY.
- + BETTER MAINTENANCE OF HISTORIC MORTARS WITH SYMPATHETIC MATERIALS.

“DAILY CARE TO STAVE OFF DECAY”.

FRIDAY JUNE 6 2014, 10:05 A.M.

PRESERVATION OF BUILT HERITAGE IN DUNDAS, ONTARIO

TIMOTHY GREENING

THE SMALL TOWN OF DUNDAS, ONTARIO, HAS BEEN NOTED FOR THE PRESERVATION OF ITS LATE 19TH CENTURY STREETSAPES. MANY BUILDINGS, INCLUDING THE TOWN HALL, PREDATE CONFEDERATION, AND THE CITY POSSESSES OVER A CENTURY AND A HALF OF INDUSTRIAL HERITAGE. FOR THIS REASON, THE DOWNTOWN HAS BECOME POPULAR FOR FILM SHOTS. A HERITAGE DISTRICT OF 19TH CENTURY HOMES, THE CROSS MELVILLE HERITAGE DISTRICT HAS BEEN FORMALLY ESTABLISHED.

IN 2001, THE INDEPENDENT TOWN OF DUNDAS WAS AMALGAMATED WITH THE CITY OF HAMILTON, A CITY REGIONALLY NOTORIOUS FOR THE NEGLECT OF ITS HERITAGE ARCHITECTURE. WITHIN THE COMMUNITY OF DUNDAS, HOWEVER, RECENT ECONOMIC CHANGES HAVE BEEN TAKEN IN STRIDE AND HERITAGE ARCHITECTURE HAS BEEN PRESERVED. FOR EXAMPLE, INTERIOR AND EXTERIOR DESIGN ELEMENTS OF A GEORGIAN-ERA INDUSTRIAL COMPLEX, SHUT DOWN IN 2011 BUT NOW SERVING AS A COMMERCIAL RENTAL SPACE, HAVE BEEN PRESERVED. THIS COMPLEX, LIKE THE DOWNTOWN, HAS SERVED IN HISTORICAL PERIOD FILMING. A CENTURY-OLD POST OFFICE, WHICH WAS SAVED FROM DEMOLITION IN THE 1970S BUT ABANDONED BY CANADA POST IN 2011, HAS BEEN CONVERTED TO A COMMERCIAL SPACE. LIKEWISE, THE RECENTLY CLOSED COMMUNITY HIGH SCHOOL IS BEING TASTEFULLY RESTORED INTO A CONDOMINIUM DEVELOPMENT.

A MAJOR BLUNDER OCCURRED RECENTLY, HOWEVER, WHEN STARBUCKS WAS ALLOWED TO BUILD A CONTEMPORARY STOREFRONT IN THE TOWN CENTER AFTER A FIRE ON THE PROPERTY. THIS CONTEMPORARY PRESENCE UNFORTUNATELY BREAKS UP THE OTHERWISE HARMONIOUS 19TH CENTURY BRICK LAYOUT OF THE DOWNTOWN, AND MAY REDUCE ITS ATTRACTIVENESS TO FILMMAKERS.

OTHER DEVELOPMENT MISTAKES HAVE MARRED HERITAGE FEATURES, AS OTHER 19TH CENTURY INDUSTRIAL AREAS HAVE BEEN CONVERTED INTO TALL CONDOMINIUM DEVELOPMENTS WHICH ARE BEGINNING TO LOOM OVER THE HISTORIC DOWNTOWN. IN ADDITION, A LANDMARK CLASSICAL REVIVAL PUB IN THE DOWNTOWN CORE HAS BEEN DETERIORATING IN RECENT YEARS, WITH NO INTERESTED PARTY IN VIEW TO RESCUE IT.

IN CONCLUSION, THE TOWN OF DUNDAS ONTARIO HAS PRESERVED, AND CONTINUES TO PRESERVE, A SIGNIFICANT BUILT HERITAGE. FURTHER EFFORTS ARE NONETHELESS NEEDED TO PREVENT THE SLOW EROSION OF THIS HERITAGE BY MODERN-STYLE DEVELOPMENT. THE POSITIVE AND NEGATIVE ASPECTS OF THE TREATMENT OF HERITAGE ARCHITECTURE IN DUNDAS, ONTARIO CAN HELP TO GUIDE OTHER COMMUNITIES IN CANADA TO BETTER PRESERVE THEIR OWN HERITAGE.

FRIDAY JUNE 6 2014, 11:05 A.M.

HERITAGE VALUES IN A CARAVANSERAI – KHAN EL-FRANJ, ACRE, ISRAEL

OWEN THOMPSON, NIKA BOGDANIC, ERAN MORDOHOVICH, MICHAEL WAAS,
DAVID ZELL

THIS PROJECT WAS A COLLABORATIVE EFFORT BETWEEN THE ISRAEL ANTIQUITIES AUTHORITY, THE INTERNATIONAL CONSERVATION CENTRE, AND THE OLD AKKO (ACRE) DEVELOPMENT COMPANY. THE GOAL OF THE PROJECT WAS TO IDENTIFY THE VALUES PRESENT IN KHAN EL-FRANJ IN ORDER TO STEER FUTURE DEVELOPMENT OF THE STRUCTURE. THE REPORT COVERS THE HISTORICAL TIMELINE AND ARCHITECTURAL ELEMENTS OF THE BUILDING FROM 1100AD THROUGH TO THE PRESENT DAY. IN THAT TIME THE BUILDING PASSED THROUGH CRUSADER, MAMLUK, OTTOMAN, AND BRITISH CONTROL; IT IS NOW MANAGED BY THE STATE OF ISRAEL, AND THE AKKO ECONOMIC DEVELOPMENT COMPANY. THROUGHOUT ITS HISTORY THE KHAN HAS BEEN A COMBINED COMMERCIAL, RESIDENTIAL, AND SOCIAL SPACE, ALL OF WHICH WERE IDENTIFIED AS FUNCTIONS WORTH PRESERVING.

THE BUILDING WAS ANALYZED FOR ITS ARCHITECTURAL AND HISTORICAL FEATURES, ITS CURRENT USE, ITS PHYSICAL STATE OF PRESERVATION, AND ITS CONTEXT WITHIN MODERN AKKO. BOTH MODERN AND CLASSICAL DOCUMENTATION METHODS WERE USED, IE. TECHNICAL HAND DRAWINGS, AERIAL AND DETAIL PHOTOGRAPHS, AND A TO-SCALE 3D DIGITAL MODEL. A SEPARATE REPORT WAS COMPILED ON THE ARTISTIC ELEMENTS OF THE BUILDING, COMPLETE WITH ITS OWN SET OF DOCUMENTATION FOR EACH INDIVIDUAL ELEMENT.

THE BUILDING WAS JUDGED TO HAVE ARCHITECTURAL, TECHNOLOGICAL, SOCIOCULTURAL, AND ECONOMIC HERITAGE VALUES, EACH OF WHICH COINCIDED PERFECTLY WITH THE MASTER PLAN DOCUMENT THAT GRANTED ACRE UNESCO WORLD HERITAGE STATUS IN 2003. FURTHER ANALYSIS AND PLANNING IS ONGOING, WITH AN ARCHITECTURAL FIRM BASED OUT OF TEL AVIV.

GLOSSARY:

1. KHAN/CARAVANSERAI: CARAVAN MARKETPLACE OR INN
2. FRANJ: OF THE FRANKS/FRENCH

FRIDAY JUNE 6 2014, 11:30 A.M.

SURVEYING KINGSTON'S LOWER BURIAL GROUND: CARTOGRAPHY, CRYPTOGRAPHY AND CONSERVATION

BRITTANY WEBSTER AND ALEXANDER GABOV

THE LOWER BURIAL GROUND IS KINGSTON'S ORIGINAL BURIAL GROUND, THE FIRST IN UPPER CANADA (ONTARIO), PREDATING THE FIRST LOYALIST SETTLEMENTS OF 1784. BY 1815 PARISH RECORDS LISTED 250 BURIALS IN THE LOWER BURIAL GROUND ALONE, INCLUDING MARY (MOLLY) BRANT (TEKONWATONTI), WHO DIED IN 1796. OVER THE YEARS, THE GRAVEYARD UNDERWENT MANY CHANGES, WITH THE CONSTRUCTION OF ST. PAUL'S CHURCH, A CHURCH HALL AND A PARKING LOT COVERING A LARGE PART OF THE GRAVEYARD.

LATER INTERVENTIONS RESULTED IN THE RELOCATION OF MANY OF THE STONES AND A REORIENTATION OF INDIVIDUAL GRAVE-MARKERS. TODAY, OVER 75 STONES ARE VISIBLE ON THE GROUNDS; SOME ARE MOUNTED INTO THE WALLS OF THE CHURCH HALL; A LARGE NUMBER ARE ENTOMBED HORIZONTALLY IN CONCRETE AND OTHERS ARE FOUND IN THE BASEMENT OF THE CHURCH HALL. THE DISPLACEMENT OF THE STONES IN SUCH A DRASTIC MANNER FROM THEIR INTENDED ENVIRONMENT HAS LED TO COMPROMISED STRUCTURAL INTEGRITY, AN INCREASE IN BIO-GROWTH ACTIVITY, CHANGES IN WEATHERING PATTERNS, ETC.

CONSERVATION OF SCULPTURES, MONUMENTS AND OBJECTS (CSMO) WAS INVITED BY THE 'LOWER BURIAL GROUND RESTORATION SOCIETY' TO UPDATE THEIR CEMETERY RECORDS AND SITE PLAN, AND TO CARRY OUT A FULL CONSERVATION SURVEY OF THE GRAVESTONES, HEADSTONES AND MONUMENTS. SEVERAL MONTHS OF RESEARCH FOLLOWED, INCLUDING THE ESTABLISHMENT OF DETAILED MEASUREMENTS, PROPER PHOTOGRAPHIC DOCUMENTATION, IMAGES PRODUCED BY REFLECTANCE TRANSFORMATION IMAGING (RTI), THE TRANSCRIPTION OF INSCRIPTIONS AND THEIR COMPILATION, ALONG WITH A WRITTEN SURVEY. A MULTI-LAYERED ACCURATELY GEO-LOCATED SITE PLAN COMPLEMENTED THIS RESEARCH. IN ADDITION TO THE CORRECTION OF DATES OF BIRTH AND DEATH AND IMPROVED LEGIBILITY OF INSCRIPTIONS THANKS TO DIGITAL SURFACE ENHANCEMENT METHODS, IT BECAME POSSIBLE TO REATTRIBUTE SOME OF THE STONES TO THEIR RIGHTFUL OWNERS AND TO REDISCOVER 'MISSING' STONES, PREVIOUSLY BELIEVED TO BE LOST.

AS IN THE CASE OF MOST LARGE-SCALE CONSERVATION SURVEYS, THE LOWER BURIAL GROUND STUDY USED CROSS-DISCIPLINARY TOOLS BORROWED FROM ARCHITECTURAL DESIGN, AND 3-DIMENSIONAL COMPUTATIONAL GRAPHICS, WHICH PROVED TO BE INVALUABLE. IN FUTURE, THE LOWER BURIAL GROUND RESTORATION SOCIETY AND CSMO HOPE TO EXPLOIT THIS BODY OF KNOWLEDGE TO CREATE AN INTERACTIVE WEBSITE/DATABASE, TO PUBLISH GRAVE-MARKERS' INSCRIPTIONS, TO RAISE PUBLIC AWARENESS, AND TO PRESERVE THE CEMETERY FOR FUTURE GENERATIONS.

FRIDAY JUNE 6 2014, 11:55 A.M.

STANDING ON GUARD: CLEANING TREATMENT OF THE ROM'S 17TH CENTURY MONUMENTAL MARBLE CHINESE GUARDIAN LIONS

LAURA LIPCSEI, MONIKA JANKOWIAK, MARIAM SONNTAG

THE ROYAL ONTARIO MUSEUM CURRENTLY DISPLAYS TWO MONUMENTAL 17TH CENTURY CHINESE GUARDIAN LION STATUES MADE OF DOLOMITIC MARBLE, WHICH FLANK THE MUSEUM'S HISTORIC MAIN DOORS ON QUEEN'S PARK AVENUE. THE PRESENTATION SUMMARIZES THE CONDITION OF THESE IMPORTANT WORKS OF ART, PREVIOUS RESTORATION TREATMENT CAMPAIGNS, ANALYSES UNDERTAKEN AND CURRENT CONSERVATION TREATMENT. OTHER ASPECTS OF THE PROJECT, SUCH AS THE REALITIES OF WORKING OUTSIDE AND OF BEING ON VIEW TO THE PUBLIC, ALONG WITH WORKER SAFETY ISSUES, WILL BE SHARED.

LONG-TIME EXPOSURE TO THE ELEMENTS HAD RESULTED IN THE PRESENCE OF AN ACCUMULATION OF POLLUTANTS, DIRT, MICROBIOLOGICAL GROWTH, ROAD SALT, AND SURFACE EROSION OF THE SCULPTURES. AN OVERALL DIRTY SURFACE, INCLUDING BLACK STREAKS IN AREAS OF WATER RUNOFF, BLACK CRUSTS IN RECESSED AREAS, MICROBIOLOGICAL GROWTH, AND RUST STAINS FROM IRON INCLUSIONS IN THE STONE MATRIX, WERE THE UNFORTUNATE CONSEQUENCES.

PREVIOUS RESTORATION MATERIALS THAT HAD BEEN APPLIED TO CAMOUFLAGE STAINS OR FILL LOSSES HAD DETERIORATED AND BECOME DISCOLOURED, INCLUDING EPOXIES, PIGMENTED PVA RESINS AND AN UNIDENTIFIED "STONE FILLER". BOTH LION SCULPTURES WERE COATED WITH COSMOLLOID 80H WAX DURING A PREVIOUS CONSERVATION TREATMENT DURING 2006/7.

BEFORE TREATMENT BEGAN, SAMPLES OF CRUSTS, RESTORATION MATERIALS AND SOILING WERE TAKEN FOR ANALYSIS WITH RAMAN AND SEM. A SAMPLE OF THE STONE WAS ALSO TAKEN AND IDENTIFIED AS DOLOMITIC MARBLE, USING XRD ANALYSIS. THE SCULPTURES WERE EXAMINED FOR CONDITION AND ANNOTATED PHOTOGRAPHS WERE TAKEN. TESTS WERE CARRIED OUT WITH VARIOUS SOLVENTS, SOLUTIONS, CHELATORS AND POULTICES TO DETERMINE THE MOST EFFICIENT CLEANING STRATEGIES FOR THE PIECES.

CONSERVATION WORK WAS BEGUN IN THE SUMMER OF 2012, WITH INTERNS MARIAM SONNTAG AND FRANZISKA SCHLICHT UNDER THE DIRECTION OF LAURA LIPCSEI. THE PROJECT CONTINUED IN THE SUMMER OF 2013 WITH A NEW TEAM COMPOSED OF CONTRACT CONSERVATOR MONIKA JANKOWIAK AND INTERNS JULIA AMBERG AND CHRISTINA LEFEBVRE. TREATMENT BEGAN WITH AN OVERALL DRY CLEANING OF THE SCULPTURE, FOLLOWED BY A FILTERED WATER SOAK USING AN ELABORATE MISTING SYSTEM THAT WILL BE DESCRIBED IN DETAIL. A PLYNO GV6 STEAM CLEANER WAS USED TO REDUCE SOILS, DEPOSITS AND BIOLOGICAL GROWTH. ERASERS, BRISTLE BRUSHES, AND COTTON TIPPED SWABS WERE USED TO APPLY SOLUTIONS AND TO REMOVE SOILING MECHANICALLY WHERE POSSIBLE.

AFTER CLEANING, AESTHETIC TREATMENT WAS CARRIED OUT : CORRECTING OLD FILLS AND LOSSES USING MODOSTUC, A COMMERCIAL ACRYLIC-BASED FILL MATERIAL, AND IN-PAINTING WITH GOLDEN BRAND ACRYLIC PAINTS OVER A BARRIER COAT OF COSMOLLOID 80H MICROCRYSTALLINE WAX. AREAS THAT HAD LOST THEIR ORIGINAL WAX COATING DUE TO WEATHERING OR CLEANING WERE TOUCHED UP LOCALLY USING A FRESH APPLICATION OF COSMOLLOID 80H WAX AND BUFFED WITH BRUSH OR COTTON FIBRE CLOTH. THE INFERIOR SECTIONS OF THE BASES WERE TREATED WITH TWO COATS OF BIOCID D/2 BIOLOGICAL SOLUTION TO PREVENT MICROBIOLOGICAL GROWTH FROM REINHABITING THE STONE.

RECOMMENDATIONS FOR THE FUTURE INCLUDE ANNUAL WASHING OF THE STATUES WITH WATER, REAPPLICATION OF THE BIOCID ON THE BASES, COVERING THE SCULPTURES IN THE WINTER, AND TRIMMING NEARBY TREES TO PREVENT DEPOSITION OF PARTICULATES. LONG TERM STRATEGIES FOR THE PRESERVATION OF THE MARBLE LION STATUES INCLUDE BUILDING ROOF STRUCTURES TO PROTECT THEM OR PERHAPS EVEN MOVING THE SCULPTURES BACK INDOORS.

FRIDAY JUNE 6 2014, 2 P.M.

PER GULDBECK MEMORIAL LECTURE

CONSERVING BUILT HERITAGE TODAY: A PRAGMATIC APPROACH

LÉÏC GODBOUT, ARCHITECT

IF WE CONSIDER THE GLASS TO BE HALF FULL, THERE ARE CURRENTLY MANY REASONS TO BE PESSIMISTIC REGARDING THE FUTURE OF CONSERVATION AND RESTORATION IN QUEBEC, AND SPECIFICALLY OF HERITAGE BUILDINGS. WE ARE NOW FACING, JUST TO MENTION A FEW OF THE ISSUES, SEVERE BUDGET RESTRICTIONS, THE NON REPLACEMENT OF THOSE LEAVING FOR RETIREMENT, THE ABSENCE OF KNOWLEDGE TRANSFER, THE ABOLITION OF TEAMS WITH A UNIQUE EXPERTISE, AND A DE-PROFESSIONALIZATION WHICH UNDERMINES THE CAPACITY TO THOROUGHLY ASSESS THE QUALITY OF SERVICES PROVIDED BY CONSULTANTS AND OF CONSTRUCTION ON WORK SITES. THERE IS, TOO, A NEW CHALLENGING OF THE HERITAGE VALUE OF SUCH PLACES THAT HAVE LONG BEEN RECOGNIZED, THE WITHDRAWAL OF ACTORS PREVIOUSLY GREATLY INVESTED IN THE FIELD, AND WORK THAT IS FINALLY UNDERTAKEN ONLY WHEN PUBLIC SAFETY IS FOUND TO BE AT RISK. WE SHOULD THUS BE SERIOUSLY CONCERNED IF NOT DEEPLY IRRITATED BY THIS RISK OF DILAPIDATING, IN THE NAME OF MORE OR LESS NOBLE OBJECTIVES, A SHARED HERITAGE IN WHICH EARLIER GENERATIONS HAVE INVESTED TIME, SKILLS, AND PUBLIC FUNDS.

WITHOUT PLAYING DOWN CURRENT CHALLENGES, IS IT ALSO POSSIBLE TO CONSIDER THE GLASS TO BE HALF FULL? WHAT CAN BE DONE HERE AND NOW, DESPITE THE DIFFICULT CONTEXT? FAR FROM PROPOSING QUICK-FIX SOLUTIONS, THE GOAL OF THIS PRESENTATION IS TO SHARE AN APPROACH DEVELOPED OUT OF NECESSITY, BUT ALSO FROM A DESIRE TO DO BETTER, AND WHICH IS BASED ON THREE MEANS OF ACTION:

1. SHOW SOME HUMILITY

MULTIDISCIPLINARITY, INTERDISCIPLINARITY OR TRANSDISCIPLINARITY: THESE HIGH PRINCIPLES ARE USELESS IN THE ABSENCE OF A SINCERE WILLINGNESS TO WORK TOGETHER AND TO BE CHALLENGED. IF SOME EXPERTS CONTINUE TO HIDE THEIR WORK IN MYSTERY IN ORDER TO BETTER SECURE THEIR AUTHORITY, I THINK THAT RESPECT CANNOT BE FORCED THROUGH CLOUDS OF SMOKE, BY WITHHOLDING INFORMATION OR THROUGH REGULATORY CONTROL. SEVERAL EXPERIENCES HAVE RATHER CONVINCED ME THAT RESPECT IS GAINED BY FINDING RELEVANT AND PRACTICAL COMPROMISES.

2. BE COURAGEOUS ENOUGH TO INTERVENE

IT IS DIFFICULT TO BE AGAINST THE PRINCIPLE OF MINIMUM INTERVENTION AS STATED IN VARIOUS CHARTERS AND OTHER STANDARDS AND GUIDELINES. HOWEVER, WAITING A LITTLE LONGER BEFORE REPLACING, WAITING FOR THE STATE-OF-THE-ART RESTORATION TO COME INTO BEING, DUPLICATING FLAWED DETAILS, OR KEEPING ARTIFICIALLY ALIVE WITH PLASTICINE, SIMPLY FOR THE SAKE OF CONSERVING AT ALL COST THE INTEGRITY OF THE ORIGINAL METHOD OR FABRIC, OFTEN RESULTS IN PUTTING OFF THE PROBLEM AND HAVING TO MAKE MORE EXTENSIVE INTERVENTIONS IN THE NEAR FUTURE. TWO CASES RECENTLY EXPERIENCED IN MONTREAL HAVE CONFIRMED FOR ME THAT SUCH AN ATTITUDE THREATENS THE BEST INTEREST OF BOTH THE BUILDING AND THE FIELD.

3. HITTING TWO TARGETS WITH ONE SHOT

WINDOWS FOR INTERVENTION ARE RARE, INVALUABLE, AND OFTEN SHORT-LIVED. EFFICIENT COMMUNICATION AMONG THE VARIOUS STAKEHOLDERS IS THEREFORE PARAMOUNT. THREE SIMPLE TOOLS COMBINING TEXT AND IMAGES, DEVELOPED OVER THE YEARS THROUGH MY WORK AT GROSSE ÎLE AND THE IRISH MEMORIAL NATIONAL HISTORIC SITE, ALLOW ME TO SAVE TIME AND ADDRESS THE MULTIPLE OBJECTIVES OF THE TEAM.

NOTES

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FRIDAY JUNE 6 2014, 2:45 P.M.

AFTER THE FLOOD: COLLECTIONS CARE IN THE WAKE OF A NATURAL DISASTER

JESSE MOFFAT

IN JUNE OF 2013 THE CITY OF CALGARY AND SOUTHERN ALBERTA WERE HIT WITH SEVERE FLOODING. A STATE OF EMERGENCY WAS DECLARED AS THOUSANDS OF PEOPLE WERE EVACUATED AND THE DOWNTOWN CORE WAS WITHOUT POWER FOR TWO WEEKS.

THE NATIONAL MUSIC CENTRE (NMC) IS LOCATED IN THE HEART OF DOWNTOWN CALGARY. OUR VISION IS TO BE A NATIONAL CATALYST FOR DISCOVERY, INNOVATION AND RENEWAL THROUGH MUSIC. NMC IS HOME TO A GROWING COLLECTION OF UNIQUE AND ICONIC MUSICAL INSTRUMENTS AND SOUND EQUIPMENT AND IS CURRENTLY CONSTRUCTING A NEW, ICONIC, 160,000 SQUARE FOOT FACILITY IN THE HEART OF CALGARY'S EAST VILLAGE. FOLLOWING THE FLOOD, STAFF WORKED AROUND THE CLOCK, CONSTANTLY TROUBLE-SHOOTING AND MANAGING CHANGING CONDITIONS IN AN EFFORT TO MITIGATE THE ONSET OF MOULD, MINIMIZE FURTHER DETERIORATION, AND STABILIZE THE COLLECTION AS QUICKLY AS POSSIBLE. SIXTY-FIVE VOLUNTEERS AND TWENTY-FIVE STAFF WORKED COUNTLESS HOURS TO EVACUATE 7,000 SQUARE FEET OF BASEMENT COLLECTIONS STORAGE IN SIX DAYS – INCLUDING ONE HUNDRED AND FORTY-THREE PIANOS AND 120 CUBIC METERS OF DEBRIS. IN THE END, WE EXPERIENCED A TOTAL LOSS OF APPROXIMATELY TWO MILLION DOLLARS WORTH OF ASSETS.

THROUGHOUT THE RECOVERY WE ENDEAVORED NOT TO LOSE SIGHT OF OUR MORE GLOBAL CHALLENGE: HOW DOES A MUSEUM IN THE PROCESS OF REINVENTING ITSELF AND CREATING A NEW NATIONAL INSTITUTION FOR CANADA RECOVER FROM A NATURAL DISASTER OF SUCH MAGNITUDE AND KEEP THE CONSTRUCTION PROJECT ON TRACK? WE WILL SHARE OUR EXPERIENCE IN MANAGING THE RECOVERY EFFORTS INCLUDING A TIMELINE OF EVENTS, THE IMPACT OF THE FLOOD ON OUR COLLECTION AND STAFF, AND THE EVOLUTION OF THE RECOVERY PROCESS. WHILE THE RECOVERY EFFORT WAS WELL MANAGED AND VERY EFFECTIVE, OUTCOMES HAVE BEEN EXAMINED AND HAVE INFORMED STRATEGY FOR MANAGING NATURAL DISASTER IN FUTURE IF NEEDED. IN THIS PRESENTATION WE WILL OFFER AN APPROACH TO FUTURE SITUATIONS FOR CONSERVATION PROFESSIONALS TO ANTICIPATE AND PLAN FOR EFFECTIVE RESPONSES.

NOTES

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FRIDAY JUNE 6 2014, 3:10 P.M.

FROM INFORMATION TO DECISION-MAKING : DEVELOPMENTS IN EMERGENCY PREPAREDNESS TRAINING AT THE CANADIAN CONSERVATION INSTITUTE

IRENE KARSTEN, EVELYN AYRE AND JULIE STEVENSON

THE CANADIAN CONSERVATION INSTITUTE (CCI) HAS BEEN A LEADER IN EMERGENCY PREPAREDNESS AND RESPONSE TRAINING FOR MUSEUMS, ARCHIVES AND LIBRARIES IN CANADA FOR THE PAST 25 YEARS. DURING MUCH OF THAT PERIOD, WORKSHOPS EMPHASIZED THE TRANSFER OF INFORMATION COMBINED WITH SOME HANDS-ON SKILL TRAINING IN OBJECT SALVAGE. IN THIS REGARD, THE CCI WORKSHOPS WERE SIMILAR TO OTHER OFFERINGS ON EMERGENCY PREPAREDNESS IN THE HERITAGE FIELD. THEY EMPHASIZED RAISING AWARENESS OF THE EFFECTS OF EMERGENCIES AND OF THE IMPORTANCE OF DEVELOPING EMERGENCY RESPONSE PLANS.

BUILDING ON THIS SOLID FOUNDATION, CCI HAS RECENTLY SHIFTED THE FOCUS OF EMERGENCY RESPONSE TRAINING FROM AWARENESS AND PAPER PLANS, TO DECISION-MAKING SKILLS IN ORDER TO INCREASE THE DEGREE OF READINESS IN THE CANADIAN HERITAGE COMMUNITY. TABLE TOP SCENARIO EXERCISES WERE ADDED TO WORKSHOPS FOR THE CANADIAN MUSEUMS ASSOCIATION AND THE CANADIAN ASSOCIATION FOR CONSERVATION OF CULTURAL PROPERTY IN 2010. GUIDED BY BROAD OBJECTIVES, PARTICIPANTS LISTED TASKS REQUIRED TO RESPOND TO HYPOTHETICAL INCIDENTS.

RECENTLY, MORE HIGHLY STRUCTURED SALVAGE RESPONSE EXERCISES HAVE BEEN INTRODUCED. PARTICIPANTS MAP OUT HOW TO ACCOMPLISH CORE SALVAGE ACTIONS, WHERE EACH ACTION WILL BE CARRIED OUT, AND WHO IS RESPONSIBLE. THESE SCENARIO EXERCISES HAVE BEEN APPLIED TO BOTH A HYPOTHETICAL COMMUNITY MUSEUM AND TO SPECIFIC INSTITUTIONS, USING FLOOR PLANS TO ILLUSTRATE THE NATURE AND EXTENT OF THE EMERGENCY. WHEN APPLIED TO SPECIFIC INSTITUTIONS, THE EXERCISES FAMILIARIZE STAFF WITH THEIR EXISTING PLAN AND WITH HOW IT MIGHT BE IMPLEMENTED. THEY ALSO HELP STAFF EVALUATE AND IMPROVE THEIR PLAN.

SUCH EXERCISES WILL FORM THE CORE OF AN EMERGENCY RESPONSE WORKBOOK CURRENTLY BEING DEVELOPED BY THE CCI. THE WORKBOOK WILL PROVIDE A STRUCTURED PROCESS BY WHICH INSTITUTIONS CAN DEVELOP AN EMERGENCY PREPAREDNESS PROGRAM AROUND THREE CORE COMPONENTS: FORMING A RESPONSE TEAM, DEVELOPING RESPONSE STRATEGIES, AND PROVIDING RESOURCES. IT WILL DESCRIBE TRAINING EXERCISES AND EMERGENCY PLAN DEVELOPMENT TASKS THAT WILL PREPARE AN INSTITUTION TO MEET KEY EMERGENCY RESPONSE OBJECTIVES. THE WORKBOOK WILL BE DESIGNED TO ASSIST STAFF IN MUSEUMS, ARCHIVES AND LIBRARIES, BUT SHOULD ALSO BE USEFUL TO CONSERVATORS WHO ADVISE INSTITUTIONS ON COLLECTIONS SALVAGE. IT WILL PROVIDE THE FRAMEWORK FOR CCI'S REGIONAL WORKSHOPS ON EMERGENCY PREPAREDNESS AND FOR TRAINING SESSIONS AT INDIVIDUAL INSTITUTIONS. THIS PRESENTATION WILL DESCRIBE WORKBOOK CONTENT DEVELOPED TO DATE.

TO BE MOST USEFUL, CCI'S TRAINING IN EMERGENCY RESPONSE NEEDS TO REFLECT THE BEST COLLECTIVE KNOWLEDGE OF EFFECTIVE SALVAGE OF COLLECTIONS UNDER EMERGENCY CONDITIONS. THUS, THE PAPER WILL ALSO INTRODUCE A POSTER THAT WILL BE USED DURING THE CONFERENCE TO COLLECT QUESTIONS, COMMENTS AND EXPERIENCES FROM CONSERVATORS CONCERNING THE SALVAGE OF SPECIFIC MEDIA. THIS INFORMATION WILL BE USED BY THE CCI TO REFINE SALVAGE TIPS AND STRATEGIES FOR THE WORKBOOK BY TAKING INTO ACCOUNT THE VARIED CHALLENGES OF SCALE AND CONTEXT ENCOUNTERED IN COLLECTION EMERGENCIES.

[illegible]

SATURDAY JUNE 7 2014, 9:05 A.M.

CHALLENGES WITH BIRCHBARK: THE TREATMENTS OF A KINDLING BASKET AND OF A HIDE PAINTING ON A DOUBLE BIRCHBARK SUPPORT

CAROLE DIGNARD, ALISON FLEMING, EMILY HIGGINSON

PREVIOUS RESEARCH AT THE CANADIAN CONSERVATION INSTITUTE IN THE 1980S HAS SHOWN THAT BIRCHBARK CAN BE SOFTENED USING SOLVENT VAPOURS, AND NOTABLY METHANOL, AS EXPOSURE TO THE VAPOURS IMPART SUFFICIENT FLEXIBILITY TO ALLOW SAFE FLATTENING.

WHILE THIS TECHNIQUE WAS USED IN BOTH TREATMENTS THAT ARE PRESENTED IN THIS PAPER, EACH PIECE PRESENTED PARTICULAR CHALLENGES AROUND WHICH THE METHOD HAD TO BE ADAPTED.

THE FIRST OBJECT TREATED WAS A HIDE PAINTING BELONGING TO THE ROYAL ALBERTA MUSEUM; IT WAS MOUNTED ON A SUPPORT CONSISTING OF TWO LAYERS OF SEWN-TOGETHER BIRCHBARK. THE BARK WAS SEVERELY SPLIT AND DEFORMED, WHICH MADE THE OBJECT UNFIT FOR DISPLAY AND POSED RISKS DURING HANDLING. THE MAIN CHALLENGE OF THE TREATMENT WAS HOW TO FLATTEN THE DISTORTED BIRCHBARK PANELS, SINCE INK INSCRIPTIONS ON BOTH PIECES OF BARK WERE SENSITIVE TO WATER AND SOLVENTS, INCLUDING METHANOL. THIS PRESENTATION WILL DISCUSS THE DIFFERENT APPROACHES THAT WERE EXPLORED AND HOW THE BIRCHBARK PANELS WERE SUCCESSFULLY PLASTICIZED AND FLATTENED WITH NO DAMAGE TO THE INKED AREAS. SPLITS AND LOSSES IN THE BIRCHBARK WERE REPAIRED WITH JAPANESE PAPER AND PAPER PULP, AND TONED TO BLEND IN WITH THE ORIGINAL SURFACE. DETAILS OF THE INTERNAL MOUNTING SYSTEM WILL BE PRESENTED, DESIGNED SO AS TO SAFELY ALLOW HANGING OF THE PAINTING AS WAS ORIGINALLY INTENDED.

THE SECOND ARTEFACT WAS A KINDLING BASKET POSSIBLY MADE BY MI'KMAQ ARTIST TOMAH JOSEPH, BELONGING TO THE YORK SUNBURY MUSEUM IN NEW BRUNSWICK. IT WAS MADE OF ONE CONTINUOUS PIECE OF BENT BIRCHBARK DECORATED WITH INCISED PICTOGRAPHS AND PINCHED OR NAILED WITHIN A WOODEN FRAME. THE BARK WAS EXTENSIVELY CRACKED AND DEFORMED WITH MANY LOSSES; IT HAD BEEN FIRE-DAMAGED, RESULTING IN SOOTY DEPOSITS, BLISTERED SECTIONS AND OVERALL BRITTLINESS. THE 'STANDARD' TREATMENT WITH METHANOL VAPOURS WAS ADAPTED TO ACCOMMODATE THE SIZE AND CONFIGURATION OF THE ARTEFACT AND THE BARK'S FRAGILITY AND STAINING POTENTIAL DUE TO THE CHARRING AND THE SOOTY DEPOSITS. FOR CURLED AREAS OF BARK THAT WERE PARTICULARLY STIFF, OTHER RESHAPING OPTIONS WERE EXPLORED. AREAS OF LOSS WERE FILLED USING PAPER PULP AND JAPANESE PAPER. OVERALL, THE BARK WAS SUFFICIENTLY FLATTENED TO RESTORE THE OBJECT'S AESTHETIC APPRECIATION, PARTICULARLY OF THE PICTOGRAPHS, ALTHOUGH SOME UNDULATIONS REMAINED.

THESE TWO TREATMENTS WERE SUCCESSFUL ADAPTATIONS OF THE METHANOL VAPOUR SOFTENING METHOD TAILORED TO ACCOMMODATE DIFFERENT CHALLENGES, NAMELY: COMPLEX THREE-DIMENSIONAL SHAPE AND CONSTRAINTS DUE TO ASSOCIATED COMPONENTS; BRITTLINESS DUE TO FIRE-DAMAGE; RISK OF STAINING OR OF INKS BLEEDING.

40TH CONFERENCE AND WORKSHOP

SATURDAY JUNE 7 2014, 9:30 A.M.

THE FRAGMENT PROJECT: REHOUSING ARCHAEOLOGICAL OBJECTS AT THE TEXTILE MUSEUM OF CANADA

HILLARY ANDERSON AND JESSICA MACLEAN

REHOUSING PROJECTS IN MUSEUMS ENABLE CONSERVATORS TO IMPROVE THE CARE OF THE COLLECTION, ENSURE OBJECTS ARE ACCESSIBLE TO RESEARCHERS WHILE ALSO MAKING THEM SAFE TO HANDLE, AND PROVIDE STAFF AN OPPORTUNITY TO UPDATE OBJECT RECORDS. AT SMALLER MUSEUMS, GRANTS OFFER A RARE OPPORTUNITY TO ENGAGE IN REHOUSING PROJECTS THAT WOULD NORMALLY BE TOO VAST A PROJECT TO UNDERTAKE. DECISIONS ABOUT THE CHOICE OF MOUNTING METHODS FOR A REHOUSING PROJECT MUST BE MADE WITH GREAT CARE SO VALUABLE TIME AND RESOURCES ARE USED AS WISELY AS POSSIBLE.

THE ARCHEOLOGICAL COLLECTION OF THE TEXTILE MUSEUM OF CANADA IS COMPRISED OF OVER FOUR HUNDRED ARTIFACTS AND INCLUDES SOME OF THE MOST VULNERABLE, FRAGILE PIECES IN THE MUSEUM'S COLLECTION. FOR MANY YEARS A NUMBER OF MATERIALS AND METHODS WERE USED TO CONTAIN THESE ARTIFACTS AND NONE OFFERED MUCH CRUSH PROTECTION. OBJECTS WERE STORED GROUPED IN POLYETHYLENE BAGS OR WRAPPED IN ACID-FREE TISSUE, MAKING IT DIFFICULT TO LOCATE SPECIFIC PIECES. CONDITION REPORTS WERE INCOMPLETE AND DID NOT CONTAIN ENOUGH INFORMATION TO BE USEFUL. THE MAJORITY OF THE OBJECTS ARE TEXTILE FRAGMENTS OF SMALLER DIMENSION; THE COLLECTION ALSO INCLUDES LARGER FLAT TEXTILES AND THREE-DIMENSIONAL PIECES, SUCH AS TOOLS, USED TO MANUFACTURE TEXTILES. THE MUSEUM APPLIED FOR AND RECEIVED A GRANT FOR SUPPLIES FOR THIS REHOUSING PROJECT FROM THE MUSEUM ASSISTANCE PROGRAM. IN 2013-2014 MUSEUM STAFF, INTERNS, AND VOLUNTEERS UPDATED OBJECTS RECORDS, BUILT MOUNTS, AND RETURNED ARTIFACTS BACK TO STORAGE.

THIS PRESENTATION COVERS THE METHODS DEVELOPED FOR THE PROJECT AND LESSONS LEARNED- PROCEDURES TO TRAIN INTERNS AND VOLUNTEERS, CREATING STANDARDIZED PROCESSES, AND ADAPTING MOUNTING METHODS USED BY OTHER INSTITUTIONS TO FIT THE NEEDS OF THE COLLECTION. ONE OF THE MOST IMPORTANT DECISIONS MADE WAS TO DESIGN A MOUNT THAT WAS EASY TO REPLICATE AND ADAPTABLE TO THE VARIATIONS IN SIZE OF EACH ARTIFACT. MANY OBJECTS REQUIRED FLAT STORAGE MOUNTS AND AN ADAPTATION OF THE THREE-LAYER BOARD MOUNT WITH A VIEWING WINDOW FROM THE NATIONAL PARKS SERVICE'S MUSEUM HANDBOOK WAS USED FOR THE PROJECT. FOUR STANDARD SIZED MOUNTS WERE CONSTRUCTED TO EASILY FIT INSIDE THE MUSEUM'S STORAGE UNITS, WHILE VARIATIONS OF THE WINDOW SIZE ALLOWED EACH MOUNT TO BE TAILOR-MADE FOR EACH ARTIFACT. A RESEARCH PAPER BY AN INTERN FROM FLEMING COLLEGE PROVIDED THE OPPORTUNITY TO CONTACT OTHER MUSEUMS TO DISCOVER CREATIVE SOLUTIONS FOR THE REHOUSING OF MORE UNUSUAL OBJECTS IN THE COLLECTION, SUCH AS A BAG WITH A SHREDDED HANDLE OR DROP SPINDLE WHORLS. WE FOUND THAT MANY INSTITUTIONS APPEARED TO MAKE REHOUSING DECISIONS IN A SIMILAR FASHION TO OUR OWN BY CONSULTING STANDARD DESIGNS AND ADAPTING THEM TO FIT THE BUDGET AVAILABLE, THE TIME CONSTRAINTS IMPOSED, AND THE PARTICULARITIES OF THE STORAGE SPACE IN THEIR MUSEUM. THIS PROJECT HAS BEEN BENEFICIAL TO THE ARCHEOLOGICAL COLLECTION AND HAS ALLOWED FOR THE CREATION OF STANDARDS THAT CAN BE APPLIED TO FUTURE REHOUSING PROJECTS AT THE TEXTILE MUSEUM OF CANADA.

SATURDAY JUNE 7, 2014, 9:55 A.M.

A LONG-TERM PROJECT : TWENTY YEARS OF CONSERVING ARTEFACTS FROM THE ELIZABETH AND MARY (1690)

ANDRÉ BERGERON AND COLLABORATORS: BLANDINE DAUX, JEAN DENDY, FRANCE-ÉLIANE DUMAIS, ARIANE LALANDE, KATERI MORIN, FRANCE RÉMILLARD

FOR MORE THAN 300 YEARS, REMNANTS OF THE MATERIAL CULTURE USED BY A SMALL GROUP OF MILITIAMEN ORIGINATING FROM DORCHESTER, NEW ENGLAND, LAID DORMANT IN THE ST LAWRENCE RIVER. THESE MEN BROUGHT WITH THEM ITEMS USEFUL FOR THEIR DAILY LIFE AND NUMEROUS WEAPONS IN PREPARATION FOR THE SIEGE OF QUÉBEC. THE WRECK OF THEIR SHIP, THE ELIZABETH AND MARY, WAS DISCOVERED ON CHRISTMAS EVE, 1994; 2014 MARKS THE TWENTIETH ANNIVERSARY OF THIS EVENT.

FROM THE BEGINNING, CONSERVATION WAS PLANNED AS AN INTEGRAL PART OF THE ARCHAEOLOGICAL WORK. FINE EXCAVATION OF THE CONCRETIONS IS STILL UNDERWAY IN THE LAB, 17 YEARS AFTER COMPLETION OF THE RESCUE OPERATIONS IN THE FIELD. WE WILL PRESENT SOME EXAMPLES OF THE CONTRIBUTION OF THIS CONSERVATION WORK TO THE ADVANCEMENT OF ARCHAEOLOGICAL RESEARCH AND TO THE PRESERVATION OF THIS EXCEPTIONAL COLLECTION OF THE 17TH CENTURY.

SATURDAY JUNE 7 2014, 10:55 A.M.

APPLICATION OF THE CALCIUM PHYTATE TREATMENT METHOD TO ARCHAEOLOGICAL PAPER

AMANDA GOULD

THE CALCIUM PHYTATE/CALCIUM BICARBONATE TREATMENT DEVELOPED FOR DELAYING IRON GALL INK CORROSION ON PAPER WAS APPLIED TO THE PAPER COMPONENTS OF TWO ARCHAEOLOGICAL OBJECTS: A JOHN HENRY GAMBLE PRESERVED PROVISION MANUFACTURER LABEL FROM A TIN OF OX CHEEK SOUP, AND FRAGMENTS OF A LABEL FROM THE INTERIOR OF AN INGERSOLL POCKET WATCH. THE SOUP TIN LABEL WAS UNEARTHED FROM A STOREHOUSE BUILT IN 1853 ON DEALY ISLAND IN THE CANADIAN ARCTIC BY BRITISH NAVY MEMBERS THERE IN SEARCH OF THE LOST FRANKLIN EXPEDITION. THE POCKET WATCH WAS RETRIEVED FROM THE UNDERWATER WRECK OF THE CANADIAN PACIFIC STEAMSHIP RMS EMPRESS OF IRELAND, WHICH SANK IN MAY OF 1914 AFTER COLLIDING WITH ANOTHER SHIP IN THE ST. LAWRENCE RIVER NEAR POINTE-AU-PÈRE, QUÉBEC.

THE SOUP TIN LABEL SHOWED HIGHLY THREE-DIMENSIONAL RUST ACCRETIONS AND ORANGE COLOURED STAINING. BOTH THE STAINED AND THE UNSTAINED AREAS OF THE PAPER TESTED POSITIVE FOR IRON (II) AND IRON (III) IONS WITH THE USE OF BATHOPHENANTHROLINE IRON (II) COLOUR INDICATING TEST PAPERS AND ASCORBIC ACID SOLUTION. THE POCKET WATCH LABEL SHOWED SIGNIFICANT YELLOW-ORANGE COLOURED STAINING THROUGHOUT THE REMAINS OF THE PRIMARY PAPER SUPPORT AND ALSO TESTED POSITIVE FOR BOTH IRON (II) AND IRON (III) IONS. THE CALCIUM PHYTATE/CALCIUM BICARBONATE TREATMENT WAS APPLIED IN ORDER TO 'BUFFER' THE PAPER ARTEFACTS AGAINST FUTURE IRON (II)-CATALYSED DEGRADATION OF CELLULOSE AND ACID-CATALYSED HYDROLYSIS, WHILE AT THE SAME TIME MAINTAINING THE VISUAL CUES TO THEIR ARCHAEOLOGICAL CONTEXT. SUCH CLUES INCLUDE THE CORRODED METAL ACCRETIONS ASSOCIATED WITH THE ARTEFACTS TO WHICH THE PAPER LABELS WERE ADHERED PRIOR TO THEIR BURIAL AND/OR SUBMERSION.

THE TREATMENTS, THE STEPS FOR WHICH INCLUDED SOLUBILITY SPOT TESTS, SPRAY APPLICATION OF THE CHELATING AGENT, DE-ACIDIFICATION, MENDING AND/OR LINING AS WELL AS SURFACE SIZING WITH GELATIN, WERE SUCCESSFULLY PERFORMED. THE TREATMENT DECISION-MAKING PROCESS, INCLUDING A CRITICAL JUDGEMENT OF WHEN TO CEASE THE APPLICATION OF THE CALCIUM PHYTATE, IS DISCUSSED. THE TWO ARCHEOLOGICAL PAPER ARTEFACTS DESCRIBED ARE PART OF EXHIBITIONS PRESENTED BY THE CANADIAN MUSEUM OF HISTORY IN 2013 AND 2014.

SATURDAY JUNE 7 2014, 11:20 P.M.

A RESEARCH PROGRAM IN FRANCE ON ASIAN PAPERS

CLAUDE LAROQUE-KUCHAREK

A RESEARCH PROGRAM IN FRANCE ON ASIAN PAPERS: PAPERMAKING APPEARED IN CHINA OVER TWO MILLENNIA AGO AND IS REPRESENTATIVE OF THE LASTING IMPACT OF INDUSTRY ON THE EVOLUTION OF SOCIETIES. THE DEVELOPMENT OF PRINTING IS CLOSELY LINKED TO THE MANUFACTURE OF PAPER, BOTH IN ASIA AND IN EUROPE.

WHILE THE MANUFACTURE AND HISTORICAL EVOLUTION OF PAPER IN EUROPE AND NORTH AMERICA HAVE BEEN THOROUGHLY RESEARCHED, ASIAN PAPERS FOUND IN WESTERN COLLECTIONS ARE FREQUENTLY MISIDENTIFIED, IN PART DUE TO A LACK OF RESEARCH IN THIS AREA BY THE HOLDERS OF PRIMARY SOURCES. FEW HISTORIANS OF TECHNOLOGY IN ASIA, WITH THE EXCEPTION OF THOSE IN CHINA, JAPAN AND KOREA, HAVE SHOWN MUCH INTEREST IN THIS INDUSTRY, AND ASSESSING TEXTS WRITTEN IN EUROPEAN LANGUAGES MAY PROVE TOO DIFFICULT. FURTHERMORE, INFORMATION IS DISSEMINATED VIA LITTLE-KNOWN PUBLICATIONS AND IS OFTEN CONFUSED, FLAWED BY MISTRANSLATION AND ERRONEOUS TECHNICAL INTERPRETATION.

A RESEARCH PROJECT FOCUSING ON THE STUDY OF ASIAN PAPERS WAS INITIATED IN FRANCE IN 2010. THE PROJECT AIMS TO ENSURE, THROUGH A COLLABORATION BETWEEN FRENCH AND FOREIGN RESEARCH INSTITUTES, BOTH WESTERN AND EASTERN, THE POOLING OF COMPLEMENTARY EXPERTISE IN ORDER TO CORRECTLY IDENTIFY PAPERS FROM ASIA. SEVERAL RESEARCH TOOLS HAVE BEEN DEVELOPED TO THIS EFFECT: THE FIRST IS A MULTILINGUAL DATABASE ON PAPER COMPONENTS, ALREADY AVAILABLE ONLINE¹; SECONDLY, A DESCRIPTIVE METHODOLOGY FOR DOCUMENTS AND WORKS ON PAPER² HAS BEEN ELABORATED; AND, THIRDLY, ANALYTICAL PROTOCOLS TO USE IN THE LABORATORY FOR CHARACTERIZING THE BASIC ELEMENTS OF DIFFERENT PAPERS HAVE BEEN SET OUT.

THE ORIGINALITY OF THIS PROJECT IS FOUND IN ITS MULTIDISCIPLINARY NATURE, COMBINING SKILLS RELEVANT TO STUDIES IN THE HUMANITIES AND IN THE SOCIAL SCIENCES, SUCH AS HISTORY, THE HISTORY OF TECHNOLOGY, ETHNOGRAPHY, SOCIOLOGY, PALAEOGRAPHY AND CODICOLOGY, AND TO STUDIES IN THE MATERIAL SCIENCES, INCLUDING BOTANY, PHYSICS AND CHEMISTRY.

CONSERVATORS, CURATORS, HISTORIANS AND ARCHAEOLOGISTS MAY BENEFIT FROM THE VARIOUS TOOLS WHICH ARE CURRENTLY, OR SOON TO BE, AVAILABLE TO THEM TO ASSIST IN THE IDENTIFICATION OF ASIAN PAPERS IN THEIR COLLECTIONS.

THE FIRST PHASE OF THE PROJECT FOCUSES ON THREE COUNTRIES WITH A LONG HISTORY OF PAPER PRODUCTION: CHINA, JAPAN AND KOREA; THE SECOND PHASE WILL CONCENTRATE ON THE COUNTRIES OF SOUTHEAST ASIA AND THE HIMALAYAS; THE FINAL STAGE WILL FOLLOW THE TRADE ROUTES TO THE WEST THROUGH THE ARAB MUSLIM COUNTRIES TO NORTH AFRICA.

AN EXHAUSTIVE EXAMINATION OF TEXTS, EXTENSIVE COLLECTION OF IMAGES AND CREATION OF CAREFUL RECORDS OF DIFFERENT TYPES OF PAPER-MAKING WILL ALSO PROVIDE AN OVERVIEW OF A THREATENED INDUSTRY, CURRENTLY IN DECLINE. DURING THE PAST CENTURY, EUROPE HAS LOST ITS LAST ARTISAN PAPERMAKERS; A SIMILAR PHENOMENON IS NOW OCCURRING ALL OVER ASIA WHERE THIS ACTIVITY IS NO LONGER HELD TO BE ECONOMICALLY PROFITABLE IN THE QUICK-PACED PROCESS OF MODERNIZATION.

CLAUDE LAROQUE IS SENIOR LECTURER : UNIVERSITY PARIS 1 PANTHÉON-SORBONNE / MASTER PROGRAM IN CONSERVATION OF CULTURAL PROPERTY, IN CHARGE OF THE BOOK AND PAPER DEPARTMENT.

¹ KHARTASIA-CRCC.MNHN.FR, ONLINE SINCE 2012

² PUBLICATION AT THE END OF 2015

SATURDAY JUNE 7 2014, 11:45 A.M.

CAN DIGITIZATION COHABIT WITH CONSERVATION? A CASE STUDY OF THE
DIGITIZATION OF THE JOSEPH DALBÉ VIAU COLLECTION

MARIE-CLAUDE RIOUX

THE FIRST FRENCH-CANADIAN TO GRADUATE FROM MCGILL UNIVERSITY IN ARCHITECTURE, JOSEPH DALBÉ VIAU IS PERHAPS EVEN BETTER KNOWN IN QUÉBEC FOR HIS ARCHITECTURAL PLANS OF THE ORATOIRE SAINT-JOSEPH CRYPT (1915), THE ÉGLISE DE LA NATIVITÉ-DE-LA-SAINTE-VIERGE D'HOCHELAGA (1929-1930) AND THE ÉGLISE SAINT-DENIS (1931). THE 1,054 ARCHITECTURAL DRAWINGS IN THE JOSEPH DALBÉ VIAU COLLECTION, ACQUIRED IN 2009 BY THE BIBLIOTHÈQUE ET ARCHIVES NATIONALES DU QUÉBEC (BANQ), CLEARLY ILLUSTRATE THE EVOLUTION OF CIVIL AND RELIGIOUS ARCHITECTURE IN MONTRÉAL DURING THE FIRST HALF OF THE 20TH CENTURY.

GIVEN ITS ACKNOWLEDGEMENT AS CULTURAL PROPERTY BY THE CANADIAN CULTURAL PROPERTY EXPORT REVIEW BOARD AND THE HIGH NUMBER OF REQUESTS FOR CONSULTATION OF THE PLANS, THE NEED TO DIGITIZE THEM BECAME APPARENT. THE PROCESS WAS, HOWEVER, GREATLY COMPROMISED BY THE POOR CONDITION OF THE MATERIALS: THE PRESENCE OF DUST AND NUMEROUS TEARS, ADHESIVES AND WARPING AND, MOST SIGNIFICANTLY, THE FACT THAT THE PLANS ARE ROLLED, MAKING ACCESS TO THEM DIFFICULT, EVEN IMPOSSIBLE IN SOME CASES.

IT WAS EVIDENT THAT THE COLLECTION REQUIRED CONSERVATION PRIOR TO DIGITIZATION. GIVEN THE SCOPE OF THE PROJECT, HOWEVER, ONE IMPORTANT QUESTION HAD TO BE ASKED: SHOULD IN-DEPTH CONSERVATION OF THE COLLECTION BE UNDERTAKEN, OR SHOULD THE TASK AT HAND BE LIMITED TO ONLY THE STABILIZATION OF THE DOCUMENTS, SO THAT THEY MIGHT AT THE VERY LEAST BE HANDLED WITHOUT RISK?

THE EXAMPLE OF THE JOSEPH DALBÉ VIAU COLLECTION IS NOT AN ISOLATED CASE. THE POOR PHYSICAL CONDITION OF A GOOD NUMBER OF MATERIALS IN THE BANQ COLLECTIONS MEANS THAT THE PROCESS OF DIGITIZATION CAN BE DIFFICULT AND OCCASIONALLY RISKY. WITH THIS CASE STUDY, THE BANQ HOPES TO CONTRIBUTE TO A LARGER DISCUSSION : ON THE ONE HAND, ESTABLISHING A JUST BALANCE BETWEEN AVAILABLE RESOURCES AND THE DEGREE OF CONSERVATION, AND, ON THE OTHER, FULFILLING THE NEED TO DISSEMINATE AND TO PRESERVE COLLECTIONS VIA DIGITIZATION.

SATURDAY JUNE 7 2014, 1:45 P.M.

‘UNDER CONSTRUCTION’: THE MAP AND PLAN COLLECTION IN THE ARCHIVES OF THE MUSÉES DE LA CIVILISATION

MARTINE LEMAY AND SOPHIE COUTURE

IN 2010, THE MUSEUMS OF CIVILIZATION OF QUÉBEC LAID THE GROUNDWORK FOR A MAJOR PROJECT WITH AN INTENT OF IMPROVING PREVENTIVE CONSERVATION OF THE COLLECTIONS OF THE MUSÉE DE L'AMÉRIQUE FRANCOPHONE. THIS PROJECT, WHICH WILL CONCLUDE IN 2018, CONCERNS COLLECTIONS CONTAINING OVER 500,000 OBJECTS, INCLUDING HISTORIC DOCUMENTS, OLD AND RARE BOOK, MAPS, BLUEPRINTS, ETC. THE PROJECT AIMS TO IMPROVE UPON AVAILABILITY OF THE COLLECTIONS, AS WELL AS TO MOVE THEM TO A NEW STORAGE SPACE. IT COMPRISES THREE STEPS: THE CARRYING OUT OF A COMPLETE SURVEY OF THE COLLECTIONS, THE ELABORATION OF A PLAN SETTING OUT THE WORK TO BE IMPLEMENTED, AND, FINALLY, SETTING INTO MOTION THE PREVENTIVE CONSERVATION PROGRAM. THIS LAST POINT WILL BE DISCUSSED WITH REFERENCE TO THE COLLECTION OF MAPS AND BLUEPRINTS, FOR WHICH IT WAS NECESSARY TO UNDERTAKE A COMPLEX PLAN TO FLATTEN DOCUMENTS THAT HAD BEEN ROLLED.

THE MUSEUM APPEALED TO THE CENTRE DE CONSERVATION DU QUÉBEC FOR ASSISTANCE. A TEAM OF CONSERVATORS WAS MANDATED TO EVALUATE SEVERAL ASPECTS OF THE OVERALL STATE OF CONSERVATION OF THE COLLECTIONS: THE CONDITION OF THE OBJECTS AND OF THEIR STORAGE CONTAINERS; THE STATE OF THE STORAGE FURNITURE; AND THE GENERAL STORAGE CONDITIONS.

FOLLOWING COMPLETION OF THE ASSESSMENT, RECOMMENDATIONS WERE SET OUT FOR A COURSE OF ACTION THAT WOULD IMPROVE THE CONSERVATION OF COLLECTIONS, AND, BASED ON THESE RECOMMENDATIONS, THE MUSEUM TEAM AND THE CCQ CONSERVATORS COULD SET INTO MOTION A WORKING PLAN FOR THE ARCHIVES. VARIOUS SCENARIOS, TAKING INTO ACCOUNT FINAL OBJECTIVES, RECOMMENDATIONS, RESOURCES AND TIMELINES, WERE CONSIDERED. EASE OF HANDLING DOCUMENTS, STANDARDIZATION OF CONSERVATION STRATEGIES, REUSE OF MATERIALS, ESSENTIAL REQUIREMENTS FOR TRACEABILITY AND STORAGE WERE THE GUIDING FACTORS IN MAKING PLANNING CHOICES.

WITH FEW EXCEPTIONS, IT WAS THE STORAGE CONTAINERS, RATHER THAN THE DOCUMENTS THEMSELVES, THAT WERE AT ISSUE. THE EXCEPTION, SOME 2050 MAPS AND ROLLED PLANS THAT WERE STACKED ON TOP OF EACH OTHER, REQUIRED FLATTENING PRIOR TO RE-HOUSING. THE PROCESS INVOLVED IN THE FLATTENING OF SUCH A LARGE NUMBER OF PIECES HAS BEEN REVIEWED MANY TIMES SO AS TO ACHIEVE OPTIMAL EFFICIENCY. A PROCEDURE HAS NOW BEEN ESTABLISHED WHEREIN A BATCH OF DOCUMENTS CAN BE FLATTENED OVER THE COURSE OF A MONTH. DOCUMENTS THEN UNDERGO DRY CLEANING AND ARE PLACED IN SLEEVES AND BOXES, DEPENDING ON THEIR SIZE AND NATURE. THE VERY LARGEST DOCUMENTS WHICH CANNOT BE HOUSED IN BOXES ARE INSTEAD ROLLED ONTO TUBES. IN ADDITION TO PROMOTING GOOD CONSERVATION PRACTICE, SUCH SOLUTIONS ALLOW FOR THE MOST EFFICIENT USE OF SPACE.

ALTHOUGH EACH COURSE OF ACTION WAS THOUGHTFULLY CONSIDERED, REVISED AND CORRECTED FOR OPTIMAL IMPLEMENTATION, THIS EXPERIENCE HAS CLEARLY SHOWN THAT WHERE THE CONSERVATION OF HUNDREDS OF THOUSANDS OF DOCUMENTS ARE CONCERNED, IT SEEMS THAT ONE SHOULD ALWAYS EXPECT AN ELEMENT OF THE UNEXPECTED. GREAT FLEXIBILITY MUST BE EXERCISED IN APPROACHING SUCH LARGE SCALE PROJECTS, AS HAS BEEN DEMONSTRATED BY THE EXAMPLE OF THE MAPS AND PLANS.

SATURDAY JUNE 7, 2014, 2:10 P.M.

**PAPER CONSERVATION: NEW DIRECTIONS AT THE QUEEN'S UNIVERSITY ART
CONSERVATION PROGRAM**

ROSALEEN HILL

THE ROLE AND RESPONSIBILITIES OF A PAPER CONSERVATOR HAVE EXPANDED GREATLY IN THE LAST 20 YEARS. SINCE THE MID 1990S, RISK ASSESSMENT MODELS HAVE BEEN USED TO IDENTIFY PRESERVATION MANAGEMENT AND CONSERVATION TREATMENT PRIORITIES. THIS HAS LED TO A SHIFT IN EMPHASIS FROM PAPER OBJECTS TOWARD 'AT RISK' MEDIA WITHIN MANY INSTITUTIONS. SUCH 'AT RISK' MATERIAL INCLUDES TIME-BASED MEDIA IN GALLERIES AND MUSEUMS, AND MACHINE-READABLE RECORDS IN ARCHIVES. IN MANY INSTITUTIONS, THE PRESERVATION OF THIS TYPE OF OBJECT BECOMES THE RESPONSIBILITY OF THE PAPER CONSERVATOR.

IN ORDER TO BETTER ADDRESS THE SHIFT IN FOCUS TOWARD NEW MEDIA, THE PAPER CONSERVATION STREAM AT QUEEN'S UNIVERSITY HAS BEEN REDEFINED AS THE PAPER, PHOTOGRAPHIC MATERIALS AND NEW MEDIA STREAM, AND THE CURRICULUM WITHIN THE ART CONSERVATION PROGRAM COURSE FRAMEWORK IS BEING REDESIGNED TO REFLECT THE CHANGE. THIS PAPER WILL OUTLINE THE CURRICULUM CHANGES AND IDENTIFY FUTURE DIRECTIONS FOR THE PAPER, PHOTOGRAPHIC MATERIALS AND NEW MEDIA STREAM.

SUNDAY JUNE 8 2014, 9:30 A.M.

EXAMINATION AND ANALYSIS OF ETRUSCAN WALL PAINTINGS AT CAERE, ITALY BARBARA KLEMPAN, KATE HELWIG, JENNIFER POULIN AND DOMINIQUE DUGUAY

IN 1983, THE EXCAVATION OF THE SITE OF THE ANCIENT CITY OF CAERE NEAR ROME LED TO THE UNEARTHING OF A RELIGIOUS SANCTUARY DATING FROM THE EARLY 7TH CENTURY BC. KNOWN AS THE HYPOGAEUM OF CLEPSINA, IT CONSISTS OF AN UNDERGROUND ROOM DECORATED WITH FRESCOES, DRAWINGS AND INSCRIPTIONS. A RECTANGULAR NICHE IN ONE CORNER OF THE ROOM FEATURES WELL-PRESERVED WALL PAINTINGS OF PALM TREES ON TWO WALLS AND ON THE BACK WALL, A BARELY DISCERNIBLE STANDING FIGURE BETWEEN TWO PALM TREES. THIS ASTONISHING DISCOVERY IS THE ONLY KNOWN EXAMPLE OF ETRUSCAN WALL PAINTINGS OF A NON-SEPULCHRAL NATURE FROM THE HELLENISTIC ERA.

THE INITIATION OF A NEW EXCAVATION CAMPAIGN AT CAERE IN 2012 UNDER THE DIRECTION OF DR. FABIO COLIVICCHI OF THE DEPARTMENT OF CLASSICS AT QUEEN'S UNIVERSITY PROVIDED THE OPPORTUNITY TO STUDY THESE WALL PAINTINGS. DURING THE EXCAVATION, THE PAINTINGS WERE DOCUMENTED AND PHOTOGRAPHED. PAINT AND WALL SAMPLES WERE REMOVED FROM THE HYPOGAEUM FOR ANALYSIS.

SAMPLES FROM THE WALL PAINTINGS WERE ANALYZED USING A COMBINATION OF SCANNING ELECTRON MICROSCOPY-ENERGY DISPERSIVE SPECTROMETRY (SEM-EDS), RAMAN SPECTROSCOPY, FOURIER TRANSFORM INFRARED SPECTROSCOPY (FTIR), PYROLYSIS-GAS CHROMATOGRAPHY-MASS SPECTROMETRY (PY-GC-MS), X-RAY DIFFRACTION (XRD) AND POLARIZED LIGHT MICROSCOPY (PLM). SELECTED SAMPLES WERE ALSO PREPARED AS CROSS-SECTIONS TO DETERMINE THE LAYERING OF THE PLASTER AND PAINT.

ANALYSIS SHOWED THAT TWO PLASTER LAYERS WERE APPLIED TO THE WALL IN PREPARATION FOR PAINTING. THE FIRST, A COARSE PLASTER LAYER, HAS A BEIGE MATRIX (BASED ON CALCIUM CARBONATE AND SILICATES) WITH LARGE TRANSPARENT, BROWN AND BLACK AGGREGATES. THE SECOND, THE FINISHING PLASTER, HAS A WHITE MATRIX BASED PRIMARILY ON CALCIUM CARBONATE AND CONTAINS FEWER AGGREGATE PARTICLES. AGGREGATE MATERIALS IDENTIFIED IN THE PLASTER LAYERS INCLUDE POTASSIUM FELDSPAR, CLINOPYROXENE, QUARTZ, HEMATITE, MAGNETITE AND PROBABLY A MANGANESE OXIDE. NO ORGANIC BINDING MEDIUM WAS IDENTIFIED IN THE PAINT SAMPLES; IT APPEARS THAT LIME WATER WAS USED AS THE SOLE BINDER. THE PIGMENTS AND FILLERS IDENTIFIED INCLUDE EGYPTIAN BLUE, RED IRON OXIDE (HEMATITE), YELLOW IRON OXIDE (GOETHITE), CHARCOAL BLACK, QUARTZ, SILICATES AND CALCITE. ALL THE PAINT SAMPLES SHOW A MINERAL ACCRETION LAYER AT THE UPPER SURFACE, CAUSED BY RE-CRYSTALLIZATION OF SALTS. THE ACCRETION LAYER IS COMPOSED OF CALCIUM CARBONATE AND, IN SOME AREAS, SILICA.

THE STUDY OF MATERIALS FROM THIS IMPORTANT SITE AT CAERE ADDS TO THE GROWING BODY OF LITERATURE ON ETRUSCAN PAINTING TECHNIQUES. THE PLASTER LAYERS AND PIGMENTS THAT WERE IDENTIFIED ARE CONSISTENT WITH THOSE REPORTED IN OTHER ETRUSCAN WALL PAINTINGS. THE FACT THAT NO ORGANIC BINDING MEDIUM WAS DETECTED INDICATES THAT THE WALL PAINTINGS AT CAERE WERE LIKELY EXECUTED USING A LIME WATER BINDER. THIS IS OF INTEREST SINCE A BINDER BASED ON EGG HAS BEEN IDENTIFIED IN WALL PAINTINGS FROM SEVERAL OTHER ETRUSCAN SITES IN ITALY.

SUNDAY JUNE 8 2014, 9:55 A.M.

MAGNET MOUNTING FOR AN OVERSIZED FREE-HANGING CANVAS: A GLOBAL APPROACH TO PREVENTIVE CONSERVATION

JULIE BARTH, PRIVATE PAINTING CONSERVATOR

THE INSTALLATION OF FREE-HANGING CANVASES REMAINS A CHALLENGE : MANY DAMAGES ARE CAUSED BY THE TRADITIONAL METHODS OF MOUNTING, PARTICULARLY WHEN SUCH METHODS ARE USED OVER AND OVER.

FOR A LONG TIME, ARTWORKS WERE TACKED, STAPLED, STITCHED OR STRETCHED ONTO A BACKING SUPPORT. THE USE OF MAGNETS IN MOUNTING IS RECENT AND CONCERNS MANY MATERIALS, INCLUDING TEXTILES, PAPER AND LEATHER. MAGNETS MAKE IT POSSIBLE TO TACK THE ARTIFACTS ONTO A DISPLAY SUPPORT USING A SIMPLE, REMOVABLE AND NON-DAMAGING METHOD.

IN THE CASE OF OVERSIZED FREE-HANGING PAINTINGS, MAGNETS ENSURE GOOD DISTRIBUTION OF THE WEIGHT OF THE CANVAS WHILE RESPECTING THE ARTISTIC MESSAGE, THE FLEXIBILITY OF THE "FREE" CANVAS. THE MOUNT IS REVERSIBLE, DURABLE AND SUSTAINABLE. THIS SYSTEM IS EASY TO IMPLEMENT, WITH A GLOBAL APPROACH TO THE PRESERVATION AND INSTALLATION OF THE ARTWORK, ENSURING EASE OF STORAGE, SAFE HANDLING AND TRANSPORT.

IN THE CASE OF THE DISPLAY OF AN OVERSIZED CANVAS MEASURING 10M IN LENGTH AND 1.60M IN HEIGHT, ENTITLED "BOXING PAINTING", BY USHIO SHINOHARA (2000), A MAGNET MOUNTING WAS EMPLOYED.

OTHER HANGING SYSTEMS, SUCH AS VELCRO OR THE SUSPENSION BAR, ARE USED FOR FREE-HANGING CANVASES. FOR REASONS OF HANDLING, HOWEVER, THE 10M LENGTH OF THE WORK PREVENTED US FROM USING THESE TECHNIQUES. VELCRO INVOLVED DIRECT CONTACT WITH THE ARTWORK, THE RISK OF FINGERPRINTS AND REPEATED TENSIONS RELATED TO THE DETACHMENT OF VELCRO. AND THE METAL BAR INSERTED INTO A SHEATH WAS UNTHINKABLE AT 10M.

MAGNETS HAVE MANY ADVANTAGES. ECONOMICAL AND EASY TO INSTALL, THEY LEAVE THE CANVAS "FREE", WHILE BEING LESS INTRUSIVE VISUALLY. THEY GUARANTEE CONTINUITY BETWEEN THE CANVAS AND THE WALL, WHICH IS ESSENTIAL FOR SOME ARTISTS.

IN THE CASE OF THE DISPLAY OF SHINOHARA'S CANVAS, MAGNETS WERE PLACED DIRECTLY ON THE EXHIBITION WALL ON A STEEL BAR. FLEXIBLE STEEL PLATES WERE INSERTED AT THE BACK OF THE ARTWORK THROUGH A SYSTEM OF THIN SHEATHS. THE FREE-HANGING CANVAS WAS ATTACHED TO THE WALL EXHIBITION BY MAGNETIC ATTRACTION.

AS IN ANY SYSTEM, HOWEVER, WHAT IS ESSENTIAL IS SAFE AND CAREFUL HANDLING AT ALL STAGES, AS WELL AS ADEQUATE COORDINATION OF THE REGISTRAR STAFF BEFORE, DURING AND AFTER HANGING OF THE WORK, FROM PACKING TO CONDITIONING IN STORAGE.

THIS CASE STUDY HIGHLIGHTS ONE OF THE FEATURES OF CONTEMPORARY ART PRESERVATION: THE INTRODUCTION OF ATYPICAL ARTWORKS INTO COLLECTIONS, PUSHING INSTITUTIONS TO RETHINK A NUMBER OF ACCEPTED PROCEDURES, FROM ACQUISITION TO NOTES ON INSTALLATION, AND FROM HANDLING AND STORAGE, TO THE INTERVENTIONS CARRIED OUT BY CONSERVATORS DURING EXHIBITIONS.

SUNDAY JUNE 8 2014, 10:20 A.M.

SUSTAINABLE ENERGY REDUCTION FROM RELAXED ENVIRONMENTAL CRITERIA
IN FIVE CANADIAN CITIES

WILLIAM P. LULL

THE RECENT ECONOMIC DOWNTURN HAS COMPOUNDED THE LONG-TERM RISE IN UTILITY RATES AND DRAWDOWN OF GLOBAL ENERGY RESOURCES, LEADING TO CHALLENGES IN MEETING OPERATING COSTS FOR COLLECTIONS-HOLDING INSTITUTIONS. THIS HAS SPURRED INTEREST IN MEANS TO REDUCE ANNUAL OPERATING COSTS BY REDUCING ENERGY USE. MANY DIFFERENT SETS OF ALTERNATIVE CRITERIA HAVE BEEN PROPOSED, INCLUDING THE JANUARY 2013 AIC-AAMD GUIDELINES FOR LOANS.

THIS PAPER PRESENTS THE POTENTIAL ENERGY SAVINGS FROM RELAXED CRITERIA FOR FIVE CANADIAN CITIES: MONTREAL, TORONTO, VANCOUVER, WINNIPEG AND CALGARY. THE SAVINGS ARE BASED ON A BLOCK LOAD ANALYSIS IN A HYPOTHETICAL BUILDING MEETING ASHRAE STANDARD 90.1 FOR THE BUILDING ENVELOPE, AND ASHRAE STANDARD 62.1 FOR OUTSIDE AIR. THE VARIATION BETWEEN THE FIVE CITIES IS DUE TO CLIMATE, WHICH IS EVALUATED USING A BIN ANALYSIS OF PUBLISHED WEATHER DATA.

THE RELAXED INTERNAL BUILDING CRITERIA CONSIDERED ARE:

15-26 DEGC @ 40-60% RH AGAINST 20-22 DEGC @45-55% RH FOR MUSEUM COLLECTIONS; AND
15-26 DEGC @ 30-60% RH AGAINST 15 DEGC @30-35% RH FOR ARCHIVAL PAPER COLLECTIONS.

THREE TYPES OF COLLECTIONS SPACE ARE ANALYZED FOR SAVINGS:

- A) MUSEUM GALLERY/COLLECTIONS USE SPACES;
- B) MUSEUM COLLECTIONS STORAGE; AND
- C) ARCHIVAL PAPER STORAGE. FOR THE ARCHIVAL PAPER STORAGE, ESTIMATES ARE ALSO MADE FOR THE PRESERVATION IMPACT FROM RELAXED CRITERIA, USING THE IMAGE PERMANENCE INSTITUTE'S PRESERVATION INDEX (PI).

CLIMATE IS THE PRIMARY VARIABLE FOR THE COMPARISON, WITH A HEATING/COOLING-HUMIDIFICATION/DEHUMIDIFICATION LOADS RATIONALE PRESENTED TO SUPPORT THIS COMPARISON. HYPOTHETICAL BUILDING OCCUPANCY/USE IS THE SAME BETWEEN THE FIVE LOCATIONS. ENERGY RATES ARE THE SAME, AND ARE PRESENTED IN A FORM SO THAT THE READER CAN EASILY CONVERT TO ACTUAL RATES AT THE INSTITUTION, WITH AN EXAMPLE PROVIDED.

IN MAKING THE COMPARISON, IN ADDITION TO ENERGY USE, EACH LOCATION IS EVALUATED FOR ITS GLOBAL CARBON DIOXIDE EMISSIONS FOR THE ENERGY USED.

(THIS PAPER IS BASED ON THE 2012 CAC CONFERENCE WORKSHOP, "PRESERVATION UNPLUGGED," WHERE MR. LULL PRESENTED INFORMATION ON THE ISSUE OF ENERGY SAVINGS FROM RELAXED T/RH STANDARDS.)

SUNDAY JUNE 8 2014, 11:20 A.M.

CONSERVATION OF AN AMERICAN ICON: THE RECONSTRUCTION OF THE LINCOLN INTERPOSITIVE

KATHARINE WHITMAN

GLASS HAS BEEN USED IN PHOTOGRAPHY SINCE ITS BEGINNINGS IN THE EARLY 19TH CENTURY. DURING THE MID-1800S AND INTO THE EARLY 1900S, GLASS WAS THE PREDOMINANT SUPPORT FOR NEGATIVES AND SOME PHOTOGRAPHS; CONSEQUENTLY IT IS PRESENT IN NEARLY ALL INSTITUTIONAL PHOTOGRAPH COLLECTIONS. THE SUBJECT OF THIS CASE-STUDY IS THE PHOTOGRAPH WIDELY ATTRIBUTED AS BEING RESPONSIBLE FOR ABRAHAM LINCOLN'S ELECTION, OSTENDORF NUMBER 26. IT IS A GELATIN GLASS-PLATE INTERPOSITIVE OF ABRAHAM LINCOLN, MADE BY GEORGE B. AYRES CIRCA 1895, FROM A COLLODION NEGATIVE ORIGINALLY TAKEN IN 1860 BY ALEXANDER HESLER.

THE PIECE WAS BROKEN INTO 26 FRAGMENTS, WITH FOUR AREAS OF LOSS AND ADHESIVE RESIDUE FROM AN UNSUCCESSFUL PAST REPAIR. THERE IS AN EVEN PATINA OF MIRRORING ON THE EMULSION SIDE, WHICH HAD TO BE PROTECTED. THE ADHESIVE RESIDUE WAS REMOVED WITH ACETONE SWABS AND THE GLASS SIDE CLEANED WITH ETHANOL/ WATER (30:70) SWABS. THE ASSEMBLY PROCESS UTILIZED THE INNOVATIVE "VERTICAL ASSEMBLY" METHOD WITH THE USE OF A LIGHT LINE TO ASSIST IN ALIGNING THE SHARDS. THE BLIND CRACKS AND SHARDS WERE STABILIZED WITH WARM 25% B-72 IN TOLUENE. THE LOSSES WERE FILLED WITH EPOXY AND TONED WITH PIGMENT INK-JET PRINTS ON TRANSPARENCY STOCK. THE FINAL HOUSING CONSISTED OF A FLEXIBLE SILICONE BACKING AND UV-BLOCKING PLEXIGLAS, ALL HOUSED IN A CUSTOM DESIGNED RELIQUARY-TYPE CASE.

THE PURPOSE OF THIS CASE STUDY IS TO SHARE SOME OF THE TREATMENT OPTIONS, NAMELY USE OF VERTICAL ASSEMBLY AND CHOICE OF ADHESIVE, EXPLORED BY THE AUTHOR IN THE COURSE OF HER RESEARCH AS A MELLON FELLOW IN THE FOURTH CYCLE OF THE ADVANCED RESIDENCY PROGRAM IN PHOTOGRAPH CONSERVATION AT THE GEORGE EASTMAN HOUSE INTERNATIONAL MUSEUM OF FILM AND PHOTOGRAPHY, LOCATED IN ROCHESTER, NEW YORK, AS WELL AS DURING SUBSEQUENT WORKSHOPS.

SUNDAY JUNE 8 2014, 11:45 A.M.

IT'S A LONG STORY....THE CONTINUING CONSERVATION SAGA OF TWO 20 FOOT PANORAMA PHOTOGRAPHS

SHANNON COLES AND GREG HILL

IN 2003, THE ARCHIVES OF ONTARIO (AO) RECEIVED A CALL FROM QUEEN'S PARK, THE LEGISLATIVE ASSEMBLY OF ONTARIO IN TORONTO. TWO EXTREMELY LARGE, PANORAMIC PHOTOGRAPHS, FRAMED AND MOUNTED, OF NIAGARA FALLS, HAD BEEN DISCOVERED UNDER THE ATTIC FLOOR BOARDS OF THE LEGISLATURE DURING RENOVATIONS. AO PRESERVATION STAFF ATTEMPTED TO STABILIZE THE PRINTS AND REMOVE THEM FROM THEIR METAL MOUNTS IN SITU, BUT WORK HAD TO BE HALTED WHEN NO SAFE, EFFECTIVE METHOD OF REMOVAL COULD BE FOUND. THESE EXTREMELY SIGNIFICANT OBJECTS ARE CONSIDERED TO BE THE LARGEST SINGLE-SHEET, SINGLE-EXPOSURE PHOTOGRAPHS PRODUCED ANYWHERE FROM THAT PERIOD IN TIME.

AT THE 2008 CAC CONFERENCE, AO CONSERVATORS REPORTED ON THE LOGISTICS OF THE MOVE OF THESE PHOTOGRAPHS TO THEIR COOL STORAGE FACILITY. WHILE COOL STORAGE PROVIDED A GOOD PRESERVATION ENVIRONMENT, THE SHEER SIZE OF THESE PHOTOGRAPHS MADE PUBLIC ACCESS IMPOSSIBLE AND PUT A STRAIN ON LIMITED AVAILABLE STORAGE SPACE. THE AO CONSEQUENTLY APPLIED TO THE CANADIAN CONSERVATION INSTITUTE (CCI) FOR ASSISTANCE IN THE STABILIZATION OF THE IMAGES AND IN THEIR REMOVAL FROM A METAL BACKING, THEREBY FACILITATING ACCESS TO THE PIECES AND DECREASING STORAGE SPACE REQUIREMENTS.

THE PROJECT PROPOSAL WAS ACCEPTED, AND IN 2013, COLLABORATION BEGAN BETWEEN THE AO AND CCI THAT INCLUDED A CONSERVATOR FROM THE AO, PARTICIPATING IN CCI'S VISITING PROFESSIONAL PROGRAM, COMING TO CCI ON SEVERAL OCCASIONS TO ASSIST IN THE TREATMENT OF THE PRINTS. FULL TREATMENT OF ONE OF THE PRINTS IS TO BE COMPLETED AT CCI WHILE CONCURRENTLY PROVIDING AN OPTIMAL LEARNING OPPORTUNITY FOR THE AO CONSERVATOR WHO, SUBSEQUENTLY, WILL BE COMPLETING THE TREATMENT OF THE SECOND PRINT.

THE TREATMENT STARTED IN THE WINTER OF 2013 AT THE TIME OF THE ARRIVAL FROM THE INSTITUT NATIONAL DU PATRIMOINE (INP) PROGRAM IN PARIS, OF A CURRICULUM INTERN IN PHOTOGRAPH CONSERVATION, MUCH OF WHOSE TIME WAS TO BE DEDICATED TO THIS PROJECT.

THE EXTENT OF THE DAMAGE TO THE PRINTS WAS SOON FULLY REALIZED AND INCLUDED THE FOLLOWING:

- GELATIN EMULSION RENDERED COMPLETELY WATER-SOLUBLE THROUGH EXPOSURE TO EXTREMES IN TEMPERATURE AND HUMIDITY
- EXTENSIVE AND DISFIGURING STAINING WHICH COULD ONLY BE REDUCED BY USING AQUEOUS SOLUTIONS
- AN EXTREMELY TENACIOUS ADHESIVE BOND BETWEEN PHOTOGRAPH AND METAL SUPPORT, THE ADHESIVE BEING ONLY SOFTENED WITH HUMIDITY WHICH IN TURN RESULTED IN FURTHER STAINING
- EXTENSIVE LOSSES OF THE EMULSION RESULTING IN DISFIGURING OF THE IMAGE.

(CONTINUED ON NEXT PAGE)

NOTES

TREATMENT IS ONGOING AND HAS SO FAR FOCUSED ON TWO AREAS : REDUCING STAINING WITH THE INNOVATIVE USE OF GELLAN GUM AND THE BACKING REMOVAL.

ONGOING DIALOGUE BETWEEN CCI AND THE AO HAS BEEN CRITICAL IN DEVELOPING THE FINAL PROTOCOL FOR TREATMENT. WHILE FURTHER CHALLENGES WILL SURELY PRESENT THEMSELVES AS THE TREATMENT PROGRESSES, EVERYONE AGREES THAT REMOVAL OF THE METAL SUPPORT IS ESSENTIAL TO LONG-TERM PRESERVATION OF AND ACCESS TO THE PRINTS.

THIS AO AND CCI JOINT PRESENTATION WILL ELABORATE ON THE COLLABORATIVE NATURE OF THIS PROJECT. THE DEVELOPMENT OF TREATMENT OPTIONS, TREATMENTS CARRIED OUT TO DATE AND THE PROJECTED FUTURE OF THE PROJECT WILL BE DISCUSSED FROM THE PERSPECTIVE OF BOTH PARTNERS.

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40TH CONFERENCE AND WORKSHOP

SUNDAY JUNE 8 2014, 1:45 P.M.

EMERGING CONSERVATORS COMMITTEE (ECC) PANEL DISCUSSION

THEME: FUTURE TRENDS AND CHALLENGES FOR CONSERVATORS IN CANADA

PLEASE JOIN US AT 1:45 P.M. ON SUNDAY, JUNE 8, AT THE 2014 CAC-ACCR CONFERENCE IN QUÉBEC CITY FOR A PANEL DISCUSSION HOSTED BY THE CAC'S EMERGING CONSERVATORS COMMITTEE. PANELISTS WILL DISCUSS CURRENT TRENDS AS WELL AS THE CHALLENGES AND PROBLEMS FACING CONSERVATORS IN CANADA.

IT IS HOPED THAT BOTH EMERGING AND ESTABLISHED CONSERVATORS WILL PARTICIPATE IN THE SESSION, WHICH WILL START OFF WITH PRESENTATIONS BY THE PANELISTS OF PREVIOUSLY SELECTED TOPICS. THE FLOOR WILL THEN BE OPENED UP FOR A MODERATED DISCUSSION PERIOD OF AN HOUR-AND-A-HALF.

TOPICS FOR DISCUSSION WILL INCLUDE FUNDING SOURCES, ADVOCACY FOR THE PROFESSION, PRIVATE PRACTICE, PROFESSIONAL DEVELOPMENT, AND ACCREDITATION, AND ISSUES WILL BE EXAMINED WITHIN A FRAMEWORK OF COMMON EXPERIENCE AND THE IMPROVEMENT OF PROSPECTS AND BETTER PROFESSIONAL FUTURE FOR ALL.

40TH CONFERENCE AND WORKSHOP

POSTERS



WWW.ACCR.CA/HOME

THE USE OF CYCLODODECANE AS A TEMPORARY FIXATIVE FOR LOOSE SURFACE MEDIA ON PAPER TO ALLOW MECHANICAL CONSERVATION TREATMENTS

MARIE-LOU BEAUCHAMP

CYCLODODECANE ($C_{12}H_{24}$) HAS BEEN USED IN THE FIELD OF CONSERVATION FOR ALMOST TWO DECADES. IN PAPER CONSERVATION, ITS USE HAS MAINLY BEEN ORIENTED BY ITS PROPERTY TO ACT AS A TEMPORARY FIXATIVE IN AQUEOUS TREATMENT OF SOLUBLE MEDIA. IN ARTEFACT CONSERVATION, CYCLODODECANE IS MOSTLY USED TO SECURE FRAGILE ARTEFACTS DURING MOVEMENT AND TRANSPORTATION.

THIS STUDY PROPOSES TO USE CYCLODODECANE SPRAY AS A TEMPORARY FIXATIVE FOR LOOSE SURFACE MEDIA SUCH AS PASTEL, TO SECURE THE PIGMENTS DURING MECHANICAL CONSERVATION TREATMENT ON THE VERSO OF THE OBJECT. THE APPLICATION OF CYCLODODECANE MAY ALLOW THE CONSERVATOR TO CARRY OUT TREATMENTS LIKE MECHANICAL BACKING REMOVAL, SURFACE CLEANING AND FLATTENING BENEATH LIGHT WEIGHT.

SAMPLES WILL BE CREATED BY APPLYING PASTEL TO PAPER AND THEN APPLYING A COATING OF CYCLODODECANE. THE SAMPLES WILL THEN BE SUBMITTED TO A SMUDGE TEST, BASED ON THE ASTM STANDARD TEST METHOD FOR DETERMINATION OF ABRASION AND SMUDGE RESISTANCE OF IMAGES PRODUCED FROM BUSINESS COPY PRODUCTS. AFTER SUBLIMATION OF THE CYCLODODECANE, CHANGE IN COLOUR AND GLOSSINESS WILL BE ASSESSED USING A COLORIMETER AND A GLOSSMETER. UV PHOTOGRAPHY AND REFLECTED PHOTOGRAPHY WILL DETECT ANY SMUDGING, ABRASION OR PIGMENT TRANSFER FROM THE SAMPLE DURING THE TEST. IT IS EXPECTED THAT A FILM OF CYCLODODECANE APPLIED TO THE MEDIA WOULD PROTECT IT FROM DISRUPTION, SMUDGING, SMEARING AND CRUSHING DURING TESTING.

SINCE THE CONDITIONS OF THE EXPERIMENT SHOULD PLACE GREATER STRESS ON THE SAMPLES THAN WOULD A CONSERVATOR DURING TREATMENT, THE HYPOTHESIS IS THAT A COMMERCIAL CYCLODODECANE SPRAY CAN ACT AS A TEMPORARY FIXATIVE DURING MECHANICAL TREATMENTS CARRIED OUT ON PASTELS DRAWINGS.

CONSERVING THE CONSERVATORY: A PROPOSAL FOR THE IRON AND GLASS “PALM HOUSE” OF VIENNA’S SCHÖNBRUNN PALACE

CAROLE BRECKLER, JASMIN ABFALTER, ANNE BIBER, MARTINA GRIESSER-STERMSCHEG, ELFRIEDE IBY, JOCHEN KÄFERHAUS, WOLFGANG KIPPES, PLINA KLONNER, GEORG KOLMANITSCH, GABRIELA KRIST, MARIA PERWÖG, KATJA STERFLINGER, JOHANNA WILK, HENRIETTE WILTSCHKE

THE ‘PALM HOUSE’ OF THE SCHÖNBRUNN PALACE IN VIENNA IS THE LAST AND LARGEST CONSERVATORY OF ITS STYLE IN EUROPE. COMMISSIONED BY THE HAPSBURG EMPEROR, IT WAS BUILT ACCORDING TO THE PLANS OF ROYAL COURT ARCHITECT FRANZ XAVER VON SEGENSCHMID IN 1882. THE WINTER GARDEN, WHICH IS OPEN TO THE PUBLIC, HOUSED THE BOTANICAL COLLECTION OF THE HAPSBURG FAMILY AND STILL HOSTS A COLLECTION OF 7,000 PLANTS FROM AROUND THE WORLD IN THREE DIFFERENT CLIMATIC ZONES.

AS ONE OF THE EARLIEST METAL STRUCTURES AND ONE OF THE GREATEST ENGINEERING FEATS OF THE 19TH CENTURY, THE WINTER GARDEN OF SCHÖNBRUNN IS A MONUMENT TO THE FLEDGLING INDUSTRIAL REVOLUTION. THE IRON-AND-GLASS FILIGREE CONSTRUCTION OF THE WINTER GARDENS USHERED IN A NEW AESTHETIC WHICH PARALLELED CHALLENGES ASSOCIATED WITH SUCH MATERIALS. 19TH CENTURY CONSERVATORIES WERE AN ARCHITECTURAL EXPERIMENT, DESIGNED FIRST AND FOREMOST TO MEET BOTANICAL NEEDS RATHER THAN FOR POSTERITY.

THE ‘PALM HOUSE’ AT SCHÖNBRUNN HAS UNDERGONE SEVERAL MAJOR RENOVATIONS OVER THE YEARS. IN WORLD WAR II, IT WAS DESTROYED BY BOMBING AND REBUILT SHORTLY THEREAFTER. OTHER RESTORATIONS FOLLOWED IN 1977, AND AGAIN FROM 1986 TO 1990. IN 2008, NEW DAMAGES APPEARED AND THE CONSERVATION INSTITUTE OF THE UNIVERSITY OF APPLIED ARTS, VIENNA WAS ENTRUSTED WITH CARRYING OUT A CONSERVATION ASSESSMENT AND WITH PROPOSING TREATMENTS FOR THE CONSERVATION OF THE MONUMENT.

THE PROJECT WAS COMPLICATED BY THE FACT THAT THE CONTINUED HEALTH OF THE HISTORICALLY IMPORTANT LIVE FLORA DEEPLY ROOTED INSIDE WAS OF EQUAL IMPORTANCE TO THE PRESERVATION OF THE BUILDING ITSELF. CONSEQUENTLY, IT WAS NECESSARY TO DOCUMENT NOT ONLY THE BUILDING BUT ALL OF ITS COMPONENTS AS A LIVING CONSERVATORY AS WELL. THE CONDITION OF THE GLASS AND METAL ELEMENTS WAS DOCUMENTED, NOTING THE INTERACTION BETWEEN PLANTS AND ARCHITECTURE, AS WERE INTERACTIONS BETWEEN CLIMATE AND CURRENT MAINTENANCE SYSTEMS, SO AS TO CHART A COURSE OF CONSERVATION FOR THE FUTURE.

THOUGH THE FINAL REPORT HAS YET TO BE ISSUED, THE PRELIMINARY RECOMMENDATION IS THAT A COMPLETE OVERHAUL OF THE BUILDING IS UNNECESSARY. RATHER, IT IS PREFERABLE TO PROCEED WITH SMALLER, MORE LOCALIZED INTERVENTIONS, WHICH ARE ULTIMATELY LESS COSTLY, AND TO RETURN TO THE HISTORICAL MAINTENANCE SYSTEMS, MODERNIZING THEM WHERE POSSIBLE.

ELECTROLYSIS IN REMOVING SOLUBLE SALTS FROM PAPER

MOYA DUMVILLE

THE AIM OF THIS RESEARCH WAS TO DETERMINE WHETHER ELECTROLYSIS COULD BE USED TO REMOVE SOLUBLE SALTS FROM PAPER DAMAGED BY SEAWATER MORE EFFECTIVELY THAN REGULAR WASHING. TWO DIFFERENT TYPES OF WATERCOLOUR ART PAPER WERE USED IN THE TRIALS, ONE UNCALENDERED, ROUGH FINISH PAPER AND A HOT-PRESSED SMOOTH FINISH PAPER, TO DETERMINE WHETHER THE SURFACE FINISH AND POROSITY OF THE PAPER WOULD HAVE AN EFFECT ON THE ABSORPTION AND DESORPTION OF SALTS. A SIMULATED SALT WATER SOLUTION WAS PREPARED TO A SALINITY OF 35.5 PARTS PER THOUSAND, TO MIMIC THE NATURAL SALINITY OF SEAWATER.

THE SAMPLES WERE PLACED IN A CLIMATE CONTROL CHAMBER FOR EIGHT WEEKS AT A TEMPERATURE OF 80°C AND A RELATIVE HUMIDITY OF 65%. THREE CONTROL GROUPS AND TWO EXPERIMENTAL GROUPS WERE USED. SAMPLES WERE SUBMERGED IN THE SALT WATER SOLUTION FOR EITHER 12 HOURS OR 24 HOURS, AND THEN TREATED WITH EITHER LOW-CURRENT ELECTROLYSIS (30 VOLTS) OR WASHING IN DEMINERALIZED WATER FOR 90 MINUTES. CONTROL GROUPS WERE USED TO DETERMINE THE EFFECT OF WASHING AND ELECTROLYSIS ON PAPER THAT HAD NOT BEEN EXPOSED TO SALT WATER. INDUCTIVELY COUPLED ARGON PLASMA EMISSION SPECTRA WAS USED TO DETERMINE THE LEVEL OF RESIDUAL SODIUM AFTER TREATMENT. SAMPLES WERE TESTED FOR STANDARD TENSILE ELONGATION STRENGTH AND FOLD ENDURANCE.

RESULTS SHOWED THAT ELECTROLYSIS DID REMOVE THE SALT WATER FROM PAPER MORE EFFECTIVELY THAN REGULAR WASHING. ALL WASHED PAPERS WERE FOUND TO BE MUCH STRONGER THAN ANY UNTREATED PAPERS, ALTHOUGH THE CAUSE FOR THIS IS YET UNKNOWN, IT MAY BE DUE TO THE REARRANGEMENT OF THE PAPER FIBRES CAUSED BY WETTING.

EVALUATION OF TWO SACRIFICIAL ANTI-GRAFFITI POLYSACCHARIDE COATINGS FOR THE CONSERVATION OF OUTDOOR CONTEMPORARY MURALS

LAURENCE GAGNÉ

IN RECENT YEARS, THE CONSERVATION OF OUTDOOR CONTEMPORARY MURALS HAS ATTRACTED MUCH ATTENTION AND CONCERN AS MANY MURALS HAVE BEEN FOUND TO BE IN A SERIOUS STATE OF DETERIORATION. ISSUES SURROUNDING PREVENTIVE AND ACTIVE CONSERVATION OF OUTSIDE CONTEMPORARY MURALS ARE NUMEROUS AND MULTIDIMENSIONAL. ONE IMPORTANT ISSUE CONCERNS AN INCREASE IN THE INCIDENCE OF GRAFFITI VANDALISM, ONE OF THE MOST DESTRUCTIVE PROBLEMS FOR MURALS. THE EFFECTIVENESS OF PSS 20 AND APP S, TWO SACRIFICIAL ANTI-GRAFFITI POLYSACCHARIDE-BASED COATINGS, WAS TESTED IN THIS STUDY. THESE PRODUCTS ARE DESCRIBED BY THEIR MANUFACTURERS AS BEING EASILY REVERSIBLE, CLEAR, NON-TOXIC, BIODEGRADABLE, ENVIRONMENTALLY FRIENDLY, AND COMPATIBLE WITH MOST SURFACES, INCLUDING PAINTED SURFACES. THEY THEREFORE PRESENT PROMISING PROPRIETIES. THE OBJECTIVE OF OUR STUDY WAS TO VERIFY THE EFFECTIVENESS OF NEW PRODUCTS, THEREBY PROVIDING NEW OPTIONS TO ARTISTS, CONSERVATORS AND CONCERNED AUTHORITIES TO COUNTER THE GROWING TREND IN GRAFFITI VANDALISM.

PSS 20 AND APP S WERE TESTED FOR THEIR STABILITY AND REVERSIBILITY IN RESPONSE TO ACCELERATED AGING AND THE PRESENCE OF GRAFFITI. MURAL SURROGATES WERE PREPARED ON TWO DIFFERENT SUBSTRATES: RED CLAY BRICKS AND CEMENT BOARDS. THE SUBSTRATES WERE COVERED WITH A LAYER OF HIGH QUALITY PRIMER, FOLLOWED BY AN EXCELLENT LIGHTFAST ACRYLIC PAINT LAYER, AND, FINALLY, WITH THE ANTI-GRAFFITI COATINGS PSS 20 AND APP S. THE PROPERTIES OF THE COATINGS, INCLUDING PH, COLOUR, GLOSS, ADHESION, ABRASION RESISTANCE, AND OVERALL SURFACE APPEARANCE, WERE MEASURED BEFORE, AND AFTER, ACCELERATED AGING. THE ABILITY OF THE COATINGS TO ACT AS A BARRIER LAYER AGAINST GRAFFITI WAS EVALUATED AT THREE DIFFERENT TIMES: PRIOR TO AGEING, AND AFTER THREE YEARS AND TEN YEARS OF ARTIFICIAL AGING. A LAYER OF SPRAY PAINT AND FELT MARKER WAS APPLIED TO THE SURROGATES. AFTER GRAFFITI AND COATING REMOVAL, CROSS SECTIONS OF THE SURROGATES WERE EVALUATED WITH OPTICAL AND SCANNING ELECTRON MICROSCOPY, AND POSSIBLE ABRASION OF THE PAINT SURFACE AND PENETRATION OF GRAFFITI MATERIALS WERE ASSESSED. IN ORDER TO STUDY THEIR CHEMICAL DETERIORATION, THE COATINGS WERE ANALYSED WITH FOURIER TRANSFORM INFRARED SPECTROSCOPY (FTIR), SIZE EXCLUSION CHROMATOGRAPHY (SEC), AND WATER CONTACT ANGLE. THESE ANALYSES WERE PERFORMED THROUGH THE DIFFERENT STAGES OF AGING. THE EXPERIMENTAL RESULTS OF THIS STUDY HAVE PROVIDED NEW INSIGHTS ABOUT THE EFFICACY OF THE ANTI-GRAFFITI COATINGS PSS 20 AND APP S.

THE HURTUBISE HOUSE – RESTORATION OF ITS HISTORIC INTERIORS

GINA GARCIA

THE HURTUBISE HOUSE IS ONE OF THE OLDEST FARMHOUSES ON THE ISLAND OF MONTREAL. BUILT IN 1739 ON THE SLOPES OF THE MONT-ROYAL, IT WAS THE RESIDENCE OF THE HURTUBISE FAMILY FOR SIX GENERATIONS UNTIL ITS SALE IN 1955. THE HOUSE WAS RECOGNIZED AS AN HISTORIC BUILDING IN 2004 BY THE MINISTÈRE DE LA CULTURE ET DES COMMUNICATIONS DU QUÉBEC. TODAY, THE HURTUBISE HOUSE BELONGS TO THE CANADIAN HERITAGE OF QUEBEC (CHQ) WHICH PURCHASED THE PROPERTY TO SAVE IT FROM DEMOLITION.

VARIOUS PHASES OF CONSERVATION WORK INVOLVING THE STRUCTURE OF THE BUILDING WERE CARRIED OUT PRIOR TO THE CONSERVATION OF THE MASONRY AND THE HISTORICAL INTERIORS.

IN 2009, G. GARCIA CONSERVATION CARRIED OUT A COMPLETE SURVEY OF THE BUILDING AND DEVELOPED A STRATEGY FOR THE CONSERVATION OF THE INTERIORS, WHICH HAD BEEN LEFT UNTOUCHED SINCE 1955. THE INTERIOR FINISHES WERE REPRESENTATIVE OF VARIOUS HISTORICAL PERIODS, RANGING FROM THE 18TH THROUGH THE 20TH CENTURIES.

IN 2011, RESTORATION OF THE INTERIOR OF THE HOUSE WAS CARRIED OUT: THE LIME PLASTERS, PAINTED PANELS, DECORATIVE WOODWORKS, PAINTED FINISHES, LINOLEUM, MASONRY FIREPLACES, METAL ORNAMENTATION AND HARDWARE WERE STABILIZED AND CLEANED. THIS RESTORATION MADE IT POSSIBLE TO SHOWCASE THE VARIOUS PERIODS OF OCCUPATION OF THE HURTUBISE HOUSE VIA ITS HISTORIC INTERIOR FINISHES AND TO PRESERVE THE SITE FOR FUTURE GENERATIONS. TODAY, THIS HISTORIC FARMHOUSE HAS BECOME THE HEAD OFFICE OF THE CANADIAN HERITAGE OF QUEBEC.

COMPARISON OF THE PRODUCTION OF KLUCEL G PRE-MADE MENDING TISSUE USING ISOPROPANOL AND ETHANOL AND THREE METHODS OF REACTIVATION

ERIN KRAUS

TWO SOLUTIONS OF KLUCEL G ADHESIVE WILL BE MADE, ONE WITH ISOPROPANOL AND ONE WITH ETHANOL. THESE SOLUTIONS WILL BE APPLIED TO KIZUKISHI JAPANESE TISSUE SAMPLES AND ALLOWED TO DRY COMPLETELY. THE ADHESIVES WILL BE REACTIVATED USING EACH OF THREE METHODS OF REACTIVATION: BRUSH APPLICATION OF THE SOLVENT, SOLVENT VAPOUR, AND HEAT.

THE TISSUE SAMPLE WITH THE REACTIVATED ADHESIVE WILL BE ADHERED TO ANOTHER TISSUE SAMPLE AND SAMPLES WILL BE TESTED WITH THE T-PEEL TEST AND THE LAP JOINT SHEAR STRENGTH TEST ACCORDING TO THE AMERICAN SOCIETY FOR TESTING MATERIALS STANDARDS (ASTM).

THE SAMPLES, 60 FOR EACH TEST, WILL BE SUBJECTED TO A FORCE APPLIED BY TESTING MACHINES. THE FORCE NEEDED TO BREAK THE SAMPLE OR TO PULL IT APART (DEPENDING ON THE TEST) WILL BE RECORDED AND THIS WILL GIVE INSIGHT INTO HOW STRONG THE ADHESIVE BOND IS. IN ADDITION TO THE STRENGTH TESTS, A DYE THAT MARKS HYDROXYPROPYL CELLULOSE WILL BE ADDED TO A PORTION OF THE ADHESIVE. ADDITIONAL SAMPLES WILL BE MADE USING THE DYED ADHESIVE AND THOSE SAMPLES WILL BE ANALYZED UNDER MICROSCOPE TO SEE HOW FAR THE ADHESIVE HAS PENETRATED INTO THE TISSUE, SO AS TO DETERMINE THE EXTENT TO WHICH THE SOLUTION DIFFUSED INTO THE TISSUE.

THE DATA WILL BE USED TO CONFIRM WHICH OF THE SOLUTIONS AND WHICH ACTIVATION TECHNIQUE PRODUCED THE STRONGEST BOND WHICH WILL HELP TO DETERMINE WHICH METHODS ARE THE MOST APPROPRIATE FOR USE WITH PRE-MADE MENDING TISSUES IN CONSERVATION PRACTICE.

PAINTED FINISHES IN HISTORIC INTERIORS ON THE ÎLE D'ORLÉANS

ISABELLE PARADIS

WHILE TRADITIONAL ARCHITECTURE IN THE PROVINCE OF QUÉBEC HAS BEEN THE SUBJECT OF MUCH RESEARCH SINCE THE 1960S, INTERIOR COLOUR SCHEMES AND FINISHES HAVE NOT BEEN GIVEN THE SAME ATTENTION. VERY FEW HISTORIC QUÉBÉCOIS INTERIORS HAVE BEEN SCIENTIFICALLY STUDIED WITH PROPER DOCUMENTATION AND WITH ANALYSES MADE BY COMPARING RESULTS. FOR THESE REASONS, OUR CURRENT KNOWLEDGE OF ARCHITECTURAL FINISHES IS POOR AND FRAGMENTARY. AVAILABLE INFORMATION IS LIMITED AND DISPERSED THROUGHOUT A SMALL NUMBER OF REPORTS, WHILE ARCHITECTURAL STUDIES RARELY TAKE PAINTED FINISHES INTO ACCOUNT.

THE RESTORATION PROJECT OF THE MAISON DROUIN (THE DROUIN HOUSE) IN THE TOWN OF SAINTE-FAMILLE ON THE ÎLE D'ORLÉANS PROVIDED AN OPPORTUNITY TO CARRY OUT A COMPLETE STUDY OF THE INTERIOR FINISHES OF A RURAL QUÉBÉCOIS HOME. PAINT SAMPLES OF THE LIME WHITEWASH, PARTITIONS, WALLS, CEILINGS AND FLOORS WERE TAKEN BY THE CANADIAN CONSERVATION INSTITUTE. FOR THE SAKE OF COMPARISON, THE STUDY WAS EXTENDED TO INCLUDE ADDITIONAL RURAL HOMES, AS WELL AS A MANOR HOUSE, ALL LOCATED ON THE ÎLE D'ORLÉANS, DATING FROM BETWEEN 1690 AND 1830. THE PAINTED FINISHES FROM THESE TEN BUILDINGS WERE EXAMINED AND COMPARED TO THOSE OF THE MAISON DROUIN.

SCIENTIFIC ANALYSES PROVIDED THE IDENTIFICATION OF SEVERAL COMPONENTS DESPITE THE FACT THAT, IN MOST CASES, ONLY TRACES OF EARLY FINISHES REMAINED. WHILE THE INTERIORS WERE ALL QUITE DIFFERENT, OF PARTICULAR NOTE WAS THAT, PRIOR TO THE 19TH CENTURY, A CERTAIN SOBRIETY REIGNED DUE TO THE FACT THAT LIME FINISHES WERE PREDOMINANT. LATER, MUCH BRIGHTER COLOURS, CONTAINING PRUSSIAN BLUE, ULTRAMARINE, RED OCHRE AND MINIUM WERE COMMON TO ALMOST ALL OF THE HOUSES. THE INTENSITY OF COLOUR CAN BE SOMEWHAT SURPRISING, LEADING US TO BELIEVE THAT INTERIORS MUST HAVE BEEN RATHER COLOURFUL. SIMILAR PAINT STRATIGRAPHIES TAKEN FROM A NUMBER OF DIFFERENT HOUSES WERE OBSERVED, INDICATING A SIMILAR EVOLUTION OF COLOUR USE ON THE ÎLE D'ORLÉANS, AND MIXTURES CONTAINING THE SAME PIGMENTS WERE OBSERVED IN CROSS SECTIONS FROM DIFFERENT HOUSES.

WALLPAPER, ANOTHER DECORATIVE ELEMENT THAT HAS BEEN GIVEN TOO LITTLE ATTENTION, WAS ALSO DOCUMENTED SO AS TO HELP IN THE DATING OF PAINTED FINISHES.

THIS STUDY HAS REVEALED HOW DOCUMENTATION AND ANALYSIS OF ARCHITECTURAL FINISHES CAN ENRICH OUR KNOWLEDGE OF INTERIORS AND PROVIDE PRECIOUS CLUES DURING THE PROCESS OF DECISION-MAKING IN RESTORATION PROJECTS. STUDIES BASED ON SCIENTIFIC ANALYSES HELP TREMENDOUSLY IN THE INTERPRETATION OF DATA, IN PARTICULAR WHERE ORIGINAL FINISHES MUST BE DISTINGUISHED FROM LATER MODIFICATIONS, AND SUCH ANALYSES CAN PROVIDE PRECISE INFORMATION THAT ENABLES US TO DATE TRANSFORMATIONS WITH GREATER ACCURACY.

MOUNTING FLAT ARCHAEOLOGICAL BASKETRY USING VisPore

ALYSON TANG

FLAT ARCHAEOLOGICAL BASKETRY CAN BE CHALLENGING TO MOUNT FOR STORAGE AND DISPLAY. ONE TECHNIQUE USED IN THE ARCHAEOLOGY LAB OF THE CANADIAN CONSERVATION INSTITUTE INVOLVES MOUNTING BASKETRY FRAGMENTS BETWEEN TWO PIECES OF STABILTEX/TETEX OR SILK CREPELINE IN MATTE-BOARD FRAMES, AND THEN SECURING THEM IN PLACE USING HAIR-SILK THREAD. IN AN ATTEMPT TO FIND A COMPARABLE, BUT LESS TIME-CONSUMING PROCESS, EXPERIMENTS WITH THE MATERIAL VISPORE WERE CONDUCTED TO RECREATE SIMILAR MOUNTS.

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A SERIES OF EXPERIMENTS WERE CARRIED OUT AND SEVERAL PRACTICE MOUNTS WERE PRODUCED TO TEST THE VIABILITY OF USING VISPORE RATHER THAN STABILTEX/TETEX OR CREPELINE IN MOUNTING ARCHAEOLOGICAL BASKETRY FRAGMENTS. VARIOUS METHODS OF SEALING THE VISPORE WERE TESTED INCLUDING HEAT SEALING, ADHESIVES, AND HAND SEWING.

HAND SEWING THE VISPORE TOGETHER USING HAIR-SILK THREAD WAS FOUND TO BE THE MOST EFFECTIVE METHOD OF SECURING BASKETRY FRAGMENTS BETWEEN VISPORE. UNLIKE STABILTEX/TETEX OR CREPELINE, WHICH HAVE WEAVES THAT CAN BE EASILY DISTORTED BY STITCHING, THE HAIR-SILK THREAD COULD BE PULLED TAUT IN THE VISPORE WITHOUT CREATING ANY HOLES. HOWEVER, THE STITCHES CREATED DIFFERENTIAL TENSION BETWEEN THE OBJECT AND THE FRAME RESULTING IN SOME RIPPLES OR CREASES IN THE VISPORE, WHICH IN ADDITION TO THE SLIGHT SHEEN OF THE VISPORE, CAN BE VISUALLY DISTRACTING TO THE VIEWER DEPENDING ON THE ANGLE OF LIGHTING.

HEAT SEALING THE VISPORE WAS TESTED USING A TACKING IRON AT 110 AND A MYLAR SHEET OR TEFLON RELEASE FILM AS A BARRIER. THIS METHOD WAS NOT ALTOGETHER EFFECTIVE, SINCE IT WAS DIFFICULT TO MAINTAIN EVEN HEAT AND PRESSURE WITHOUT MELTING THROUGH THE VISPORE. ADDITIONALLY, IT WAS NOT POSSIBLE TO SEAL AROUND OR BETWEEN THICKER, MORE VOLUMINOUS BASKETRY. TENSION, CAUSED BY THE FILM BEING STRETCHED OVER THE THICKER FRAGMENTS, PRODUCED A WIDE GAP BETWEEN THE TWO LAYERS OF VISPORE, PREVENTING A GOOD HEAT SEAL BOND FROM BEING FORMED.

MULTIPLE ADHESIVES WERE ALSO TESTED, BOTH HEAT-ACTIVATED AND SOLVENT-ACTIVATED. LASCAUX 360 REACTIVATED WITH ACETONE PRODUCED THE BEST SEAL FOR THE VISPORE. HOWEVER, THE ADHESIVE PROVED TO BE VISUALLY DISTRACTING WHEN USED IN A MOUNT AND, BECAUSE IT REMAINS TACKY, IT IS LIKELY TO ATTRACT DIRT AND POLLUTANTS.

ALTHOUGH UNABLE TO MEET THE OBJECTIVE OF FINDING A LESS TIME-CONSUMING PROCESS FOR MOUNTING BASKETRY FRAGMENTS, RESULTS SUGGEST FURTHER EXPERIMENTATION WITH VISPORE IS MERITED, ESPECIALLY FOR MORE SEVERELY DEGRADED BASKETRY.

HOW TO BUILD A DINOSAUR

OWEN THOMPSON

THIS POSTER WILL DESCRIBE THE PROCESS OF BUILDING A REPLICA DINOSAUR SKELETON FOR THE PURPOSE OF DISPLAY OR HANDS-ON EDUCATIONAL PROGRAMMING. IT DESCRIBES MULTIPLE MOULDING AND CASTING METHODS WITH PHOTOGRAPHIC EXAMPLES.

THE SPECIFIC EXAMPLE USED IN THE POSTER WILL BE THAT OF A MAGNETIC PUZZLE OF DROMAEOSAURUS WHICH WAS USED AS A CHALLENGE IN THE TELEVISION SERIES THE AMAZING RACE.

THE SKELETON IS MADE OF A COMBINATION OF AQUARESIN AND A POLYURETHANE RESIN. THERE ARE METAL SUPPORTS RUNNING THE LENGTH OF THE SPINE AND LEGS, AND SMALLER PINS THROUGH EACH OF THE DIGITS. THE SKULL AND TAIL ARE PRESSURE-FIT MOUNTS, WHILE THE REST OF THE CONNECTIONS ARE EITHER PERMANENTLY LOCKED IN PLACE, OR DONE USING RARE EARTH MAGNETS.

MARC-AURÈLE DE FOY SUZOR-COTÉ (1869-1937): A STUDY OF THE PAINTING ENTITLED «WET SNOW, ARTHABASKA»

AIMIE TURCOTTE, ALICIA BOUTILIER, MICHAEL DOUTRE, ALISON MURRAY, BARBARA KLEMPAN, H.F. “GUS” SHURVELL, SCOTT WILLIAMS

MARC-AURÈLE DE FOY SUZOR-COTÉ WAS ONE OF THE FIRST CANADIAN ARTISTS TO DEVELOP A NATIONAL ART ROOTED IN THE CANADIAN IDENTITY. HE WAS INSPIRED BY IMPRESSIONISM AND PAINTED ALONGSIDE OTHER GREAT CANADIAN ARTISTS, INCLUDING ALFRED LALIBERTÉ, MAURICE CULLEN AND JAMES WILSON MORRICE.

THE AGNES ETHERINGTON CENTER ART (AEAC) RECENTLY ACQUIRED THE PAINTING “WET SNOW, ARTHABASKA” (1910-1919) ATTRIBUTED TO THE ARTIST; HOWEVER, THE AUTHENTICITY OF THIS PAINTING HAS BEEN CALLED INTO QUESTION. THIS RESEARCH INVESTIGATES SUZOR-COTÉ’S AUTHORSHIP OF THE PAINTING.

INFORMATION ABOUT SUZOR-COTÉ’S PAINTING MATERIALS AND TECHNIQUES WERE OBTAINED THROUGH ART HISTORICAL RESEARCH. COMPARISONS OF THE MATERIALS, TECHNIQUES AND CONSERVATION CONDITIONS OF OTHER PAINTINGS BY SUZOR-COTÉ FROM THE SAME PERIOD IN OTHER COLLECTIONS WERE MADE. TECHNICAL ANALYSES, BOTH NON-INVASIVE AND MICRO-INVASIVE WERE CARRIED OUT. NON-INVASIVE ANALYTICAL METHODS INCLUDED PHOTOGRAPHIC EXAMINATION USING NORMAL ILLUMINATION, INFRARED RADIATION (IR), ULTRAVIOLET ILLUMINATION (UV) AND X-RAY FLUORESCENCE (XRF) SPECTROSCOPY. MICRO-INVASIVE ANALYTICAL TOOLS WERE ALSO USED TO ANALYZE PAINT SAMPLES AND CANVAS FIBRES. THESE INCLUDED POLARIZED LIGHT MICROSCOPY (PLM), FOURIER TRANSFORM INFRARED SPECTROSCOPY (FTIR), SCANNING ELECTRON MICROSCOPY-ENERGY DISPERSIVE X-RAY SPECTROSCOPY (SEM-EDS), AND GAS CHROMATOGRAPHY-MASS SPECTROSCOPY (GC-MS).

FINALLY, A SMALL WOOD PANEL PAINTING SIMILAR TO “WET SNOW, ARTHABASKA” WAS FOUND IN A PRIVATE COLLECTION. SUZOR-COTÉ’S STUDENT, RODOLPHE DUGUAY, ENLARGED SOME OF SUZOR-COTÉ’S SKETCHES OR SMALL PAINTINGS BY SQUARING OFF TO TRANSFER THE SUBJECT ON CANVAS. THOSE PAINTINGS WERE THEN SIGNED BY SUZOR-COTÉ. IT HAS BEEN ESTABLISHED THAT WET SNOW, ARTHABASKA IS A COLLABORATION BETWEEN SUZOR-COTÉ AND DUGUAY SINCE A GRID WAS FOUND UNDER THE PAINT LAYER THROUGH INFRARED ANALYSIS. MOREOVER, THE PAINTING STYLE IS DIFFERENT FROM SUZOR-COTÉ’S STYLE, THOUGH THE MATERIAL SEEMS SIMILAR.

THIS RESEARCH HELPED TO ESTABLISH WHETHER OR NOT WET SNOW, ARTHABASKA WAS, IN FACT, A FORGERY AND SERVES TO BETTER UNDERSTAND THE PAINTING TECHNIQUES OF BOTH SUZOR-COTÉ AND DUGUAY. IN ADDITION, THE RESULTS OF THIS STUDY SHOULD PROVE HELPFUL TO CONSERVATION TREATMENTS OF OTHER WORKS BY SUZOR-COTÉ.



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MODERATE PRICE:

4. CAFÉ BISTRO DU CAP : 67, RUE DU SAULT-AU-MATELOT
5. LE COMPTOIR MC CHEF : 55, RUE DALHOUSIE (SANDWICHS GASTRONOMIQUES)
6. LE BRIGANTIN : 97, RUE DU SAULT-AU-MATELOT
7. LA PIAZZETTA : 63, RUE SAINT-PAUL
8. CAFÉ SAINT-MALO : 75, RUE SAINT-PAUL
9. LE CAFÉ DU MONDE : 84, RUE DALHOUSIE

MORE EXPENSIVE PRICE:

10. L'ÉCHAUDÉ : 73, RUE DU SAULT-AU-MATELOT
11. LE QUAI 19 : 48, RUE SAINT-PAUL
12. TOAST : 17, RUE DU SAULT-AU-MATELOT

GOURMET RESTAURANTS:

13. LE PANACHE : 10, RUE SAINT-ANTOINE
14. LE LAURIE RAPHAEL : 117, RUE DALHOUSIE
15. L'INITIALE : 54, RUE SAINT-PIERRE