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## Attitudes Towards Machinery

Peter M. Ledwith

An elderly man visiting an agricultural museum steps over a barrier, clammers up on the platform of a vintage, fully-restored farm tractor, pokes around in the tool box, finds the tractor's starting crank, goes around to the front of the tractor saying to the gathering crowd, "Here, I'll show you how she starts up!" When museum staff interrupted the gentleman's volunteer interpretive program, he informed them that he had farmed with just such a tractor back in the 1930's, and boy, did it bring back memories for him!

The Head of Pioneer Village's Education Department issued a memo to the Village's Collections Manager demanding a specific late-19th century threshing machine be put into operating order, since the Education Department planned to demonstrate threshing on a daily basis to thousands of school children involved in a new "Grain to Grub" program. When cautioned that the threshing machine was too fragile to withstand such constant demonstration, the Department Head retorted, "Look, there's tons of old threshing machines around. Why do we have artifacts in this museum anyway, if we can't use them to educate our visitors. As far as I'm concerned, who care if it falls apart after awhile - it will have serviced an important function in the meantime!"

A twelve year old accompanies her aunt and uncle, who she's visiting for two weeks this summer, to their local community museum. She really had no interest in seeing rooms full of old junk, but out of respect for her aunt and uncle, she went along willingly. "Besides", she thought, "I guess it can't hurt to see how people used to live around here."

Once she got there, she found a number of very interesting pieces in the museum's collection. Something that really caught her eye was a collection of early printing presses. A volunteer was demonstrating one of the more modern presses, handing out souvenir calling

## Des attitudes à l'égard des objets industriels

Peter M. Ledwith

Un vieillard visitant un musée d'agriculture enjambe une barrière, grimpe sur la plate-forme d'un tracteur antique complètement restauré, fouille dans la boîte à outils, trouve la manivelle de mise en marche et se rend à l'avant du tracteur en disant à la foule qui se forme : «Voilà, je vais vous montrer, moi, comment ça marche!» Lorsque le personnel du musée interrompt ce cours improvisé d'interprétation de la collection, le vieillard affirme qu'il a utilisé un de ces tracteurs dans les années 30 pour cultiver sa ferme, et que, mon Dieu, que de souvenirs lui reviennent en mémoire!

Le directeur du service éducatif d'un village historique envoie une note de service au gestionnaire de la collection de ce village, exigeant qu'une certaine batteuse de la fin du XIXe siècle soit remise en état de fonctionner, puisque le service éducatif veut chaque jour montrer comment on battait le blé à des milliers d'écoliers qui participent à un nouveau programme intitulé «Des céréales et de la mangeaille». Lorsqu'on le prévient que la batteuse est trop fragile pour résister à de fréquentes démonstrations, le directeur réplique : «Écoutez, il y a des tonnes de vieilles batteuses qui existent ici et là. Et puis, à quoi servent les objets de notre musée si nous ne pouvons pas nous en servir pour instruire les visiteurs? En ce qui me concerne, qu'est-ce que ça fait si la batteuse flanche après quelque temps - au moins, elle aura été utile entre-temps!»

Une jeune adolescente qui visite son oncle et sa tante pendant deux semaines au cours de l'été les accompagne au musée communautaire local. Des salles pleines de bric-à-brac ne l'intéressent pas du tout, mais, par respect pour ses parents, elle les suit sans reculer. «De toute façon», se dit-elle, «j'imagine que ça ne peut pas me faire de tort de voir comment les gens vivaient ici, dans le passé.» Une fois sur place, plusieurs objets du musée l'émerveillent, en particulier une collection de presses anciennes. Un volontaire fait la démonstration d'une des presses plus



cards with the museum's name on it. When the girl was asked if she would like to turn the crank to operate the press, she was thrilled, and asked many more questions once she had had a try at printing her own calling card.

Do any of these scenarios ring a bell? They may not have occurred exactly like that at your institution, but I would think that for most of us there's enough reality in these fictitious little stories to remind us of other, similar situations that we have experienced.

While each situation is very different from the other two, all three have a common thread running through them. Attitude. Attitudes form the foundation upon which our museums, our professional activities, our lives, are built. They shape all our interactions with our environment, our families and our peers. Officially defined as "a feeling or emotion toward a fact or state of readiness to respond in a characteristic way to stimuli", there are really only three types of attitudes: positive, negative and indifferent.

The three examples cited reflect these types of attitudes, and they also reflect the various groups of people that we, as museum professionals involved in the caretaking and conservation of historic artifacts, will encounter as we go about our daily routine. The first gentleman, our friend whose visit to the agricultural museum brought fond memories of his youth flooding back, had a very positive attitude towards that particular farm tractor. This positive attitude was likely also directed towards many other agricultural tools and implements he saw during his museum experience. However, a positive attitude is not necessarily a guarantee of safe passage for the artifacts visitors encounter. While this visitor did certainly not view the vintage tractor with contempt, there is no doubt that his positive familiarity led to a momentary perilous environment for the artifact. Positive attitudes can have negative impacts.

Museum staff are also susceptible to opinions and actions tempered by attitudes, as our second case study illustrated. I'm sure the vast majority of museum professionals have appropriate attitudes towards the artifacts that form the very heart of their museum. However, there can often enough be a conflict between the need and desire to preserve and document historical information, particularly as it is express within three-dimensional historic objects, and the maintenance of a high profile in the resource-demanding educational field. Negative attitudes such as "oh, there's lots of artifacts like that one around, so why can't we demonstrate it, or better yet, cut it apart so we can show what a transmission looks like inside", or "what do you mean, those reapers from the 1850's and 1860's need better climate controls in their storage areas - they survived in a dirty, drafty old barn for one hundred years before we got them", do have negative results, and these attitudes can be very trying to counter. It can be very difficult to find anything positive in the negative attitudes of people.

Indifference exists in a very delicate state of balance in the museum world. In the situation I presented, the balance weighing the young girl's indifference was tipped in favour of a positive attitude, partly because of her nature, and partly because the mechanical artifact she viewed was interpreted in a manner which she found attractive and

récentes et distribue des cartes de visite souvenirs du musée. Lorsqu'il demande à la fillette si elle désire tourner la manivelle pour mettre la presse en marche, elle est ravie et lui pose de nombreuses autres questions après avoir essayé d'imprimer sa propre carte de visite.

Est-ce que l'un ou l'autre de ces scénarios vous rappelle quelque chose? Peut-être que dans votre musée, le scénario différerait quelque peu, mais je crois que ces anecdotes fictives reflètent assez bien la réalité pour rappeler à la majorité d'entre nous d'autres situations semblables que nous avons rencontrées.

Bien que chaque scénario diffère des autres, tous les trois ont un point commun : l'attitude envers les objets. Les attitudes sont le roc sur lequel s'édifient nos musées, nos activités professionnelles, nos vies. Elles moult toutes nos relations, avec l'environnement, notre famille, nos collègues. Définie comme étant un «ensemble de jugements et de tendances qui pousse à un comportement» (Petit Robert), une attitude ne peut vraiment être que positive, négative ou indifférente.

Les trois exemples cités reflètent l'une ou l'autre de ces trois attitudes et évoquent les différents groupes de personnes que nous, en tant que professionnels de la conservation-restauration des biens historiques, côtoyons à chaque jour dans l'exercice normal de nos fonctions. Le vieillard visitant le musée d'agriculture et se remémorant le bon temps de sa jeunesse avait une attitude très positive à l'égard du tracteur et, probablement, à l'égard des autres outils et machines agricoles qu'il a vus au cours de sa visite. Cependant, une attitude positive ne garantie pas nécessairement que les objets seront traités avec soin. Même si le vieillard n'avait certes pas une attitude méprisante à l'égard du tracteur antique, il n'y a aucun doute que sa familiarité avec cette machine a engendré momentanément une situation périlleuse pour l'objet. Des attitudes positives peuvent avoir des conséquences négatives.

Les opinions et les actions du personnel de musée peuvent aussi être façonnées par leurs attitudes, comme le démontre le deuxième exemple pré-cité. Je suis sûr que la grande majorité des professionnels de musée ont de bonnes attitudes à l'égard des objets, qui sont l'âme même de leur musée. Mais, il peut trop souvent y avoir des conflits entre le besoin, le désir de préserver et de documenter l'information historique, surtout celle qui provient des objets historiques tridimensionnels, et le maintien d'une cote élevée en matière d'activités éducatives, très exigeantes au niveau des ressources. Des attitudes négatives, comme «Bah, il y a de nombreux objets semblables à celui-ci un peu partout, alors pourquoi ne pas le faire fonctionner, ou mieux encore, le mettre en pièces pour montrer à quoi ressemble une transmission à l'intérieur», ou «Comment, ces moissonneuses des années 1850-1860 nécessitent un meilleur contrôle des conditions climatiques dans les réserves? Elles ont bien survécu pendant cent ans dans une grange sale pleine de courants d'air avant leur acquisition!», ont des résultats négatifs, et ces attitudes peuvent être très éprouvantes pour celui qui s'y oppose. Il peut être très difficile de trouver quelque chose de positif dans les attitudes négatives des gens.

L'indifférence existe dans un état d'équilibre très fragile dans le

inviting. She could have just as easily been completely bored by her museum experience, perhaps even tipping her attitude balance onto the negative side, a state from which it may never recover, at least as far as museum visits or her attitude towards machinery is concerned.

Is attitude more of a problem with larger artifacts and machinery than it is with other varieties of objects found in museum collections? The same three types of attitudes will be found with respect to all objects - positive, negative and indifferent - but do we experience more negative attitudes or indifference with industrial collections? Do we find more positive attitudes with negative impacts regarding 19th century threshing machines than we find with 19th century costume?

The answer may be yes, and for a variety of reasons. The industrialization of Canada has really only been underway for less than 150 years, and the reflection of our industrial heritage in Canadian museums is still in its infancy. Through school trips and family visits, many of today's consumers were brought up with a degree of familiarity, understanding and respect for the types of important historical objects which they would have encountered at such prestigious institutions as the Royal Ontario Museum. But the treatment of most early mechanical objects as historical icons was unknown during the youthful years of baby boomers, and before. When they visit museums with industrial collections today, they are on foreign turf, and do not know how to respond. In some ways, these mechanical objects seem old, complicated and crude, yet in others they seem too new, too modern to be in museums. As a result, some view this type of artifact with a negative attitude, expecting more of their museum experience than to simply see these objects.

This desire to experience more from industrial artifacts may also have a couple of roots. Most machines appear, to uninformed eyes, to be relatively durable, made as they are of steel, iron, heavy wooden components and devoid of such obvious "weak" materials as paper, fabric and ceramics. Further, the introduction in the late 1960's of experiential science museums has led to a widespread perception that mechanical objects must be manipulated by the visitor or demonstrated by an interpreter in order to fully grasp their function.

This particular attitude can be overcome successfully by utilizing a variety of straight forward interpretive and exhibit techniques. The use of clear, concise scripts accompanied by well chosen graphics is an important step in the right direction. The use of video showing a similar machine in operation is perhaps the best interpretive technique, especially if it shows not only the object at work, but working within its proper context. A tractor driving around a gravelled demonstration area may be exciting to visitors, but how much more their learning could be enhanced if vintage video showing a similar tractor powering a sawmill or threshing machine were made available for their viewing pleasure. Models, especially working ones, are also helpful. We have experimented with models of various components of more complex machines, for instance a hand operated piston connected to a crank shaft to help our visitors understand how a steam engine's reciprocating power output is converted to the rotary motion needed for propulsion or other work.

monde muséal. Dans l'exemple que j'ai donné, l'équilibre a basculé : la fillette qui était au début indifférente a développé une attitude positive, en raison en partie de son caractère, mais aussi en raison de l'interprétation de l'objet mécanique qui était, pour elle, attrayante et stimulante. Elle aurait pu tout autant s'ennuyer durant sa visite du musée, et peut-être même que l'équilibre aurait pu pencher du côté d'une attitude négative, laquelle aurait risqué de s'ancre à jamais, du moins en ce qui concerne les visites de musées et son attitude face aux machines.

Est-ce que le problème de l'attitude des visiteurs se pose de façon plus immédiate dans le cas de gros objets et de machines, que dans le cas des autres objets de musée? On trouvera les mêmes trois attitudes (positive, négative et indifférente) envers tous les objets, mais les attitudes envers les collections d'objets industriels tendent-elles à être surtout négatives et indifférentes? Trouve-t-on plus souvent des attitudes positives qui ont des répercussions négatives envers des batteuses du XIXe siècle, qu'en ce qui concerne des costumes du XIXe siècle?

Il est bien possible que la réponse soit oui, et pour plusieurs raisons. L'ère industrielle au Canada date de moins de 150 ans, et la représentation de notre patrimoine industriel dans les musées canadiens ne fait que débuter. Grâce à des visites pédagogiques et familiales, beaucoup de consommateurs ont été élevés avec un certain degré de familiarité, de compréhension et de respect envers les divers objets historiques importants qu'ils auraient rencontrés lors de visites dans des établissements renommés tels que le Musée royal de l'Ontario. Cependant, auparavant, et jusqu'à l'époque de l'enfance des "baby-boomers", dans la plupart des cas il était inconcevable qu'on puisse traiter les objets mécaniques anciens comme des reliques historiques. Lorsque les gens de cette génération visitent aujourd'hui des musées ayant des collections d'objets industriels, ils sont dépayrés et ne savent comment réagir. D'une part, les objets mécaniques leur semblent vieux, compliqués et primitifs, et d'autre part, ils leur semblent aussi trop récents, trop modernes pour se trouver dans un musée. Il en résulte que certains ont des attitudes négatives envers ce genre d'objet, s'attendant à plus de leur expérience muséale que de simplement voir de tels objets.

Ce désir d'une expérience plus poussée avec des objets industriels peut aussi s'expliquer par le fait qu'au commun des mortels, la plupart des machines apparaissent relativement durables, étant faites d'acier, de fer, de bois massif et dépourvues de matériaux "faibles" comme le papier, les tissus et la céramique. De plus, l'apparition des musées d'animation scientifique à la fin des années 1960 est à l'origine d'une perception largement répandue, selon laquelle les visiteurs doivent manipuler les objets mécaniques ou voir un animateur les faire fonctionner pour pouvoir bien comprendre leur utilité.

On peut surmonter cette attitude en utilisant une gamme de techniques simples d'exposition et d'interprétation. L'emploi de textes clairs et concis accompagnés de dessins bien choisis est un pas important dans la bonne voie. La projection d'une bande vidéo montrant une machine semblable en marche est sans doute la meilleure technique d'interprétation, surtout si on y montre non

These methods can help reduce mechanical artifacts to the levels of understanding needed by many visitors. While they may not alter people's attitudes, these techniques certainly are more in tune with preservation goals museums have, and may subtly begin to teach our visitors that mechanical objects are precious and that museums have a responsibility to maintain them carefully and safely.

Another difficult attitude problem which many museum visitors unwittingly bring with them when they visit sites with industrial collections is one of familiarity - the attitude expressed earlier in my first scenario. This can be especially true in museums with agricultural collections, but also problematic in collections of transportation and similar objects which were once encountered frequently by large segments of the population. Familiarity can breed both contempt and affection. An attitude of contempt brought about by this situation is not a productive attitude, but it does not necessarily lead to damage or peril for museum artifacts either. Normally, such visitors will merely ignore these contemptible artifacts during their museum visit.

An attitude of affectionate familiarity may be more troublesome. These visitors often have difficulty in viewing museum artifacts which they were once so closely linked to as requiring special care. They can frequently be more inclined to handle and manipulate those objects which they recall with nostalgic reverence. Careful orientation, clear signage and effective barriers may be necessary to reduce the impact of visitors with these attitudes.

The attitudes of visitors are not the only concern to the caretakers of museum artifacts. Museum management and staff also have their own attitudes, mostly positive, but some indifferent and some negative, when it comes to the mechanical or industrial artifacts within museum collections. The causes of these varying attitudes is undoubtedly the same as in the rest of the population, but the effects can be very different.

Decisions on how these artifacts will be treated, conserved, restored, displayed and demonstrated are often made by those with attitudes quite different from the usually caring and cautious conservators and curators. All too frequently, mechanical artifacts are expected to "perform", as if they were trained animals obliged to work in return for their keep. While in certain instances there are compelling reasons why some durable artifacts can and perhaps should be operated and/or demonstrated, the decision making process is seldom based on the needs of the artifact, but more on the needs of the program.

The day-to-day treatment of industrial collections by other staff is also affected by attitudes, attitudes developed in the same ways as those exhibited by the visiting public. Staff members who for some reason would never dream of handling vintage christening gowns with greasy hands often think nothing of clambering up on the top of an early wooden threshing machine while wearing muddy workboots so they can change a light bulb more conveniently! Curatorial staff are not always blameless either. One older gentleman we employed to operate some of our vintage tractors thought nothing of removing a tractor's magneto ignition system and replacing it with a battery and coil system if it meant simpler or more

seulement la machine en marche, mais aussi le travail dans son contexte d'époque. Un tracteur qu'on conduit sur une route de gravier en guise de démonstration peut susciter l'intérêt des visiteurs, mais il serait bien plus instructif de montrer des scènes anciennes d'un tracteur semblable tirant une batteuse ou actionnant une scierie! Les modèles, surtout les modèles animés, sont aussi utiles. Nous avons fait l'essai de modèles pour montrer diverses composantes de machines plus complexes, par exemple un piston manuel joint à un vilebrequin pour aider le public à comprendre comment le mouvement alternatif d'une machine à vapeur est converti en un mouvement rotationnel nécessaire à la propulsion ou à d'autres genres de travaux. Ces méthodes didactiques peuvent aider à rendre les objets mécaniques plus faciles à comprendre pour beaucoup de visiteurs. Même si elles ne changent pas les attitudes des gens, ces méthodes sont certes plus en harmonie avec un des buts que partagent les musées, celui de préserver les objets. Ces méthodes peuvent aussi, subtilement, commencer à faire voir aux visiteurs que les objets mécaniques sont précieux et que les musées sont responsables de leur soin et de leur sauvegarde.

Il y a une autre attitude qui présente des problèmes et que bien des gens adoptent sans s'en rendre compte lorsqu'ils visitent des musées ayant des collections d'objets industriels : la familiarité. C'est l'attitude du premier scénario. Le problème touche particulièrement les objets agricoles, mais aussi les véhicules anciens et d'autres objets semblables qu'une grande partie de la population utilisait couramment dans le passé. La familiarité peut engendrer tout autant le mépris que l'affection. Une attitude méprisante créée par la familiarité avec l'objet n'est pas productive, mais elle n'entraîne pas non plus nécessairement des dommages ou des dangers pour les objets de musée. D'habitude, les visiteurs qui ont une attitude méprisante envers certains objets auront tendance à simplement les ignorer durant leur visite.

Une attitude affectueuse de familiarité peut causer plus de problèmes. Certaines personnes ont souvent de la difficulté à concevoir que les objets qu'ils ont tant utilisés requièrent maintenant des soins particuliers. Ils sont souvent enclins à toucher et à manipuler avec nostalgie et vénération ces objets qui leur rappellent tant de souvenirs. Une orientation soignée, des panneaux bien visibles et des barrières efficaces peuvent être nécessaires pour réduire la propension naturelle des visiteurs qui ont cette attitude.

Les personnes responsables de la bonne conservation des objets ne doivent pas se soucier seulement des attitudes du public. La direction et le personnel du musée ont aussi leurs propres attitudes envers les objets industriels ou mécaniques dans les musées, lesquelles sont en grande partie positives, mais dans certains cas indifférentes et négatives. Les raisons de ces attitudes sont sans doute les mêmes que pour le reste de la population, mais les conséquences peuvent être très différentes.

Les personnes qui prennent des décisions sur la façon dont les objets seront traités, conservés, restaurés, exposés et animés ont souvent des attitudes très différentes de celles remplies d'attentions et de prudence qu'on rencontre d'habitude chez les conservateurs et les restaurateurs. Trop souvent, on s'attend à ce que les objets mécaniques accomplissent une tâche, comme s'ils étaient des

efficient operation for his demonstrations. All too frequently, this type of mechanical modification is done without any written documentation, with the result that the original fabric of the artifact is sometimes altered permanently and without redress. This is brought about by an attitude of familiarity, coupled with a desire to provide demonstrations for educational purposes without concern for the short or long term consequences to the artifact.

When I was asked if I would be interested in talking about attitudes towards machinery at the 1992 IIC-CG Workshop, "Standard Threads", a number of questions were posed which it was hoped I would answer based on our experiences at the Ontario Agricultural Museum.

I was asked, in designing an exhibit, what is the most effective way to interpret a machine? Does it have to have new paint to be appreciated? Does demonstration really achieve a good level of understanding? What factors affect the level of visitor understanding? Parts of these questions have been provided earlier in this paper, when I addressed the role of exhibit techniques in combating attitudinal variations in interest and comprehension. Graphics, involving clearly written scripts with only limited use of technical terms or figures, and appropriate illustrations are key. Particularly helpful are archival illustrations, photographs or drawings which place the machine in its context and frequently feature the individuals responsible for the operation and maintenance of the machinery, as well as the owner or foreman responsible for the productivity of the machine. Again, vintage video, although not frequently available, provides an incredible boost to the levels of comprehension of visitors. New paint is certainly not necessary for visitor appreciation of machinery. Much depends on the vintage of the machine in question. We find that visitors are much more appreciative of original paint finishes, even if there is 60 - 75 % paint loss, than they are of reproduced finishes in 19th century farm implements. This is particularly true with the dramatically decorated machines from the 1870's to mid- 1890's, the heyday of artistic embellishment of practical objects. With 20th century machinery, people's expectations are somewhat different. Our visitors seem to expect to see repainted tractors, steam engines and automobiles. However, I would love an opportunity to present an original or "as found" condition tractor. It is only by changing people's expectations that we can alter attitudes. Unfortunately, nearly our entire collection of farm tractors has been repainted, and I will have to wait for a new acquisition down the road to present a unit in "as found" condition. I would hope that our visitors would better understand the life of work that the artifact went through if it was displayed in the condition, significant shift away from the appreciation of restored tractors as works of their manufacturer's art. Demonstration of machinery certainly helps, but all too frequently at the peril of the artifact. As previously stated, video and the use of models can be a worthwhile substitute. Careful selection of certain pieces for demonstration purposes remains an option, provided that a thorough maintenance program is designed and adhered to. Living history, despite the many conservation concerns it presents, is perhaps still the best form of historical presentation, particularly if the artifacts and activities are demonstrated in as accurate and complete a context as possible.

chiens savants qui doivent travailler pour justifier qu'on les garde. Bien qu'il y ait parfois des raisons qui font qu'un objet durable peut ou doit être mis en oeuvre, la décision est rarement fondée sur les besoins de l'objet, mais plutôt sur ceux du programme éducatif.

La façon dont le reste du personnel traite les objets industriels quotidiennement dépend aussi de leurs attitudes, lesquelles naissent de la même manière que pour le public. Les membres du personnel qui, pour une raison ou une autre, n'oseraient jamais toucher à des robes anciennes de baptême avec des mains sales n'y pensent pas deux fois avant d'escalader une batteuse ancienne en portant des bottes pleines de boue, pour changer plus rapidement une ampoule électrique! Et même les conservateurs ne sont pas toujours sans fautes. Un homme plus âgé que nous employions pour faire fonctionner certains de nos tracteurs anciens croyait qu'il était tout naturel d'enlever le système magnétique d'allumage et de le remplacer par une pile et une bobine d'allumage, puisque le fonctionnement de la machine devenait plus simple et plus efficace lors de ses démonstrations. Il arrive bien trop souvent que ce genre de modification mécanique se fasse sans aucune documentation écrite, ce qui peut avoir comme résultat d'altérer la structure originelle de l'objet de manière permanente, causant un tort irréparable. Ce triste résultat vient d'une attitude familière envers l'objet, jointe à un désir de faire des démonstrations dans un cadre éducatif, sans souci pour les conséquences à court ou à long terme pour l'objet.

Lorsqu'on m'a demandé si je voulais donner une conférence sur les attitudes envers les machines à l'atelier de 1992 de l'IIC-GC sur le soin des collections d'objets industriels, on m'a posé une série de questions auxquelles on espérait que je répondre, en me fondant sur des expériences vécues au Musée d'agriculture de l'Ontario.

On m'a demandé: lorsqu'on conçoit une exposition, quelle est la façon la plus efficace d'interpréter une machine? Est-ce que la machine doit avoir été repeinte pour que le public l'apprécie? Est-ce que des démonstrations permettent réellement de bien comprendre les objets? Quels facteurs influent sur le niveau de compréhension du public? Les réponses à certaines de ces questions ont déjà été données, lorsque j'ai discuté du rôle des techniques de présentation pour faire face à divers degrés d'intérêt et de compréhension, dus aux attitudes des gens. Des schémas avec des textes très clairs, dans lesquels on utilise peu de termes ou de figures techniques, et des illustrations appropriées sont des éléments clés. Des illustrations, des photos ou des dessins d'archives qui placent la machine dans son contexte et qui présentent bien souvent des personnes qui étaient responsables de l'opération ou de l'entretien de la machine, ainsi que le propriétaire ou le contremaître responsable de la production, sont particulièrement utiles. À nouveau, des films d'époque, bien qu'il soit difficile d'en trouver, ont un impact énorme sur la compréhension des visiteurs. Une nouvelle couche de peinture n'est certes pas nécessaire pour que le public apprécie une machine. Une bonne part de l'appréciation dépendra de la rareté de la machine. Selon notre expérience, les visiteurs apprécieront beaucoup plus les peintures d'origine, même s'il n'en reste que 40% ou 25%, que les peintures modernes sur des outils agricoles du XIX<sup>e</sup> siècle. C'est particulièrement vrai dans le cas des machines très décorées datant des années 1870 à 1895, l'apogée de l'époque

My invitation went on to ask what attitudes I had sensed in higher levels of management which affect the long-term planning of the care of our collection. Unfortunately, one of the biggest concerns for curators of machinery collections, or of museums with machinery as a component, is the size of many of the machines collected. The physical space required to simply provide shelter is often enough to lead management to the attitude that basic shelter is enough, that these machines will somehow survive for generations as long as there is a roof over their heads and four walls around them (even that is a challenge for many!). Not only is collections care threatened because of the size of some machinery, so too is collections development. Very few museums across Canada will be in a position to deal with mid to late 20th century agriculture, for instance, because of the size of the machinery used during the last fifty years. Attitude of helplessness, of an inability to provide space and care for these important objects will likely lead to a large gap in historical preservation and a 19th and early 20th century bias in museum presentations. Also, as mentioned earlier, the attitude that the value of an artifact rests in its ability to be demonstrate raises its ugly head all too often.

A final question was "of the comments you heard from visitors, which ones influence your philosophies of what should be done with the collection"? This is perhaps a tough question for a curator to respond to, in that we spend much of our time locked away in our offices and storage areas with very little opportunity to interact with visitors. However, we do hear some comments, and what I find is that many visitor's opinions require feedback and discussion from museum professionals before a clear understanding of our role and the role of the artifacts we care for can be gained. Many comments are in favour of more operation, demonstration or restoration, without any insight into the preservation role of museums. Usually visitors will react positively to suggestions that these demands should perhaps not be met, once they are provided with more information about the museum's wider role in preservation. As a result, I try not to let my philosophies be affected by visitor comments and try instead to affect visitors with comments about my philosophies.

What can be done, especially by conservators and curators, about the attitudes towards machinery? One of the greatest hurdles for collection caretakers to overcome is the feeling of inability to deal with these problems. Attitudes seem so ingrained, so deep, so indelible that nothing can possibly be done to change them.

Change cannot take place overnight. A strategic plan to attack the problem over a period of several years may be necessary. It will also require a concerted effort on the part of all museums with industrial collections to make any progress in changing the attitudes of visitors. One key element will certainly be time. As visitors become further removed from the time periods in which the mechanical objects we display were in use, the number of familiarity-based attitude problems we encounter will decline. But, in the meantime, a strategic plan designed to preserve our collections despite the problems of attitude could address two primary directions. The first would be to physically protect the objects in question. To eliminate the hazard of handling by visitors and staff. This, of course, is already part and parcel of collection care programs across the

de l'embellissement artistique des objets pratiques. Dans le cas des objets du XXe siècle, les attentes des gens ne sont pas les mêmes. Nos visiteurs s'attendent alors à voir des tracteurs, des machines à vapeur et des automobiles repeints. Mais j'adorerais avoir l'occasion de présenter un tracteur dans l'état dans lequel il a été trouvé. C'est seulement en changeant les attentes des gens qu'on peut modifier leurs attitudes. Malheureusement, presque toute notre collection de tracteurs a été repeinte, et je devrai attendre que nous fassions éventuellement une nouvelle acquisition avant d'en présenter un dans son état "originel". J'espérerais que le public comprenne mieux la vie de travail de cette machine si on la présentait dans cet état, par opposition à l'appréciation des tracteurs restaurés en tant que chef-d'œuvre des manufacturiers. Les démonstrations des machines aident aussi, mais bien trop souvent elles mettent les objets en périls. Comme je l'ai dit plus haut, les bandes vidéo et les modèles peuvent être des substituts valables. La sélection judicieuse de certains objets à fins de démonstrations demeure aussi une option, pourvu qu'on leur prescrive un programme complet d'entretien et qu'on le suive. L'histoire vivante, malgré les nombreux problèmes de préservation qu'elle pose, est néanmoins peut-être la meilleure forme de présentation historique, surtout si les démonstrations des objets et des activités sont faites dans un contexte aussi authentique et complet que possible.

On m'a aussi demandé de décrire les attitudes que j'ai perçues de la part de la direction, dont dépendait la planification à long terme des soins de la collection. Malheureusement, une des plus grandes préoccupations des conservateurs de collections d'objets industriels, ou de la direction d'un musée qui possède des machines parmi sa collection, c'est dans bien des cas les dimensions des machines qu'on a acquises. L'espace matériel nécessaire pour simplement mettre les machines en réserve est souvent si important que la direction en vient à penser qu'un abri élémentaire suffit, que ces machines pourront tant bien que mal survivre pendant des générations, en autant qu'elles soient sous un toit et entre quatre murs - et même obtenir cela est parfois tout un défi! Ce n'est pas seulement la bonne conservation des collections d'objets industriels qui est compromise par les dimensions de certains objets, c'est aussi l'évolution de la collection. Il y a très peu de musées au Canada qui seront en mesure de collectionner des objets agricoles de la deuxième moitié du XXe siècle, par exemple, parce que ces machines sont si volumineuses. À cause de cette attitude défaitiste, de cette inaptitude à faire face au défi de fournir de l'espace et une bonne conservation pour ces objets importants, il y aura probablement de grandes lacunes dans les collections de musées et une prépondérance des objets du XIXe et du début du XXe siècle dans les collections. Enfin, comme il a été dit ci-haut, l'attitude selon laquelle la valeur de l'objet tient à son potentiel d'être mis en oeuvre, est malheureusement trop fréquente.

La dernière question qu'on m'a posée était la suivante : «Parmi tous les commentaires que vous recevez de la part des visiteurs, lesquels ont un impact sur votre façon d'utiliser ou de présenter votre collection?» C'est parfois une question embêtante pour un conservateur, parce que nous passons beaucoup de notre temps isolés dans nos bureaux ou dans les réserves, sans avoir l'occasion de rencontrer les visiteurs du musée. Cependant, on entend en effet quelques commentaires, et, selon mon expérience, il est nécessaire

country. In many museums however, including my own, artifacts are still in peril. Open air and living history museums are in a particularly difficult situation, as curators attempt to balance the need for historically appropriate settings which did not normally include barriers and "keep off" signs, with the need for artifact security. The dwindling resources available to museums has led to a decrease in staff levels at many museums, with equal reductions in object and exhibit security. The challenge of addressing these security issues must form an important strategic direction in any collections care plan. Curators and conservators must link together in developing innovative approaches to the problem.

A second key strategic direction would be education. Educating visitors and staff at all levels about the needs of mechanical artifacts will become more and more important as resources for security and staffing decline. Conservators should be promoting the need for proper visitor orientation, to explain to our clients as they arrive at the museum, whether orally or in script or video form, that the artifacts they are about to see are an important element of the museum's collection and that they, too, have special care requirements. Properly educated and oriented visitors can be better prepared to view mechanical artifacts in a non-interactive or demonstrative mode. They will be in a better position to understand decisions that museum staff may have made, such as to conserve rather than restore specific examples within their collection. An important way to alter attitudes is to alter expectations.

Staff education is equally vital, but too infrequently undertaken. We find that we provide our summer staff with more training about artifact care and handling, and the historical value of museum collections, than we do permanent staff. Yet the permanent staff have far more opportunities to affect our collection with their attitudes than summer staff do. However, once all staff have been properly trained and periodically updated, an attitude of genuine concern and care can pervade the institution. This will then be manifested in many public ways, through the personal encounters visitors have with the staff, in the ways artifacts are displayed and interpreted, in the way visitors are oriented. A conscious effort to change the attitudes of staff will result in changes in the attitudes of visitors as well.

Positive, negative, indifferent - these are the three varieties of attitudes which form a standard thread running throughout industrial collections from coast to coast. Collections caretakers must deal with these attitudes from visitors, museum management and museum staff. With a clear understanding of the sources of people's attitudes, and their ramifications on the museum's heritage resources, curators and conservation can begin the difficult process of altering perceptions and expectations. As with all museum work, particularly in our current economic climate, this can be an extremely challenging undertaking. I am convinced, however, that the positive, professional and concerned attitudes of conservators, curators and collections care employees in museums with industrial or mechanical collections across Canada can overcome these hurdles and that the issue can be attacked with vigour and optimism from the grass roots level.

Paper present at IIC-CG Workshop, Ottawa, Ontario, May 26, 1992 by Peter M. Ledwith, Curator of Collections, Ontario Agricultural Museum, P.O. Box 38, Milton, Ontario L9T 2Y3.

d'y répondre et d'expliquer le point de vue des professionnels du musée si on veut arriver à bien comprendre quels devraient être le rôle du musée et celui des objets qui y sont conservés. Plusieurs commentaires prônent une mise en œuvre plus fréquente des machines, plus de démonstrations ou de restaurations, sans égards pour le rôle de préservation des musées. D'habitude les visiteurs comprennent qu'il est peut-être mieux de ne pas faire ces choses si on leur donne plus de renseignements sur le rôle plus vaste du musée dans la préservation de la collection. Ainsi, j'essaie de ne pas être influencé par les commentaires des visiteurs et j'essaie plutôt d'émettre mon point de vue dans le but de les influencer.

Comment pouvons-nous changer les attitudes des gens envers les machines, surtout nous les conservateurs et les restaurateurs? Un des obstacles majeurs que doit vaincre le professionnel responsable de la bonne conservation de la collection, c'est le sentiment d'impuissance face à ces problèmes.

Les changements ne surviennent pas du jour au lendemain. Il peut s'avérer nécessaire d'avoir un plan stratégique d'attaque qui s'étale sur une période de quelques années. Il faudra aussi qu'il y ait un effort concerté de la part de tous les musées ayant des collections d'objets industriels, si on veut que peu à peu les attitudes du public évoluent. Un des éléments clés est certainement le temps. Au fur et à mesure que le temps passe, il y a de moins en moins de visiteurs qui ont effectivement utilisés dans le passé les objets en exposition, et donc nous avons moins de problèmes liés à une trop grande familiarité avec ces objets. Mais, entre-temps, il serait bon de mettre en œuvre un plan stratégique pour contrer les attitudes néfastes à la bonne conservation de nos collections. Ce plan aurait deux composantes. L'une serait de protéger physiquement les objets qui en ont besoin, pour éliminer les risques que posent les manipulations du public et du personnel. Il y a déjà, bien sûr, des mesures de ce genre qui ont été mises en vigueur dans les musées du pays, car cela fait partie de la bonne gestion des collections. Mais dans plusieurs musées, le mien y compris, des objets sont encore en péril. La situation est particulièrement difficile dans le cas des musées d'histoire vivante et des villages historiques, où les conservateurs essaient de trouver un équilibre entre la sécurité des objets et leur exposition dans un décor historiquement réaliste, ce qui exclue normalement les barrières et les affiches «Ne pas toucher». Les musées ont de moins en moins de ressources, ce qui entraîne dans bien des musées des coupures de postes à tous les niveaux, et de même des coupures dans les mesures de sécurité touchant des objets et des expositions entières. Ce défi posé par la sécurité des objets, il faut que les musées le relèvent et en fasse une des composantes principales de tout plan stratégique de soin de ses collections. Les conservateurs et les restaurateurs doivent travailler de concert pour trouver des solutions innovatrices à ces problèmes.

Une seconde composante clé du plan stratégique est l'éducation. Plus il y a de coupures dans les dépenses et le personnel de la sécurité, plus il devient important d'éduquer le public et le personnel à tous les niveaux au sujet des besoins des objets mécaniques. Les restaurateurs devraient défendre l'idée qu'il est nécessaire de mieux orienter le public, d'expliquer aux visiteurs à leur arrivée au musée, que ce soit de façon orale, écrite ou audiovisuelle, que les objets en exposition sont des éléments importants de la collection

## IIC-CG SUBSCRIPTION RENEWAL 1993-94

May we remind you that your membership fees are due for renewal on March 1, 1993. Membership fees for 1993-94 are:

Regular	\$45.00	Institutional	\$75.00
Student	\$20.00	Supporting: more than your appropriate category	

Please help us by renewing your membership promptly.

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## IIC-GC Renouvellement d'adhésion 1993-1994

Nous aimions vous aviser que vos frais d'adhésion doivent être versés avant le 1er mars 1993. Les frais d'adhésion pour 1993-1994 sont:

régulier:	45,00\$	établissement:	75,00\$
étudiant:	20,00\$	membre bienfaiteur:	plus que votre propre catégorie

S'il vous plaît aidez-nous en renouvelant votre adhésion (sans délai).

du musée et qu'ils requièrent, eux aussi, des soins particuliers. Un public bien informé et bien orienté sera mieux préparé pour apprécier une exposition statique d'objets mécaniques, sans interactions ni démonstrations. Ce public sera plus en mesure de comprendre des décisions que le personnel du musée aurait prises, comme le choix de stabiliser certains objets de la collection plutôt que de les restaurer. Une des meilleures façons de changer l'attitude des gens, c'est de changer leurs attentes.

L'éducation du personnel est tout aussi essentielle, mais trop souvent négligée. Selon notre expérience, il semble que nous donnons une meilleure formation sur le soin, la manipulation et la valeur historique des objets à notre personnel estival, qu'aux membres permanents de notre personnel. Pourtant, le personnel permanent a beaucoup plus l'occasion de laisser sa marque sur la collection en raison de ses attitudes, que le personnel saisonnier. Cependant, si tout le personnel est bien formé et tenu au courant, il y aura dans tout le musée une attitude remplie d'attentions et de soins. Alors, celle-ci se manifestera au public de plusieurs façons: dans les échanges personnels entre visiteur et membre du personnel; dans la façon dont les objets seront présentés et interprétés; dans la façon dont on orientera le public. Si on s'efforce de changer les attitudes du personnel, cela aura pour résultat de changer aussi les attitudes du public.

Positive, négative, indifférente, voilà les trois attitudes qui forment le fil conducteur entre les collections d'objets industriels au pays, d'une mer à l'autre. Les responsables de la bonne conservation des objets doivent composer avec ces attitudes rencontrées chez les visiteurs, la direction du musée et le personnel. En comprenant mieux les raisons de ces attitudes, et leurs répercussions sur les biens culturels du musée, les conservateurs et les restaurateurs peuvent enclencher le difficile processus de changer les perceptions et les attentes des gens. Comme tout genre de travail muséal, c'est une entreprise parsemée de nombreux défis, surtout dans le climat économique actuel. Mais je suis convaincu que, grâce aux attitudes positives, soucieuses et professionnelles des restaurateurs, des conservateurs et des autres employés qui voient à la bonne conservation des objets industriels ou mécaniques des musées du Canada, nous surmonterons ces difficultés. Nous pouvons réussir si tous les employés, et ce à tous les échelons, s'y mettent avec vigueur et optimisme.

Conférence présentée à l'atelier de l'IIC-GC le 26 mai 1992 à Ottawa par Peter M. Ledwith, Conservateur des collections, Musée d'agriculture de l'Ontario, B.P. 38, Milton (Ontario) L9T 2Y3

(traduit par Carole Dignard)

## The President's Letter

(texte français page suivante)

The executive council of IIC-CG met several times during my absence in Washington. Upon my return to Ottawa in December, I was briefed on council activities including new issues which now need to be discussed and addressed by council. Several important issues which were discussed at our last meeting in January, 1993 should be brought to our members attention. We have had several

inquiries and letters regarding course cancellations at Universities such as cancellations in the School of Library, Archival and Information Studies, University of British Columbia and in the Anthropology Program at the University of Regina. Although it is not always appropriate for the executive council to comment on course cancellations, we felt that it was important to discuss this apparent trend toward the elimination of conservation related courses. Responses to some of these enquiries were forwarded to the appropriate contacts, however we plan to meet in early March

to discuss this issue in more detail. Discussions are underway with the American Institute for Conservation to hold a joint conference in the United States in 1996, possibly in Pittsburgh, Pennsylvania. We will be discussing this possibility with the membership at the Annual General Meeting (AGM) in Halifax so please try to attend! This joint venture would give us an opportunity to perhaps organize a workshop with AIC and hold joint presentations. Should this initiative be supported by the membership, you may not have to choose between the two conferences in 1996! You will be receiving your pre-Annual General Meeting package shortly and I would encourage you to read it and familiarize yourselves with some of the issues we will be discussing in Halifax. I look forward to seeing you at the IIC-CG Conference in Halifax!

Barbara Klempa  
President

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## Lettre de la présidente

Le conseil d'administration s'est réuni plusieurs fois durant mon séjour à Washington. Lorsque je suis revenue en décembre, on m'a informée des activités du conseil et des nouveaux sujets dont le conseil doit maintenant s'occuper. Plusieurs sujets importants qui ont fait l'objet de discussions lors de notre dernière réunion en janvier méritent d'être portés à l'attention des membres. Nous avons reçu plusieurs demandes et lettres concernant l'annulation de cours universitaires comme celui offert par la School of Library, Archival and Information Studies de la British Columbia University et celui offert dans le cadre du programme d'anthropologie de l'université de Régina. Même s'il ne convient pas toujours de commenter l'annulation de cours, nous pensons qu'il est important de discuter de l'apparente tendance à éliminer les cours reliés à la conservation. Des réponses à certaines demandes ont été adressées aux personnes appropriées et nous nous réunirons au début de mars pour discuter de ce sujet en détails.

Des discussions sont engagées avec l'American Institute for Conservation afin d'organiser conjointement avec eux un congrès aux États-Unis en 1996, peut-être à Pittsburgh en Pennsylvanie. Nous discuterons de cette possibilité avec les membres lors de l'assemblée générale annuelle à Halifax, donc essayez d'y assister! Ce projet commun nous donnerait peut-être la chance d'organiser un atelier avec l'AIC et de tenir des séances communes. Si ce projet convient aux membres, vous pourriez ne pas avoir à choisir entre les deux congrès en 1996!

Vous recevrez bientôt les documents relatifs à la prochaine assemblée générale; je vous encourage à les lire et à vous familiariser avec les sujets qui seront discutés à Halifax.

J'espère vous voir au congrès de l'IIC-GC à Halifax!

La présidente  
Barbara Klempa

(traduit par Marie-Claude Corbeil)

## Letter to the President

I am pleased to send you an English and French copy of Revenue Canada's recently introduced publication entitled **Tax Information for Professional Artists**.

The purpose of the brochure is to help professional artists understand their income tax situation. It contains two parts: Part I discusses the artists' unique working conditions and how these conditions are reflected in income tax law. Part II contains information that artists should know about their income tax situation whether they are employees, self-employed, or employers.

I would like to ask for your co-operation in advising other members of your organization on the availability of this new publication.

Additional copies are available free of charge from any Revenue Canada District Office or Taxation Centre.

I trust that the brochure will prove useful to members of the artistic community.

Yours sincerely,

Otto Jelnick  
Minister of National Revenue

## Call for Nominations of Candidates for the Election to the Board of Directors of IIC-CG

(texte français en page 11)

The Board of Directors of the Corporation of the IIC-CG consists of four Officers (President, Vice-President, Secretary and Treasurer), three Executive Councillors and two Regional Councillors. The term of office for the Officers is two years and for the Councillors is one year. **This year the terms of President, Vice-President and all 5 Councillors expire. Elections for these positions will be held at the Annual General Meeting of the IIC-CG in Halifax, Nova Scotia, on Saturday May 29, 1993.** Nominations are called for candidates for election to the positions vacated; the nominations form is enclosed with this Bulletin. **A preliminary list of nominees and a short biography of candidates will be sent to the membership in the April mailing of the pre-conference package.**

### President, Vice-President and Executive Councillors:

Any IIC-CG member in good standing interested in these positions can be nominated; officers must also be members of IIC. The incumbent President, Vice-President and Executive Councillors are eligible for re-election to the positions they hold or for election to any other office. Nominations can be made and seconded by any member of IIC-CG entitled to vote, up to the time of the AGM. Nominations should be accompanied by the consent of the nominee.

The following is a preliminary list of people who have expressed interest in standing for these positions:

President: Louise Fox, Canadian Parks Service, HRC  
 Vice-President: Marie-Claude Corbeil, Canadian Conservation Institute  
 Executive Councillor:

James Hay, Canadian Museum of Civilization  
 Greg Hill, National Archives of Canada  
 Sylvia Kindl, Canadian Museum of Civilization  
 Anne Maheux, National Gallery of Canada  
 Barbara McClellan, Canadian Parks Service, HRC  
 Anne Ruggles, National Gallery of Canada

#### **Eastern and Western Regional Councillors:**

The slate of nominees for the Western and Eastern Regional Councillors consists of all Regional Representatives, selected by each Regional Group, who are willing to stand for the positions of Regional Councillor, with the following exception:

- (a) the Ottawa Regional Representative is not eligible;
- (b) the incumbent Eastern Regional Councillor is eligible for re-election to a second term, the Western Regional Councillor is not. All Regional Representatives from those provinces in which outgoing Regional Councillors resided (i.e. Ontario and B.C.) shall be ineligible for nomination.

Regional Groups must notify the Nominations Committee Chairman of their selected Regional Representatives prior to the AGM. No nominations for Regional Councillor will be received from any other source. For the purposes of election of the Regional Councillors, the Representatives from west of the Manitoba/Ontario border will be eligible for election as the Western Regional Councillor and the Representatives from east of this border will be eligible for election as the Eastern Regional Councillor. Each Member entitled to vote may vote for either Western or Eastern Regional Councillor.

The following is the list of Regional Representatives who, to date, are eligible to run for the position of Regional Councillor:

#### **Eastern Regional Councillor: Western Regional Councillor:**

Dorothea Burns (Kingston)	Diana Komejan (Yukon)
Cathy Mathias (Newfoundland)	Rosalie Scott (N.W.T.)
Edward Paterson (N.S.)	Kasey Brewer (Alberta)
Cathy O'Meara (Montréal)	George Prytlak (Sask.)
Harold Holland (N.B.)	Kathy Nanowin (Manitoba)
Sylvie Marcil (Québec)	Neil Putt (Manitoba)

#### **Duties of Board members:**

Following is a list of the general duties of each of the positions open for election.

#### **President**

Term of Office: 2 years

Description of Duties:

- a) Promotes the objects of the IIC-CG.
- b) Implements the objects of the IIC-CG.
- c) Together with the other Directors, administers the affairs of the IIC-CG and exercises all authority on behalf of the members between Business Meetings.
- d) Presides over Board Meetings and Annual General Meetings.
- e) Presents issues for discussion at Board Meetings.
- f) Together with the other Directors, nominates persons or co-opts Directors to act as Ad hoc committee chairpersons.
- g) Together with the other Directors, nominates persons to act as Board members in the case of resignation of the aforementioned.
- h) Represents the IIC-CG at conferences, professional and special functions as required.
- i) Promotes an awareness of, and membership in, the IIC-CG.

- j) Responds to enquiries of a specific nature which have been directed towards the IIC-CG.
- k) Undertakes general correspondence on behalf of the IIC-CG, mainly resulting from business emerging from Board Meetings.
- l) Keeps informed of activities, developments and concerns within the Canadian conservation context, and in the conservation world in general.
- m) Keeps the IIC-CG membership informed of business between AGMs in the form of notices, and in a President's Letter in each Bulletin, printed four times yearly.
- n) Participates in committees and sub-committees of the IIC-CG as required.
- o) Provides consultation for IIC-CG board of Directors and other members as required.

#### **Vice-President**

Term of Office: 2 years

Description of Duties:

- a) Takes over the duties of the President when he/she is unable to attend meetings or functions.
- b) Assists the President in the execution of his/her duties.
- c) Attends and participates in Board meetings.
- d) Participates in committees and performs duties arising from board meetings as required.

#### **Executive Councillor (3 positions open)**

Term of Office: 1 year

Voting Member on Board of Directors: yes

Description of Duties:

- a) Attends and participates in Board meetings.
- b) Serves on committees as required.
- c) Assumes duties arising from Board meetings.

#### **Regional Councillor (Eastern and Western)**

Term of Office: 1 year

Voting Member on Board of Directors: yes

Description of Duties:

- a) Establishes liaison and coordinates business between the Board of Directors and Regional Representatives by:
  - i) confirming the names and address of Regional Representatives as requested by the Secretary of IIC-CG
  - ii) attending, as funding permits, at least two Board meetings and encouraging the discussion of regional concerns prior to these meetings
  - iii) ensuring communication of issues of importance between the Regional Representatives and Board of Directors through direct communication at meetings or through the Secretary of IIC-CG
  - iv) facilitating timely and effective communication by remaining as informed as possible of the meeting dates of the Regional Groups and Board of Directors, and notifying Regional Representatives in advance of the Board meetings being attended by the Regional Councillors.
- b) Provides written reports, as seen necessary, to the IIC-CG Bulletin on activities or concerns of the Regional membership.
- c) Obtains a summary of Regional Group activities from the Eastern or Western Regional Representatives, to be published as Annual Reports in the September Bulletin. The summaries should be forwarded to the Secretary of IIC-CG at least one month prior to the deadline for the September Bulletin.
- d) Upon the request of the Nominating Committee Chairperson, provides an updated list of Regional Representatives. The list will be published in the March Bulletin as a means of soliciting changes or confirmation of representatives prior to announcing the slate of nominees for Eastern and Western Regional Councillors.

- e) One Regional Councillor will act as Chairperson of the Annual Regional Representatives meeting. The responsibilities of the Chairperson will include:

- i) in consultation with the other Regional Councillor, setting an agenda for the Annual Regional Representatives meeting
- ii) in consultation with the Conference Committee and the Regional Representatives, coordinating a suitable date, time and location for the Annual Regional Representatives meeting.
- iii) in a mailing prior to the Annual Conference, giving adequate notification to the Regional Representatives and Board of Directors of the time, date and location of the Annual Regional Representatives meeting and of the Agenda. A reminder should also be posted in an appropriate location at the Conference
- iv) chairing the Annual Regional Representatives meeting
- v) confirming the slate of nominees for Regional Councillors with the Regional Representatives and the Nominating Committee Chairperson
- vi) ensuring that the minutes are taken and distributed to the Regional

Representatives and Board of Directors. Whenever possible, the Secretary of IIC-CG will assume this responsibility.

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## Mises en candidature pour l'élection au Conseil d'administration de l'IIC-GC

Le conseil d'administration de la société de l'IIC-GC est formé de quatre membres du bureau (président, vice-président, secrétaire, trésorier), de trois conseillers auprès du bureau et de deux conseillers régionaux. La durée du mandat est de deux ans pour les membres du bureau et d'un an pour les cinq conseillers. **Cette année, les mandats du président, du vice-président et des cinq conseillers prennent fin.** Afin de combler ces postes, des élections auront lieu lors de l'assemblée générale annuelle de l'IIC-GC à Halifax (Nouvelle-Écosse), le samedi 29 mai 1993. Les candidatures pour l'élection aux postes vacants peuvent maintenant être soumises; le formulaire de mise en candidature est joint à ce bulletin. Une liste préliminaire de candidats accompagnée de courtes biographies sera envoyée aux membres en avril avec les autres documents relatifs à l'assemblée générale.

### Président, vice-président et conseillers auprès du bureau:

Tout membre de plein droit de l'IIC-GC intéressé par l'un de ces postes peut être candidat; les membres du bureau doivent aussi être membres de l'IIC. Les actuels président, vice-président et conseillers auprès du bureau peuvent être réélus aux postes qu'ils occupent présentement ou être élus à un autre poste. Les nominations peuvent être proposées et appuyées par tout membre de l'IIC-GC ayant droit de vote, jusqu'au moment de l'assemblée générale. Les nominations doivent être accompagnées du consentement de la personne nommée.

Ce qui suit est une liste préliminaire de gens qui sont intéressés à être candidat à ces postes:

Président: Louise Fox, Service canadien des parcs, CRH  
Vice-président: Marie-Claude Corbeil, Institut canadien de

conservation

Conseillers auprès du bureau:

James Hay, Musée canadien des civilisations  
Greg Hill, Archives nationales du Canada  
Sylvia Kindl, Musée canadien des civilisations  
Anne Maheux, Musée des beaux-arts du Canada  
Barbara McClellan, Service canadien des parcs, CRH  
Anne Ruggles, Musée des beaux-arts du Canada

### Représentants régionaux de l'est et de l'ouest:

La liste des candidats aux postes de conseillers régionaux de l'est et de l'ouest comprend uniquement les noms des représentants régionaux, choisis par chaque groupe régional, qui ont consenti à être candidats à ces postes, avec les exceptions suivantes:

- (a) la représentante régionale d'Ottawa ne peut pas être élue;
- (b) la conseillère régionale de l'est sortante peut être réélue pour un second mandat, mais pas la conseillère régionale de l'ouest; cependant, les autres représentants régionaux provenant de la même province que les conseillères régionales sortantes (c'est-à-

dire l'Ontario et la Colombie-Britannique) ne peuvent pas être candidats.

Les groupes régionaux doivent informer le président du comité de nomination du choix de leur représentant régional avant la tenue de l'assemblée générale. Aucune autre candidature aux postes de conseillers régionaux ne sera considérée. Aux fins d'élection, les représentants originaires des régions situées à l'ouest de la frontière Manitoba-Ontario seront éligibles au poste de conseiller régional de la région ouest, tandis que ceux venant des régions situées à l'est de cette frontière seront éligibles au poste de conseiller régional de la région est. Chaque membre ayant droit de vote peut voter pour l'un ou l'autre des conseillers régionaux.

Ce qui suit est une liste des représentants régionaux qui, jusqu'à présent, sont éligibles au poste de conseiller régional:

#### Conseiller régional de l'est: Conseiller régional de l'ouest:

Cathy O'Meara (Montréal)	Diana Komejan (Yukon)
Dorothea Burns (Kingston)	Kasey Brewer (Alberta)
Cathy Mathias (Terre-Neuve)	Rosalie Scott (T. du N.-O.)
Edward Paterson (N.-É.)	George Prytulak (Saskatchewan)
Harold Holland (N.-B.)	Kathy Nanowin (Manitoba)
Sylvie Marcil (Québec)	Neil Putt (Manitoba)

#### Tâches des membres du conseil d'administration:

Ce qui suit est une liste des principales tâches rattachées aux postes faisant l'objet d'élections.

#### Président

Mandat: 2 ans

Description de tâches:

- a) Promouvoir les objectifs de l'IIC-GC.
- b) Réaliser les objectifs de l'IIC-GC.
- c) De concert avec les autres administrateurs, gérer les affaires de l'IIC-GC et exercer tous les pouvoirs au nom des membres dans l'intervalle de temps entre les Assemblées générales annuelles.
- d) Présider les réunions du Conseil d'administration et les Assemblées générales annuelles.
- e) Présenter les sujets de discussion aux réunions du Conseil d'administration.
- f) De concert avec les autres administrateurs, nommer les personnes qui présideront les comités ad hoc.
- g) De concert avec les autres administrateurs, nommer les personnes qui agiront comme administrateurs si l'un d'eux démissionne.
- h) Représenter l'IIC-GC à des congrès ou pour assumer certaines fonctions professionnelles ou spéciales, le cas échéant.
- i) Promouvoir la reconnaissance de, et l'adhésion à, l'IIC-GC.
- j) Répondre à certaines demandes spécifiques qui ont été adressées à l'IIC-GC.
- k) Rédiger la correspondance générale de l'IIC-GC, qui découle généralement des affaires discutées lors des réunions du Conseil d'administration.
- l) Demeurer informé des activités, développements et préoccupations dans le domaine de la conservation au Canada, et dans le monde de la conservation en général.
- m) Tenir les membres de l'IIC-GC au courant des affaires courantes entre les Assemblées générales annuelles, cela sous la forme d'avis, et par le biais de la lettre du président publiée dans chaque Bulletin, quatre fois l'an.
- n) Participer aux comités et aux sous-comités de l'IIC-GC, si nécessaire.
- o) Être disponible pour des consultations avec les autres administrateurs ou avec les membres, au besoin.

#### Vice-président

Mandat: 2 ans

Description de tâches:

- a) Assurer les fonctions du président lorsque celui-ci est dans l'impossibilité d'assister aux réunions ou d'occuper ses fonctions.
- b) Aider le président dans l'exécution de ses tâches.
- c) Assister et participer aux réunions du Conseil d'administration.
- d) Participer aux activités des comités et remplir les tâches qui découlent des réunions du Conseil d'administration, s'il y a lieu.

**Conseiller auprès du bureau**

Mandat: 1 an

Description de tâches:

- a) Assister et participer aux réunions du Conseil d'administration.
- b) Participer aux activités des comités, s'il y a lieu.
- c) S'acquitter des tâches qui découlent des réunions du Conseil d'administration

**Conseillers régionaux (de l'est et de l'ouest)**

Mandat: 1 an

Membre votant du conseil d'administration: oui

Description de tâches:

- a) Établir des liens et coordonner les échanges entre le conseil d'administration et les représentants régionaux:

- i) Confirmer auprès du secrétaire de l'IIC-GC les noms et les adresses des représentants régionaux s'il y a lieu.
- ii) Assister, si les finances le permettent, à au moins une réunion du conseil d'administration et encourager les discussions des préoccupations régionales avant ces réunions.
- iii) S'assurer que les questions importantes traitées par les représentants régionaux sont bien transmises au conseil d'administration directement lors de réunions ou par l'entremise du secrétaire de l'IIC-GC.
- iv) Faciliter une communication active et efficace en demeurant informé des dates des réunions des groupes régionaux et du conseil d'administration, et informer à l'avance les représentants régionaux des réunions auxquelles le conseiller régional assistera.

- b) Fournir au **Bulletin de l'IIC-GC**, selon les besoins, des rapports écrits concernant les questions ou les activités régionales.

- c) Obtenir des représentants régionaux de sa région un résumé de leurs activités qui sera inclus dans le rapport annuel publié dans le **Bulletin de septembre**. Les résumés devront être adressés au secrétaire de l'IIC-GC, au moins un mois avant la date de soumission du **Bulletin de septembre**.

- d) Fournir au président du comité de nomination, à sa demande, une liste à jour des représentants régionaux. La liste sera publiée dans le bulletin de mars afin de confirmer ou de modifier le choix des représentants avant d'annoncer la liste des candidats aux postes de conseillers régionaux de l'est et de l'ouest.

- e) Un conseiller régional présidera la réunion annuelle des représentants régionaux.

Il lui faudra s'acquitter des tâches suivantes:

- i) Établir, de concert avec l'autre conseiller régional, l'ordre du jour de la réunion.
- ii) Déterminer la date, l'heure et le lieu de la réunion, de concert avec le comité organisateur du congrès et les représentants régionaux.
- iii) Lors d'un envoi précédent l'assemblée générale, fournir aux représentants régionaux et aux membres du conseil d'administration un avis adéquat de la date, de l'heure, du lieu et de l'ordre du jour de la réunion annuelle des représentants régionaux. Un avis devrait aussi être affiché à l'endroit où a lieu le congrès.
- iv) Présider la réunion annuelle des représentants régionaux.
- v) Confirmer avec les représentants régionaux et le comité de nomination la liste des candidats aux postes de conseillers régionaux.
- vi) S'assurer que le procès-verbal est rédigé et distribué aux représentants régionaux et aux membres du conseil d'administration. S'il y a lieu, le secrétaire de l'IIC-GC s'acquittera de cette tâche.

**Focus On/Point de mire****Winnipeg Art Gallery**

The Winnipeg Art Gallery is one of Canada's foremost art museums. Founded in 1912, it was the country's first civic art gallery and is regarded today as an innovative leader in exhibition and program planning.

The present Gallery building, triangular in shape and constructed of Manitoba tyndall stone, was opened in 1971. In addition to 18,160 sq. ft. of exhibition space, the building contains 320-seat auditorium, a rooftop sculpture garden, an elegant restaurant, an art

reference library, a gift shop, and extensive meeting, studio and lecture space.

The gallery's staff of 48 full-time and 45 part-time mount approximately 35 exhibitions a year, conduct related educational programs, instruct art classes, and maintain the Gallery's permanent collection of over 20,000 works of art.

Over the years, the Gallery has initiated new and creative ventures which have now been adopted by other art museums across the country - projects such as the first Curator in Resident, the first Artist in Residence, and the Academic Curator shared with the University of Manitoba's Fine Arts Programs. In addition, remarkable exhibitions organized by the WAG have travelled across Canada Europe, the United States, and South America.

The contemporary exhibition program at the Winnipeg Art Gallery is one of the most ambitious and adventuresome in Canada. Through innovative exhibition programming, the Gallery brings in the work of national and international contemporary artists. As well, fresh work by local artists is featured in the on-going Manitoba Studio Series.

The Gallery's contemporary collection covers a wide range including paintings, works on paper, sculpture, installations, and videos. With its mandate to preserve Canadian art, the collection includes works by Ivan Eyre, Jack Bush, Betty Goodwin, Robert Houle, Joe Fafard, Patterson Ewen, and Will Gorlitz.

The Winnipeg Art Gallery has an important collection of historical art with a primary emphasis on Manitoba and Canadian artists: L.L. Fitzgerald, Walter J. Phillips, Alexander Muir, H. Eric Bergman, Emily Carr, Lawren Harris, A.Y. Jackson, Cornelius Krieghoff. There is also strong British and European representation in the collection. A highlight is the Gort Collection of late Gothic and Northern Renaissance panel paintings and tapestries dating from the 16th century.

The Gallery's collection of Inuit art is one of the largest and most comprehensive in the world. With almost 9,000 pieces, the Gallery has acquired a wide representation of contemporary Inuit sculpture, from the 1940's to the present day.

The Gallery's collection of decorative arts is one of the most important in Western Canada, particularly in the areas of 18th and 19th century English porcelain and early Canadian silver and glass. Although the collection is historical, new emphasis is being given to 20th century works illustrating the influence of Art Nouveau, Art Deco design, and recent English and Canadian studio pottery.

The art of photography is an important aspect of the Gallery's collections policy. Within a short time, the Gallery has had the opportunity to collect on a substantial scale major works by contemporary photographers.

It has been said that the WAG has the most diversified and contemporary public programming of any Canadian art museum. The Gallery is able to reach audiences of all ages, interests and

capabilities through its exhibition tours, lectures, artists talks, films, and concerts.

The art classes held in the Gallery's studios and taught by professional artists are available for all age and skill levels. Many classes are designed around current Gallery exhibitions.

The Winnipeg Art Gallery is noted for the excellence of its school programs where over 12,000 students visit the Gallery each year. Students get a "hands on" experience of art through organized workshops and tours designed around specific Gallery exhibitions.

The Gallery's Provincial Art Reach Program increases the Gallery's commitment and involvement in rural Manitoba through exhibitions taken from its permanent collection and circulated to schools, libraries, and museums throughout the province.

Popular fund-raising events held throughout the year help to support the Gallery programming. At the Street Festival, the Gallery spills outdoors into the surrounding streets for a full day of family fun and entertainment. In the fall, the entire Gallery lights up for the lively Art and Soul dance. The Gallery Ball, the International Art Poster Sale, the Fantasy Auction and Dinner, and an annual fund-raising lottery are other popular events.

The Gallery has an active membership of 2,200 which is comprised of individual members, donors, and corporations. In addition to its membership support, the Gallery receives funding from the Province of Manitoba (44%), the City of Winnipeg, and the Government of Canada.

Terry Aseltine  
Public Relations

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## Technical Note/Note technique

### Painting Restored for National Tour

The National Gallery of Canada is organizing an exhibition of Canadian abstract art in the fall of 1992. Gordon Rayner's **March 30, 1959**, from the Winnipeg Art Gallery's collection, will be loaned to this exhibition which will be travelling across Canada in 1993-94. To ensure the safety of its loan and travel, **March 30, 1959** recently underwent conservation treatment in the WAG's laboratory. The painting will be on display this summer in the Skylight Lounge together with some of the documentation from its conservation.

**March 30, 1959** was painting by Gordon Rayner at the time he was completing his evolution from a naturalistic, illustrative artist to a mature "action-painter". In this painting Rayner purposely challenged the academic rules of composition and placed the focus on his picture dead centre. The paint application has the urgent quality characteristic of expressionism with strong colour and tonal contrasts, energetic brushstrokes and bold textured paint juxtaposed with runny passages. This urgency is offset by subtle tonal varia-

tions of thinned paint and an interplay of surface reflectivity.

When **March 30, 1959** arrived in the conservation lab much of the expressiveness of the painting was obscured by dirt and damage. Viewing the smoke-soiled painting was like listening to music wearing earplugs. The painting also had distracting structural problems. The cotton muslin canvas was yellowed, brittle and weakened along the edges. A small piece of the tacking edge and adjoining canvas was missing at the bottom left corner. The tacking edge is the margin of fabric that holds the canvas to the stretcher.

Sometime before its acquisition by the Gallery, the painting had been rolled for storage, causing an ugly series of parallel cracks in the paint layer accompanied by minute losses. Some of the thicker areas of paint were also cracked and in danger of falling off. The painting was later remounted on a wooden stretcher but the canvas was misaligned and the stretcher warped. The thin, brittle canvas was poorly supported leaving the entire painting vulnerable to damage and unfit for display and travel.

The aim of the conservation treatment for **March 30, 1959** was to repair the physical damage of the painting and restore its original appearance as much as possible. First, the areas of cracked painting were secured to the canvas using a synthetic resin adhesive bled carefully into the cracks. This consolidation with resin made it possible to re-adhere the loose areas of thick paint using a gentle application of heat and pressure.

The canvas was then removed from its warped stretcher allowing access to the reverse side of the tacking edges. As the tacking edges of a painting are the areas of canvas that hold the painting to the stretcher, it is critical they are strong. The tacking edges of **March 30, 1959** were reinforced with strips of white polyester adhered to the reverse sides. A small piece of canvas was removed from excess fabric in the tacking edge and inserted in the hole in the bottom left corner making the damage less evident.

Cleaning of the paint layer took place while the canvas was detached from the stretcher. The removal of the layer of grime was undertaken with an aqueous cleaning solution applied to small areas at a time with cotton swabs. Although this process took several days it soon became apparent that the original painting was much "cooler" in appearance than originally believed. Areas of brown tones were actually blue-green in colour; violet-coloured passages of paint had been completely obscured by dirt. After its cleaning, **March 30, 1959** had a far greater range of colour and tone. Nevertheless the "coolness" of the painting could not be recovered entirely because the underlying cotton muslin had yellowed. The bare areas of canvas in the composition are no longer white and continue to add an unintentionally warm tone to the composition.

After cleaning, the canvas was remounted on a new stretcher of proper size and equipped with extra crossbars. This stretcher was equipped with a polyester fabric loose-lining, a layer of fabric placed between the canvas and stretcher that lends additional support to the overlying painting. Next came the actual restoration of the paint layer: the inpainting of the small paint losses that occurred when the canvas was rolled. This compensation was

undertaken carefully by toning in the paint losses and the canvas insert in the bottom left corner to match the surrounding areas of paint and using a method that is completely reversible. The conservation treatment was concluded with the addition of a masonite panel to the rear of the stretcher to protect the back of the canvas and lining.

Gordon Rayner's **March 30, 1959** is now ready for display and travel.

by Catherine Collins

### Care and Feeding of the Stuffed and Mounted

So you think that preserving those historic natural history specimens on the wall isn't quite as challenging as preserving modern-day ones in the wild? Well, you're right, of course, but consider this: Back in the old days, when collecting was an acceptable (not to mention obligatory!) activity for a naturalist, the taxidermic preservative of choice was arsenic. We all know that arsenic doesn't just kill bugs. Could that dusty old grizzly head mounted above the fireplace possibly pose a health hazard to those entrusted with its care?

This is the question we've recently tried to answer at the Park Museum in Banff. This "Museum of a Museum" houses one of the largest collections of historic natural history specimens in the country. It's a great place to contemplate the evolution of our attitudes towards wildlife and wilderness, or simply become familiar with some of our local fauna. But it does get dusty.

This fall, we tried to determine what the level of risk from these old, and possibly arsenic-laced specimens is, and how best to protect our staff from it. Those who dedicated their various talents to the cause of science were Christine Feniak of CPS, Susan Johnson from Health & Welfare, Ros Stockden of AGAT Laboratories, and yours truly, Banff's A/ACPI of Cultural Resources.

Decked out in Tyvek body suits and booties, surgical gloves, goggles, masks, and air testing pumps, Christine and I were a strange-looking pair of guinea pigs indeed. For two days we tripped up and down scaffolding and ladders, wielding the tools of our trade - paintbrushes, vacuum cleaner, and Q-tips - sweeping away the years' accumulation of dust and cobwebs. Ros scurried around taking surface "swipes" from selected specimens, while Sue was busy documenting the drama, checking the air pumps, and making sure we all maintained our various hermetic seals throughout the day.

The result? A few stiff backs, a definitely spruced up museum, and some data that has us scratching our heads. The good news is that there were only negligible amounts of arsenic on most of the specimens, and the air we were breathing tested well within public health standards. Both Christine and I were relieved to hear that neither of us are comprised of any more discernible arsenic than we were before this exercise.

However, one quarter of the tested specimens did test high for arsenic - some very high. There seems to be no significant difference between the results from furred or feathered specimens, or between those exhibited inside or outside of cases. Most surprisingly, there seems to be no correlation between the level of arsenic found on the specimens and their age.

Because of its toxic qualities, arsenic had fallen out of favour with taxidermists by the late 1950s. However, while many of our older specimens tested negative for arsenic, two road-kill animals added to the collection during the 1980s tested positive.

Were these animals just dustier than the others, catching their dose of the chemical from nearby older specimens? Or is it possible that some modern taxidermists are still using up old stocks of arsenic? And why did so many of the pre-1950s specimens not show any significant amounts of arsenic at all? Is it because none was used in their preparation, or because it was used only internally on the skins and has not leaked out?

Until we know all the answers, we'll continue to wear protective clothing when handling and cleaning any of our specimens. But we're happy to announce that wildlife watching at the Park Museum is definitely not hazardous to your health, so please drop by if you're in the neighbourhood.

by Ann Morrow  
Canadian Parks Service



**An "Eraser Method" to clean fire damaged shellac finished furniture**  
(texte français page suivante)

Erasers have been commonly used as mild abrasives for cleaning dirt from surfaces of different materials. This note describes a case for its application to clean soot and other incrustations from fire damage on shellac coated surfaces.

In the early winter of 1992 CCI received several pieces of fire damaged furniture for treatment. Most of the shellac finished hardwood surfaces were not severely burnt. The finishes were covered completely, or in spots, with soot and white, hard deposits of burned paint and mortar residues from the molten ceiling which fell on to the objects during the fire (1).

The soot and the whitish deposits formed a rigid and, in certain locations, a thick, very unsightly layer on the original finish. This dirt layer adhered well to the finish, presumably due to the heat developed during the fire. Some areas, protected from the fire, indicated that the original shellac coat was in good condition before the fire and may still adhere well to the wooden support.

Several typical approaches for cleaning, such as scrubbing, scraping, washing, and using solvents, were tried without much success. The use of Opaline Powder was found partially effective, however this method seemed to be much too time-consuming, considering the large amount of objects to be cleaned. In the desperate dead-end of cleaning ideas a common soft vinyl stationary eraser was tried - and it worked!

Considering the large surfaces waiting for treatment, the cleaning had to be economical. The technique was "mechanized" using an eraser machine, available in artist's supply stores. Initial tests performed on shellac coated samples showed that some of the commercially available eraser strips can carve into the finish, or even into the wood (2). Others (3) left a pattern from the zig-zag motion of the cleaner's hand on the varnish, indicating that the abrasive effect was too strong. A machine with a plastic collet was found preferable over a metal one, in case the collet accidentally touches the object. It was relatively easy to reach corners by shaping the eraser strips to a point. After testing, the objects were cleaned using Type Koh-I-Noor, No.2850 machine Eraser (4) with "Soft White Vinyl" 1/4" (.260) x 7" No. 287 eraser refill strips (5).

The described method proved to be very efficient, without signs of overcleaning. Most of the original shine of the underlying shellac finish was uncovered. The eraser was so soft and the turning speed was so slow that one could test it on one's own hands, and yet it cleaned better than harsh abrasive interventions. It is presumed that the mild vibration and agitation of the eraser tip may cause a separation between the hard crust and the relatively more flexible original shellac coat. The minimal heat produced due to the turning motion of the tip, may also have promoted the separation of the crust and coat. Perhaps this is due to the difference in the thermal expansion of the dirt and original finish. The tool may provide a wide variety of applications in conservation, such as cleaning metal and painted metal surfaces.

- 1) Only water was used by the firefighters to extinguish the fire.
- 2) Example: Faber-Castel Machine Eraser Strip, Dark Gray, No.72  
Manufacturer: Faber-Castel Corp. Lewisburg, TN 37091 USA.  
Supplier: Artist's Supply Shops.
- 3) Example: Faber-Castel Machine Eraser Strip, Soft Green, No.75  
Faber-Castel Machine Eraser Strip, Premium White Vinyl  
No.88. Manufacturer and supplier as above.
- 4) 2850C Koh-I-Noor Cordless/Rechargeable Eraser:  
4,500 r.p.m. when fully charged;

"Lexan" plastic case, portable recharging stand,  
Cost: \$ 115.00 Can.

Manufacturer: Koh-I-Noor Rapidograph, Inc.

100 North St., Bloomsbury, NJ. 08804

Supplier (in Canada): 1815, Meyerside Dr. Mississauga, ONT.  
L5T 1G3,

Tel: 1-800-877-3765, or Artist's Supply Shops.

- 5) Refill Strip Eraser, "Soft White Vinyl" (.260" x 7")

Cost: \$ 8.10 Can.

Manufacturer: Koh-I-Noor Rapidograph, Inc. 100 North St.,  
Bloomsbury, NJ 08804

Supplier (in Canada): 1815 Meyerside Dr., Mississauga, ONT.  
L5T 1G3, Tel: 1-800-877-3765 or Artist's Supply Shops.

Eleonora Nagy  
Conservator, FWO, CCI.

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### L'utilisation d'une mini-machine à effacer pour nettoyer des vernis de gomme-laque endommagés par le feu

Les gommes à effacer sont couramment utilisées comme abrasifs doux pour enlever la saleté de surfaces faites de divers matériaux. Cette note décrit un cas où elles ont été utilisées pour enlever de la suie et d'autres incrustations à la surface de finis de gomme-laque endommagés lors d'un incendie.

Au début de l'hiver 1992, plusieurs meubles endommagés lors d'un incendie ont été envoyés à l'ICC afin d'y être traités. La plupart des surfaces de bois de feuillu revêtues de gomme-laque n'étaient pas gravement brûlées. Les finis étaient partiellement ou complètement recouverts de suie et de dépôts blancs très durs: le mortier et la peinture du plafond avaient fondu et dégoutté sur les meubles (1). La suie et les dépôts blancs formaient sur le fini d'origine une couche ferme qui, en certains endroits, était épaisse et visuellement très choquante. Cette couche adhérait très bien au fini, probablement à cause de la chaleur générée par l'incendie. Quelques zones intactes, protégées du feu, permettaient de voir que la gomme-laque était en bon état avant l'incendie et on pouvait supposer qu'elle adhérât toujours bien au bois.

Plusieurs méthodes courantes de nettoyage, comme le nettoyage à la brosse, le nettoyage mécanique à l'aide de divers instruments, le lavage à l'eau ou aux solvants, ont été mises à l'essai sans grand succès. L'utilisation de la poudre à effacer Opaline s'est révélée partiellement efficace, mais cette méthode semblait prendre beaucoup trop de temps lorsqu'on considérait le grand nombre d'objets à nettoyer. Ayant épuisé tous les recours habituels, dans un effort désespéré pour trouver une solution, une simple gomme à effacer de vinyle a été mise à l'essai - et ça a marché!

Considérant le nombre et la grandeur des surfaces à traiter, il fallait que le nettoyage soit économique. La technique a été "mécanisée" grâce à une mini-machine à effacer, qu'on trouve couramment dans les magasins de matériel d'artiste. Les essais initiaux faits sur des échantillons de bois recouverts de gomme-laque ont montré que certains bâtonnets de gomme à effacer vendus dans le commerce

pouvaient entamer le fini et même le bois (2). D'autres (3) laissaient des marques qui suivaient le mouvement en zig-zag de la main de l'utilisateur, ce qui indiquait que l'action abrasive était trop forte. Une mini-machine équipée d'un collet en plastique plutôt qu'en métal s'est avérée préférable pour réduire les risques de dommage si le collet entrait accidentellement en contact avec l'objet. Il était relativement aisément d'atteindre les recoins en se servant d'un bâtonnet de gomme à effacer aiguise. Après plusieurs essais, les objets ont été nettoyés à l'aide d'une mini-machine Koh-I-Noor N° 2850 (4) et des bâtonnets de gomme à effacer en vinyle "Soft White Vinyl" N° 287 mesurant 1/4" de diamètre par 7" de longueur (5).

Cette méthode "mécanisée" s'est révélée très efficace et aucune trace de sur-nettoyage n'a été observée. Le nettoyage a redonné aux finis de gomme-laque leur éclat original. La gomme à effacer était si douce et la vitesse de rotation si faible qu'on pouvait tester l'action mécanique de la mini-machine sur la peau sans se faire mal, et pourtant le nettoyage a été plus réussi qu'avec beaucoup d'autres méthodes faisant appel à des produits abrasifs. Il est possible que la légère vibration et l'agitation de la pointe de la gomme puissent causer une séparation entre la croûte dure et la couche relativement plus souple de gomme-laque. Le faible niveau de chaleur créé par la rotation de la gomme peut aussi aider à détacher la croûte du vernis. Peut-être cela est-il dû à la différence d'expansion thermique entre la saleté et le fini original.

Cet outil pourrait avoir plusieurs applications en restauration, par exemple pour nettoyer des surfaces métalliques nues ou peintes.

1) Les pompiers n'ont utilisé que de l'eau pour éteindre l'incendie.  
2) Exemple: bâtonnets de gomme à effacer pour la machine Faber-Castel, type gris foncé, N° 72.

Fabricant: Faber-Castel Corp., Lewisburg, TN 37091, É.-U.  
Fournisseurs: magasins de matériel d'artiste.

3) Exemple: bâtonnets de gomme à effacer pour la machine Faber-Castel, type vert tendre, N° 75.  
bâtonnets de gomme à effacer pour la machine Faber-Castel, type en vinyle blanc, N° 88.  
Fabricant et fournisseurs: comme en (2).

4) Mini-machine à effacer sans fil et rechargeable Koh-I-Noor 2850C:  
4 500 tours par minute lorsque pleinement chargée;  
boîtier de plastique "Lexan", support de recharge portatif,  
prix: 115 \$.

Fabricant: Koh-I-Noor Rapidograph Inc.  
100 North St., Bloomsbury, NJ 08804  
Fournisseurs canadiens: 1815, Meyerside Dr., Mississauga (Ontario) L5T 1G3, N° de tél.: 1-800-877-3765, ou magasins de matériel d'artiste.

5) Bâtonnets "Soft White Vinyl" (1/4" x 7")  
Prix: 8,10 \$  
Fabricant: Koh-I-Noor Rapidograph Inc.  
100 North St., Bloomsbury, NJ 08804  
Fournisseurs canadiens: 1815, Meyerside Dr., Mississauga (Ontario) L5T 1G3, N° de tél.: 1-800-877-3765, ou magasins de matériel d'artiste.

Eleonora Nagy  
Restauratrice, Atelier de meubles et d'objets en bois de l'ICC

(traduit par Marie-Claude Corbeil)

## Other News/Nouvelles diverses

### Canadian Association of Professional Conservators/ Association canadienne des restaurateurs professionnels (CAPC/ACRP)

Please note that the address of CAPC/ACRP has changed. Effective immediately the new mailing address is: CAPC/ACRP, c/o Canadian Museums Association, 306 Metcalfe Street, Ottawa, Ontario, K2P 1S2.

### Report on Public Outreach AIC Advisory Council Meeting 4 - 5 December 1992

Public information efforts have continued in a number of diverse areas including expanding public awareness of conservation through publications, the development of brochures and posters, contact with interested public, and the development of an exhibition about conservation.

Numerous authors continue to request assistance in the writing of articles for publications, including articles on the care of glass and works of art on paper in **Art and Antiques**, the development of a regular column on conservation in the newsletter of the National Antique Dealers Association, and chapters on care of objects intended for several books. A small but loyal group of members continues to clip articles about conservation appearing in local press; the subject of conservation appears with greater and greater frequency.

The draft brochure on collections care has been rewritten and is undergoing review. A series of additional brochures or brief cards will be undertaken on environmental issues, but we will not produce brochures on the care and handling of specific types of objects or materials.

Numerous slogans for AIC posters have been chosen by the AIC board, and a search for appropriate images is underway.

A number of groups have been identified target with information about conservation and AIC. Introductory letters were sent to over 200 auction houses to make brochures and information about AIC available. We have gathered information on a number of other groups including groups of private collectors, corporate collectors, and small museum associations.

Letters have been written to all regional and specialty groups requesting the appointment of a public information liaison to help survey local news publications, identify projects of interest in their area for wider dissemination, to improve communications with local groups, and to develop materials to assist conservators making presentations. Response has been rather minimal so far. Before contacting local associations and offering presentations, we would like to have a better network in place.

We now have a listing of the major antique shows and craft fairs in the country, but again, require local assistance to support a presence

at such events. We also have listings of dealers, galleries and art associations for further outreach efforts.

A brief outline for the proposed exhibition on conservation has been submitted to the board. The exhibition will introduce the public to the field of conservation by defining the term as examination, treatment and preservation. The exhibition will examine the fragility of works of art and artifacts and agents of deterioration as an introduction. The examination section will illustrate what certain methods of observation can teach us about the condition and authenticity of objects. The treatment section will focus on stabilization, although will certainly include dramatic before and after treatment examples. The preservation section will illustrate preventive conservation and introduce issues of environmental control, exhibition and storage methods.

Pamela Hatchfield  
Director for Public Information

### **Search for Graduates of Sir Sandford Fleming College**

This semester, the Art Conservation Techniques Programme of Sir Sandford Fleming College will be undergoing a programme review. These reviews are implemented every five years for all college programmes and provide an opportunity to examine existing curriculum and structure, assess internal resources and needs and respond to changes in the profession. Various groups will be consulted in the process including employers of Fleming graduates, field placement supervisors, advisory committee members, professional association, recent graduates and current students in the programme. Focus groups and surveys will be used in the process. At the conclusion of the review, it is to be hoped that the programme will have a master plan providing direction for the next five years.

If you do receive a survey from our Data Research Centre, programme faculty would be most grateful for your assistance in completing it. The input from the field is one of the most valuable components in the review process - we do need your support and value your response.

We are particularly interested in contacting recent graduates for the purposes of the review, (i.e. the intakes of 1985, 1987 and 1989). However, as the programme approaches its twentieth anniversary, we would also like to hear from any previous graduates. Although we have address up-dates for IIC-CG members, existing college records are not as accurate. If you are a "lost" graduate, or know of any working in your institutions, please contact the Fleming Data Research Centre, direct line/answer phone 705-749-5513; fax: 705-749-5514; Internet PWOOD @ TRENTU.CA.

### **Would you like to play a role in one of the cultural community's most important performances in recent years?**

The Canadian Conference of the Arts has been invited to be a partner in shaping and developing a major data-gathering project.

Statistics Canada, under the auspices of Employment and Immigration Canada, is now planning a national survey to provide a precise description of those involved in the arts, the cultural industries and the heritage sectors; what they earn, where their career paths have led; and the magnitude of the various cultural disciplines in the Canadian labour force. Analyses of the survey results and other related research will fill a long-standing information gap by providing a portrait of artists and other individuals working in the cultural sector.

This performance will have no surprise twists. Through focus groups and continuous status reports, those active in Canadian culture will be involved from start to finish. The CCA will keep the cultural community involved and informed through regular newsletters, meetings, telephone conferences and workshops.

With the kind of information available from this project, those directly involved in Canadian culture will be able to respond with more precision to legislation, such as that on the status of the artist, and to provide focused direction to organizations like the Task Force on Professional Training for the Cultural Sector in Canada, and to anticipate the enormous effects of technological change.

For more information call Statistics Canada's toll-free number for the Cultural Labour Force Project: 1-800-661-2100.

\* \* \* \*

### **Aimeriez-vous jouer un rôle dans l'une des productions les plus importantes de la communauté culturelle?**

La Conférence canadienne des arts a été invitée à participer à un important projet de collecte de données. Statistique Canada, sous les auspices d'Emploi et Immigration Canada, prépare actuellement une enquête nationale qui aboutira à une description précise de ceux qui oeuvrent dans le secteur culturel, notamment la communauté artistique, le patrimoine et les industries culturelles: Que gagnent ses membres? Quels sont et seront leurs débouchés professionnels? Que représentent les diverses disciplines artistiques dans le contexte global de la population active canadienne? Des analyses et d'autres recherches entreprises à partir des résultats de l'étude permettront de dessiner le profil des artistes et des travailleurs culturels, comblant ainsi une lacune de longue date.

Cette production ne comportera pas de coups de théâtre. Par l'entremise de groupes de discussion et de rapports réguliers qui feront le point sur le projet, les membres actifs de la communauté culturelle canadienne y participeront du début à la fin.

La CCA tiendra la communauté culturelle informée grâce à des bulletins, des réunions, des téléconférences et des ateliers.

Grâce aux renseignements ainsi recueillis, les intervenants du secteur culturel canadien seront en mesure de mieux commenter les législations telles que la loi sur le statut de l'artiste, d'assurer une orientation efficace aux travaux d'organismes tels que le Groupe d'étude sur la formation professionnelle dans le secteur culturel au Canada et de prévoir les vastes retombées des progrès technologiques.

Pour en savoir plus, téléphonez au numéro sans frais de Statistique Canada pour le Projet sur la population active du secteur culturel: 1-800-661-2100.

## Non-Toxic Substitute for Cellosolv

Susanna Griswold and Chris Maines of the National Gallery, Washington, report they have found a nontoxic inpainting solvent that may be substituted for cellosolv. The solvent is used in England; it was brought to their attention as "methyl proxitol" by David Bull, who learned of it through British restorer John Bull and the chemist at the Hamilton Kerr Institute.

The solvent-propylene glycol monomethyl ether may be used to dissolve pigments ground in polyvinyl acetate, mowilith, or acryloid B-72 resins. In the United States, the solvent is known by several different trade names. It is available in five-gallon containers as **Glycol Ether PM** through W.N. Stevenson Co., 246 Rock Hill Rd., Bala Cynwyd, PA 19004; telephone: (215) 839-3240. It is also known as **Arcosolv PM** when sold by Arco Chemicals. However, Arco sells it only in very large quantities.

## Across the Country/Tour d'horizon

### Musée McCord d'*histoire canadienne*

Presqu'un an après la réouverture du musée, l'équipe de restauration du McCord a eu à peine le temps de respirer avant d'entreprendre toute une série d'autres projets. Les trois restaurateurs ont été occupés surtout à la préparation des objets pour les différentes expositions qui se suivent à un rythme rapide. L'une des expositions inaugurales "Mont Royal - Ville Marie: Vues et plans anciens de Montréal" a aussi dû être préparée et emballée pour son exposition actuelle à l'Institut Courtauld de Londres.

Parmi nos différents travaux, les plus intéressants furent la restauration d'environ 100 jouets datant de 1850 à 1930 pour l'exposition de Noël "Du coffre à jouets". Parmi les jouets présentés, il y avait 37 poupées, du mobilier pour poupée, des casse-têtes, des animaux articulés et autres. Les principaux traitements furent le nettoyage et la consolidation des poupées et de leurs vêtements, la reproduction du bras manquant d'une poupée et la consolidation complète de la peinture sur un grand lit de poupée en osier. Plusieurs caméras anciennes datant de 1845 à 1910 ont aussi dû être traitées pour l'exposition "Boîtes et soufflets". Faites en majeure partie de bois, cuir, laiton et textiles, plusieurs ont posé des problèmes de restauration intéressants et nécessité des supports élaborés pour l'exposition. Les préparations se continuent aussi pour la rotation de l'exposition des costumes, incluant entre autres le long et complet traitement d'une robe de 1815 de style Empire faite avec des fibres très fines d'ananas (Pina).

Nous continuons aussi les rotations régulières des œuvres d'art sur papier dans les expositions permanentes. Particulièrement

intéressante fut la restauration d'une sélection de cartes de St-Valentin datant du 19e siècle, qui sont souvent tridimensionnelles et nécessitent des supports souvent très compliqués pour ne pas être visibles dans l'exposition.

Enfin, Eva Burnham s'occupe aussi de la coordination du travail du personnel en vue de créer un plan d'urgence pour le nouveau musée. Quoique nous soyons dans un bâtiment complètement refait à neuf, nous avons déjà dû faire face à quelques situations d'urgence mineures.

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## McCord Museum of Canadian History

Nearly a year after re-opening of the museum, the conservation team at the McCord has had little time to sit back and reflect upon its achievement. The efforts of all have been required mainly because of the rapid succession of exhibitions in the different galleries.

One of the inaugural exhibition "Mont Royal - Ville Marie: Early Plans and Views of Montreal" also had to be crated and prepared for its actual display at the Courtauld Institute of London.

Some of the highlights of our work have been the conservation of approximately 100 toys dating from 1850 to 1930 for the Christmas exhibition "Out of the Toy Box". It included 37 dolls, doll furniture, puzzles and articulated animals. The main projects included cleaning and stabilizing the dolls and dolls clothing, reproduction of a missing arm of a doll and the complete consolidation of the flaking paint on a doll's wicker bed. Several early cameras, dating between 1845 and 1910, were also in need of conservation for the "Boxes and Bellows" exhibition. Generally made of a mixture of wood, brass, leather and textiles, many pose challenging conservation problems and require elaborate supports for display. Preparation for the rotation of the costume gallery was started which included among others a complete and lengthy conservation treatment of an 1815 empire style dress made of very fine pineapple (Pina) fibre.

We also continue the regular rotation of the works of art on paper in the more permanent exhibitions. This includes a selection of mostly 19th century Valentine cards, which are often three-dimensional in nature and required elaborate mounts in order to appear self-standing in display.

Eva Burnham is also coordinating the efforts of several staff members in order to develop an emergency plan for the new museum. Despite the fact that we are in a new building, we already have had to deal with small emergencies.

## Publications

The active **American Rock Art Association** has just published 3 volumes in the series of its annual Conferences on North-American rock art. 35 often most interesting papers have thus become available at a reasonable price:

**American Indian Rock Art Vol. XV**, 1992. Sanger, K. (ed); Ridgecrest (CA) Conference (1988). (ARARA Publications, P.O. Box 65, San Miguel, CA 93451 (USA)), 114pp.; Price: \$12.00 US.

**American Indian Rock Art Vol. XVII**, 1992. Weaver, D.-E. Jr.; Tuscon (AZ) Conference (1990). (ARARA Publications, P.O. Box 65, San Miguel, CA 93451 (USA)), 129pp.; Price: \$12.00 US.

**American Indian Rock Art Vol. XVIII**, 1992. Bock, F.-G.; Las Vegas (NV) Conference (1991). (ARARA Publications, P.O. Box 65, San Miguel, CA 93451 (USA)), 118pp.; Price: \$15.50 US.

Add \$3.50 for 1 Volume, plus \$1.00 for each additional Volume.

**The Life of a Photograph: Archival Processing, Matting, Framing and Storage**, 2nd ed., L.E. Keete and D. Inch, 1990, 400pp., Butterworths; ISBN 0-240-80024-9. Hb: £39.95.

**Manual of Curatorship: A Guide to Museum Practice**, 2nd ed., John M. A. Thompson, Ed., 1992, 720pp., Butterworths; ISBN 0-7506-0351-8. £65.00.

**Official Directory, Canadian Museums and Related Institutions 1993 - 1994 Edition**. Published by the CMA for more than 35 years now, the **Official Directory** has become the definitive source of essential facts about Canadian public museums. Listed are galleries, science centres, zoos, aquariums, planetariums, botanical gardens, parks, archives and other related institutions, as well as provincial, national and international museum associations and organizations, and relevant government agencies. Each listing provides valuable information such as addresses, telephone and fax numbers, names of key personnel, and descriptions of collections and activities. Indispensable!

Please sent remittance, along with this form, to: The Canadian Museums Association, 306 Metcalfe Street, Ottawa, Ontario K2P 1S2. CMA member \$85.60 (includes \$5.60 GST). Non-member \$117.70 (includes \$7.70 GST). Prices include shipping and handling. Quantity discounts available. For additional information: telephone: (613) 233-5653; fax: (613) 233-5438.

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**Répertoire officiel des musées canadiens et des institutions connexes, Édition 1993 - 1994**. Publié par l'AMC depuis plus de 35 ans, le **Répertoire officiel** est devenu l'ouvrage-ressource par excellence pour se tenir au fait de tout ce qui concerne les musées canadiens de même que les centres des sciences, les jardins zoologiques ou botaniques, les aquariums, les planétariums, les

parcs, les archives et toute autre institution connexe. Fort de ses quelque 300 pages et de ses index multiples, le **Répertoire officiel** vous livre tous les faits sur plus de 2000 musées et institutions connexes. Chaque rubrique comprend des renseignements indispensables, tels que l'adresse, les numéros de téléphone et de télecopieur, le nom des responsables et du personnel, la description des collections et l'éventail des activités, les heures d'ouverture, les droits d'entrée, etc. D'une nécessité absolue!

Veuillez adresser votre chèque or mandat-poste à: L'Association des musées canadiens, 306, rue Metcalfe, Ottawa (Ontario) K2P 1S2. Membre de l'AMC: 85,60 \$ (5,60 \$ de TPS incluse). Non-membre: 117,70 \$ (7,70 \$ de TPS incluse). Le prix inclut les frais de manutention et d'expédition. Pour renseignements additionnels: téléphone: (613) 233-5653; télecopieur: (613) 233-5438.

**Polymers in Conservation**. Edited by N.S. Allen (Professor of Applied Chemistry), M. Edge (Lecturer in Physical Chemistry, Manchester Polytechnic, Manchester, England), C. Velson Horie (Keeper of Conservation, The Manchester Museum, University of Manchester, Manchester, England). **Polymers in Conservation** is the first book in the field to focus on the polymers that make up twentieth century objects of historic importance. It utilizes a chemical/materials science approach to provide a comprehensive overview of the problems of organic polymer systems encountered in conservation. The book also discusses deterioration mechanisms and new conservation treatments. **Polymers in Conservation** is a "must have" book for polymer chemists, conservation archaeologists, preservation technologists, materials scientists, and museums. Cat. No. R6247HWS. 224 pp.; Price is \$75.00 US; Order from CRC Press, Inc., 2000 Corporate Blvd., N.W., Boca Raton, Florida 33431; telephone: (800) 272-7737.

**A Roundtable on Mass Deacidification**, Report on a meeting held September 12-13, 1991, Andover, Mass. Ed Peter G. Sparks. The Association of Research Libraries, 1527 New Hampshire Avenue, N.W. Washington, DC 20836; ISBN 0-918006-21-X. \$20.00. (Reviewed in **Abby Newsletter**, October 1992, Vol 16, p.74).

**Underwater Archaeology Proceedings from the Society for Historical Archaeology Conference**, Donald H. Keith and Toni L. Carrell, eds. (Society for Historical Archaeology). Proceedings from the 1992 conference in Kingston, Jamaica. Includes papers on: 15th- and 16th-century ships and maritime trade, small craft, and Caribbean underwater archaeology. \$17.50 plus \$1.75 shipping and handling. Contact: Society for Historical Archaeology, P.O. Box 30446, Tucson, AZ 85751-0446.

In honour of the 1992 IIC-CG Workshop on the Care of Industrial Collections, the Museums at Stony Brook donated to the IIC-CG a number os copies of two of its publications on this subject. the IIC-CG offers these to interest members and non-members for a minimal fee which covers mailing rate and duty charges. Make cheques payable to: "Treasurer, IIC-CG" and sent order to the IIC-

CG, P.O. Box 9195, Ottawa, Ontario, K1G 3T9. For more information on the Museums at Stony Brook collections and publications, contact Merri Ferrell: telephone: (516) 751-0066; fax: (516) 751-0353.

**The Carriage Collection**, 1986, The Museums at Stony Brook, Stony Brook, New York, 127 pp., colour and black and white photographs. Price: free, plus postage and duty fee of \$4.00 in Canada, \$5.00 surface mail in the U.S. and \$6.00 surface mail overseas. Table of Contents: Foreword. Collecting Carriages at The Museums at Stony Brook. The Carriage Era. The Collection: European Vehicles; Personal Transportation in Pre-Industrial America; The Gypsy Wagon; Coachman-Driven Vehicles; Pleasure Driving Vehicles; Sleighs; Freight and Trade Vehicles; Public Transportation; Fire-Fighting Vehicles. Appendices: Major Parts of a Vehicle; Springs. Glossary. Further Readings. Index to Vehicles.

**19th Century American Carriages: Their Manufacture, Decoration and Use**, 1987, The Museums at Stony Brook, Stony Brook, New York, 174 pp., colour and black and white photographs. Price: free, plus postage and duty fee of \$5.00 in Canada, \$7.00 surface mail in the U.S. and \$9.00 surface mail overseas. Table of contents: Foreword. Essays: From Carriage Shop to Carriage Factory: the Effect of Industrialization on the Process of Manufacturing Carriages, by Joanne Abel Goldman; A Harmony of Parts: The Aesthetics of Carriages in Nineteenth Century America, by Merri McIntyre Ferrell; A Ride into History: The Horse-Drawn Vehicle in Selected counties of New York State, by Doris Halowitch; The Spirit of Progress: Horse-Drawn Transportation on Long Island, 1800-1900, by M. Hunt Hessler; Before the Cart: The Relationship Between Horses and Carriages, by Merri McIntyre Ferrell.

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En l'honneur de l'atelier de 1992 sur le soin des collections industrielles, les Museums at Stony Brook ont fait don à l'IIC-GC de plusieurs exemplaires de deux de leurs publications sur ce sujet. L'IIC-GC offre donc à toute personne intéressée l'occasion de se procurer ces publications à un prix qui ne couvre que les frais de poste et de douane. Veuillez libeller votre chèque au nom du «Trésorier de l'IIC-GC» et envoyer votre commande à l'IIC-GC, C.P. 9195, Ottawa (Ontario) K1G 3T9. Pour de plus amples renseignements sur les collections et les publications des Museums at Stony Brook, veuillez communiquer avec Merri Ferrell: (516) 751-0066; télécopieur: (516) 751-0353.

**The Carriage Collection**, 1986, The Museums at Stony Brook, Stony Brook, New York, 127 pp., photos couleur et noir et blanc. Prix: gratuit, plus les frais de poste et de manutention de 4, 00 \$ au Canada, de 5, 00 \$ aux É.-U. (voie de surface) et de 6, 00 \$ dans les autres pays (voie de surface). Table des matières: voir la version anglaise ci-haut.

**19th Century American Carriages: Their Manufacture, Decoration and Use**, 1987, The Museums at Stony Brook, Stony Brook, New York, 174 pp., photos couleur et noir et blanc. Prix: gratuit, plus les frais de poste et de manutention de 5, 00 \$ au Canada, de

7, 00 \$ aux É.-U. (voie de surface) et de 9, 00 \$ dans les autres pays (voie de surface). Table des matières: voir la version anglaise ci-haut.

**Who is Afraid of Recent Setbacks in Conservation?** Volume 3, Keith Myarth, ed., Center for Conservation of Ice, Iqualuit, N.W.T.

**The Trattegio Technique: A Contribution Towards Its Development**, Paolo Laura Mora and Gael de Guichen; **Slow Ageing for Enhancement of Artifact Longevity**, Carling O'Keefe;

**A Canada-Wide Relative Humidity Delivery System: Feasibility Study**, Marco Paulon; **Small Museum Design: A Case for Technology Transfer**, J. K. Thostrong;

**Le nouvel analyseur biologique: FIDO 2.1. Une technologie sur quatre pattes**, Jean Autisme;

**Destruction Logocentrism: Some Implication for Museums**, B. Twitney-Geyser;

Editorial, Short Communications, Book Review. Postage and Handling: \$1.50 for the first item and \$1.00 for each item after that. Please make cheque payable to "IIC-CG" IIC-CG, P.O. 9195, Ottawa, Ontario K1G 3T9.

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**Le vade-mecum de la conservation!** Volume 3, Keith Myarth, rédacteur, Center for Conservation of Ice, Iqualuit, N.W.T.

**The Trattegio Technique: A Contribution Towards Its Development**, Paolo Laura Mora and Gael de Guichen; **Slow Ageing for Enhancement of Artifact Longevity**, Carling O'Keefe;

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**Small Museum Design: A Case for Technology Transfer**, J. K. Thostrong;

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**Destruction Logocentrism: Some Implication for Museums**, B. Twitney-Geyser;

Éditorial, courtes communications, comptes rendus. Frais de manutention et de poste: 1, 50 \$ le premier volume et 1, 00 \$ pour chaque volume additionnel. Prière de faire votre chèque à l'ordre de «l'IIC-GC». IIC-GC, B.P. 9195, Ottawa (Ontario) K1G 3T9.

**John Morgan, Conservation of Plastics: An Introduction**  
(London, U.K.: Museums & Galleries Commission, 1991)  
55 pp., ISBN 0 948630 14 0

The subtitle of this booklet describes it well, as being an introduction to the history, manufacture, deterioration, identification and care of plastics. It would be impossible to cover this entire field in one slim volume, and at the same time make it understandable to the non-chemist, but this book makes a good start in both respects.

The growing number and variety of polymer materials in museums, archives, libraries and collections makes it difficult to keep up to

date with their identification and recording, let alone their requirements for care, storage and display. This is particularly true for materials manufactured after World War II, when many new thermoplastics came on the market.

**Conservation of Plastics** was published as a cooperative effort between the Plastics Historical Society of London and the Conservation Unit of the Museums & Galleries Commission. It is not surprising, therefore, that the two topics best covered in this book are historical background (including manufacturing techniques) and causes of deterioration. Both of these are welcome, since they are hard to find in such a neatly summarized form.

The types of plastics are introduced in rough chronological order of discovery: natural polymers, semi-synthetics, early synthetics, and the 'poly' era thermoplastics. This is followed by brief chapters on identification of the different types, and fabrication methods. Information on causes of deterioration and its prevention, as well as basic care and cleaning, is found throughout the book.

Overall, **Conservation of Plastics** does a fine job of introducing a subject for which there is an increasing need in the conservation community. It does not claim to be a comprehensive textbook on the care and repair of plastics, and the identification methods described should not be relied upon by themselves, because of the wide variety of possible combinations of polymers, fillers, and additives.

Finally, one small point: when washing of plastics is discussed, the use of non-ionic detergent is recommended. There is no explanation of why ordinary anionic detergent (e.g. sodium dodecyl sulfate) would not suffice, considering its wide use in the conservation field for aqueous cleaning of textiles and other organic materials. However, this small omission does not detract from the overall high quality of this fine book.

In time this book should be available through a number of the usual conservation outlets, but for the moment it is only available from: Archaetype Books, 12 - 14 Hall Square, Denbigh, Clwyd LL16 3NU, U.K. Tel: 0745-815006, Fax: 0745-815484. The price is £7.00, but please add £1.00 p&p for UK and overseas surface delivery or £2.50 for airmail delivery.

Book review by Christopher Sergeant

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## Training/Formations

### 1 - 22 April 1993

**Art in Transit Seminar: The Packing and Transportation of Paintings**  
Montreal Museum of Fine Arts  
Montreal, Quebec

The Canadian Conservation Institute, the Conservation Analytical Laboratory of the Smithsonian Institute and the National Gallery of Art in Washington are presenting a series of workshops in North America on the packing and shipping

of paintings. These workshops provide instruction on proven techniques for transporting paintings, presenting both research that has been carried out in this area of study, and translating this information into practical terms.

The Montreal seminar will be presented in English and in French, with simultaneous translation. Preparators and curators, in addition to conservators, are invited to attend.

To register or for more information, contact:

IIC-CG, PO Box 9195, Ottawa, Ontario K1G 3T9

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### 21 et 22 avril 1993

**Séminaire sur le transport des œuvres d'art: L'emballage et le transport des peintures**  
Musée des beaux-arts de Montréal  
Montréal (Québec)

L'Institut canadien de conservation, le Conservation Analytical Laboratory de la Smithsonian Institution et la National Gallery of Art à Washington présenteront une série d'ateliers sur l'emballage et le transport des peintures. Des directives sur des techniques éprouvées pour le transport des peintures seront discutées en présentant d'abord la recherche effectuée dans ce domaine et en traduisant cette information en termes pratiques.

Un séminaire sera présenté à Montréal en anglais et en français, avec la traduction simultanée. Les préparateurs, les conservateurs et les restaurateurs sont tous invités à participer.

Pour s'inscrire ou pour obtenir plus d'information, contacter:

IIC-GC, C.P. 9195, Ottawa (Ontario) K1G 3T9

### 22 - 23 April 1993

**Conservation Considerations in the Design of Museum Facilities**  
Washington, DC

Presented by NEDCC and National Gallery of Art. Scope: planning new construction or renovation, including security, sprinkler systems, and energy costs. \$125. Contact: Gay Tracy, NEDCC, 100 Brickstone Square, Andover, MA US 01810.

### 25 - 27 May 1993

**IIC-CG 19th Annual Conference**  
**Computer Technology for Conservators**  
Halifax, Nova Scotia

The IIC-CG annual conference and workshop will be held in Halifax, Nova Scotia, Canada May 28-30, 1993. The workshop, entitled **Computer Technology for Conservators: the Second Wave**, may be thought of as version 2.0 of the **Computer Technology for Conservators** workshop held at the Halifax conference of 1985, which led to the book of the same name. The first wave of implementation of any new technology is to put it to work doing familiar things: methods of work tend to remain the same. During stage two of implementation tasks are revised and new tasks are invented to utilize fully the capabilities of the new technology. The 1993 workshop will attempt to address these issues with innovative presentations. Over two and a half days there will be sessions showing various ways in which computers are being used in a 'second wave' way. Also during this time specific subjects such as digital imaging technology, data collection tools and methodology, and risk management for conservators will be addressed in focused sessions. Contact: Rob Stevenson - Workshop Coordinator, IIC-CG Conference '93, 50 Raddall Ave., Unit 1 Dartmouth, Nova Scotia, Canada B3B 1T2; telephone: (902) 426-3880; fax: (902) 426-8627, CIN e-mail: PARKS.A.

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### 25 au 27 mai 1993

**Atelier de formation de l'IIC-GC de 1993**  
**La technologie informatique à l'intention des restaurateurs, seconde vague**  
Halifax (Nouvelle-Écosse)

Le congrès annuel de l'IIC-GC aura lieu à Halifax, en Nouvelle-Écosse, en mai 1993. L'atelier constituera la "version 2.0" de l'atelier sur la technologie

informatique à l'intention des restaurateurs qui s'était tenu en 1985 à Halifax et avait conduit à la publication du livre intitulé **Computer Technology for Conservators - Workshop '85**. La première "vague" de l'implémentation de toute nouvelle technologie est son application à des tâches familières, les méthodes de travail demeurant en général les mêmes. Au cours de la seconde vague, nous révisons ce qui a été fait et nous accomplissons d'autres tâches en tirant pleinement partie des ressources de la nouvelle technologie. L'atelier de 1993 essaiera de traiter de ces questions par le biais de présentations novatrices. Au cours de deux jours et demi, les séances montreront différentes façons d'utiliser l'ordinateur à la manière "seconde vague". Certaines séances seront aussi dédiées à des sujets bien précis, tels que la technologie de la digitalisation d'images, les méthodes et les outils de saisie de données et la gestion du risque. Contactez: Rob Stevenson, Coordonnateur de l'atelier, Congrès de l'IIC-GC de 1993, 50 Raddall Ave., Unit 1, Dartmouth (Nouvelle-Écosse) Canada B3B 1T2 N° de téléphone: (902) 426-3880, N° de télécopieur: (902) 426-8627, Courrier électronique CIN: PARKS.A

**mid-May - mid-October 1993**  
**Campbell Center for Historic Preservation Studies**  
**1993 Preliminary Course Announcement**  
**Mount Carroll, Illinois**

Courses will be offered mid-May through mid-October. Most courses are 4-5 days in length, and end on Saturday to give participants the opportunity to take advantage of the reduced air fares available with a Saturday overnight. Course fees average \$500-\$600, including housing and two meals a day.

Workshops and refresher courses may have high fees to cover the cost of materials. Thanks to grants from the National Park Service, the National Endowment for the Humanities, and the National Endowment for the Arts, financial assistance will be available for selected courses in 1993. Scholarships are available for some of the courses.

Additional funding may be available depending on the award of grants pending. The complete course catalog will be available in January 1993.

For information: 203 East Seminary, P.O. Box 66, Mount Carroll, Illinois US 61053; telephone: (815) 244-1173.

**12 - 16 July 1993**  
**The Conservation of Musical Instruments in**  
**Museum Collections**  
**Canberra, Belconnen, Australia**

A workshop which addresses the conservation of musical instruments will be held at the University of Canberra July 12 - 16 1993. It will be taught by Bob Barclay, Senior Conservator at the Canadian Conservation Institute, who has worked with musical instrument collections since 1977 and has written numerous publications on the topic. Information will be presented through lectures, demonstrations and practical sessions, and will cover ethics and practice, the museum environment, conservation techniques and reproductions.

The workshop will be limited to 15 participants, the registration fee being \$1,000 (Australian) per person. Deadline for applications is March 31, 1993. For further information and application forms please contact: Benita Johnson, Applied Science/NCCHSS, University of Canberra, P.O. Box 1, Belconnen ACT 2616, Australia.

**29 July - 24 September 1993**  
**ICCROM - International Course on Paper Conservation**  
**Horn & Vienna, Austria**

The course will offer theoretical lectures, demonstrations and practical sessions mainly held at the Kunsthau in Horn. Visits to major collections, research institutions and paper restoration labs in Vienna will be an integral part of the programme. The syllabus will consist of: care of collections, climatology, pest control; paper chemistry, history and technology; conservation/restoration of paper artifacts (two-week seminar); Japanese methods for the restoration of Oriental paper objects (two-week seminar); workshops on preventive conservation, conservation of papyrus and parchment. The working language will be English. Registration fee is US\$ 400. Please send ICCROM application forms to: ICCROM - Paper Conservation Course 1993, 13, Via di San Michele, I-00153 Rome, RM, Italy; telephone: 6/587901; Fax: 6/5884265. Applications must be received by 31 October 1992.

**11 - 15 August 1993**  
**Workshop on Inuit Methods for Preparing Skins**  
**Churchill, Manitoba**

The Canadian Conservation Institute of the Department of Communications is pleased to announce a second workshop on the preparation of skins using Inuit techniques. It will be held August 11-15 1993 at the Churchill Northern Studies Centre, Churchill, Manitoba.

Under the direction of Dr. Jill Oakes of the University of Alberta and Dr. Rick Riewe of the Canadian Circumpolar Institute, participants will have the opportunity to work with two Inuit craftspeople, Mrs. Elizabeth Nibgoarsi and Mrs. Leah Okatsiak, on the preparation of caribou and seal skins. The labour-intensive, "hands on" work will be interspersed with informal lectures on traditional and contemporary methods of Inuit clothing manufacture and design. Conservation problems pertaining to Inuit skin artifacts will also be discussed. Participants are invited to take an active part in discussions.

Accommodation and meals are available at the Churchill Northern Studies Centre, located 20 km outside of Churchill. This community, the west shore of Hudson's Bay, can be reached by direct jet service from Winnipeg, Manitoba. The workshop is limited to 10 participants, and the registration fee of \$250.00. The working language will be English.

More information and registration forms are available by writing to Extension Services, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Ontario Canada K1A 0C8; telephone: (613) 998-3721; fax: (613) 998-4721.

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**11 au 15 août 1993**  
**Atelier sur les techniques inuites de traitement des peaux**  
**Churchill, Manitoba**

L'Institut canadien de conservation du ministère des Communications a le plaisir de vous annoncer la tenue d'un deuxième atelier sur le traitement des peaux selon les techniques inuites. Cet atelier aura lieu du 11 au 15 août 1993, au Churchill Northern Studies Centre, à Churchill (Manitoba).

Sous la direction de Mme Jill Oakes de l'université de l'Alberta et M. Rich Riewe de l'Institut circumpolaire canadien, les participants auront l'occasion de travailler avec deux artisans inuits, Mmes Elizabeth Nibgoarsi et Leah Okatsiak, au traitement de peaux de caribou et de phoque. Les séances de travaux pratiques intensifs seront entrecoupées de causeries sur les méthodes traditionnelles et contemporaines de design et de fabrication de vêtements inuits. On abordera aussi les problèmes de conservation propres aux objets en peau fabriqués par les Inuits. Les participants seront invités à prendre une part active aux discussions.

Le gîte et le couvert seront offerts sur place, au Centre même, à 20 km de Churchill. On peut atteindre cette localité, située sur la côte ouest de la baie d'Hudson, par vol direct d'avion à réaction, à partir de Winnipeg (Manitoba). Le nombre de participants est limité à dix. Les frais d'inscription sont de 250 \$. L'atelier se donnera en anglais.

Pour de plus amples renseignements et pour vous procurer les formulaires d'inscription, écrire aux Services de diffusion externe, Institut canadien de conservation, ministère des Communications, 1030, chemin Innes, Ottawa (Ontario), Canada, K1A 0C8; téléphone: (613) 998-3721; télécopieur: (613) 998-4721.

**25 août au 3 septembre 1993**  
**Les publics et les musées de sciences et de techniques ... stratégies des**  
**musées et pratiques des visiteurs**  
**Dinard, France**

Le troisième cours de l'École d'été de Muséologie des sciences et des techniques aura lieu du 25 août au 3 septembre 1993 à Dinard, France.

Des publics divers visitent les musées, les expositions et les sites de culture scientifique et technique. Dans chacun de ces lieux, ces visiteurs aux pratiques distinctes se pressent au rythme des heures, des jours et des saisons. Cette double diversité des lieux et des publics milite en faveur d'une nécessaire catégorisation visant à l'étude des pratiques culturelles et à l'évaluation de ces institutions et de leurs expositions.

L'actuel développement des études des pratiques sociales et des évaluations muséales, témoigne de la volonté croissante des musées de sciences et de techniques d'être des lieux de culture scientifique et technique, conjointement à leurs missions de conservation et de recherche, mais correspond aussi à des nouvelles attitudes de gestion de la culture.

L'étude des attentes, des compétences, des représentations des publics et les différents types d'évaluation des expositions relèvent ainsi de motivations diverses et parfois opposées qu'il convient d'analyser et de mettre en perspective d'une part, avec une meilleure définition des expositions et d'autre part, avec les objectifs culturels actuels des musées et des centres de culture scientifique et technique.

Les droits d'inscription sont fixés à 4 000 F. Ce montant couvre les frais d'hébergement, les repas ainsi que l'ensemble des frais pédagogiques. Des bourses en nombre limité pourront être attribuées à des étudiants. Un formulaire de demande de bourse est à leur disposition à l'adresse ci-dessous.

La date limite dépôt des demandes est fixée au 1er juin 1993. La capacité d'accueil de l'École étant limitée, 20 candidatures seulement pourront être retenues.

Les personnes qui désirent suivre ce cours sont priées d'écrire à: Monsieur le Directeur, École d'été de Muséologie des Sciences et des Techniques, Ministère de l'Éducation Nationale et de la Culture (D.R.E.D. - Mission Musées), 142, rue du Bac, 75007 Paris, France; télécopie: 49.55.05.35.

#### **29 - 31 August 1993**

**BEVA Workshop with Gustav Berger**  
**West Lake Conservators Ltd.,**  
**Skaneateles, New York**

Three days of lectures and demonstrations conducted by BEVA's developer, Gustav Berger. This course will focus on the application of BEVA in painting conservation. Intended to provide the rare opportunity of sharing the first-hand knowledge and experience of the adhesive's creator. This intensive overview will cover BEVA's development, its many forms and wide range of uses and many variables in its practical application. Other BEVA products and varnishes developed by Berger will be discussed. Designed to address questions from practising Paintings Conservators already familiar with BEVA and vacuum lining. Enrolment limited. Deadline for applications is July 1, 1993. For further information and registration form please contact: Susan Blakney or Margaret Sutton, West Lake Conservators, P.O. Box 45, Skaneateles, NY 13153; telephone: (315) 685-8534; fax: (315) 685-1220.

#### **16 September - 13 November 1993**

**ICCROM/UNESCO 10th International Course on the Technology of Stone Conservation**  
**Venice, Italy**

Topics will include: ethics in conservation; basic geology and petrography; quarrying and carving techniques; decay mechanisms; diagnostic methods; preventive evaluation of treatments; conservation methods and materials; and conservation policy and prevention. English. Application deadline: March 15. Contact: ICCROM Training Secretariat, 13, Via di S. Michele, I-00153 Rome, Italy; (39-6) 58-79-01; fax: (39-6) 588-42-65.

#### **26 - 29 September 1993**

**APT '93: Training Program Course**  
**Almonte, Ontario**

##### **Masonry:**

The course will be held in Almonte, Ontario, an Ottawa Valley town which is rich in masonry resources and training opportunities. Keith Blades, John Ashurst, and Spencer Higgins, all well known and experienced trainers in the masonry field, and local tradesmen and contractors will present the course. The emphasis will be on providing a practical, on-site course with demonstrations and "hands-on" experience. Subject areas to be covered will include materials, mortars, pointing and repointing, stone cutting, consolidation, problem solving and decision making. This is an intermediate level course. Although some introductory material will be included, some prior experience with masonry would be useful. The registration fee will include transportation between Almonte and Ottawa.

##### **Historic Roofing:**

This course will be held in the conference hotel in close proximity to a large number of major historic buildings with a variety of roofing types. The course will survey a range of historic roofing materials and assemblies from the point of view of their significance, historical construction, performance, repair and upgrading. Aspect such as thermal performance, condition survey, drainage, ice-damming, durability, maintenance and getting the best out of your contractor will also be addressed. Half of the course will be devoted specifically to copper and slate roofing for which exercises, case studies and visits to sites under restoration or maintenance are planned. The course will be presented by Andrew Powter and Spencer Higgins, conservation architects and Stephen Bell of Heather-Little Roofing Contractors of Toronto.

##### **Management for Conservation:**

The proportion of construction dollars devoted to rehabilitation work on old or historic buildings has risen dramatically in the last decade. At the same time a management framework that is conducive to achieving quality in rehabilitation work of various types has not emerged to support this new emphasis. Public tendering and contracting practices designed for easily quantifiable new construction usually sacrifice quality or building integrity. Lending institutions charge a premium to cover perceived risk for work on unpredictable older structures. Poor cost information on rehabilitation work keeps alive the myth that building new accommodation is always cheaper than upgrading old. The collaborators in the project process - clients, professionals, contractors, tradesmen - are not always prepared to assume the new roles or working relationships dictated by the need to provide special care.

At Ottawa '93 a three day seminar on property, project and other management areas which affect conservation results is proposed. Through a workshop format of presentations and discussion, principles and methodologies for management of conservation initiatives will be developed. The seminar will assist participants to recognize and diagnose their project management needs and to define strategies to address them. Herb Stovel, conservation architect and trainer, will co-ordinate the symposium.

For additional information contact: Training Chair, APT CAN, Box 2001, Station D, Ottawa, Canada K1P 5W3; telephone: 1-819-997-9023.

## **Conferences/Colloques**

#### **25 au 27 mars 1993**

**Les anciennes restaurations en peinture murale**  
**Dijon, France**

5èmes journées d'études de la SFIIIC. Contactez: Secrétariat de la SFIIIC, 29 rue de Paris, 77420 Champs sur Marne, France.

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#### **25 - 27 March 1993**

**Early Restorations of Wall Paintings**  
**Dijon, France**

5th SFIIIC Study Days. French Group of the International Institute of Conservation. Contact: Secrétariat de la SFIIIC, 29 rue de Paris, F-77420 Champs sur Marne, France.

#### **6 - 8 May 1993**

**ICOMOS Canada - Interiors Committee**

**Symposium 1993**

**The Conservation of Public Assembly Spaces**

**Halifax, Nova Scotia**

The Interiors Committee is pleased to announce the first in a series of symposiums to focus on the conservation of building interiors. The theme for the symposium is the **Conservation of Public Assembly Spaces**. The term 'public assembly spaces' has been used to broadly describe buildings such as theatres and auditoriums, churches, town halls, court houses, meeting halls, ballrooms, etcetera.

For further information, please contact Renée Leblanc at: telephone/Fax: 613-749-0971.

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**6 au 8 mai 1993**  
**ICOMOS Canada**  
**Comité des intérieurs**  
**Colloque 1993**  
**La sauvegarde des lieux de rassemblement publics**  
**Halifax (Nouvelle-Écosse)**

Le Comité des intérieurs est très heureux de vous annoncer le premier d'une série de colloques sur la conservation des intérieurs des bâtiments historiques. Ce colloque aura comme thème la Sauvegarde des lieux de rassemblement publics. Les mots «espaces de rassemblement publics» servent à définir des salles telles que les théâtres ou les auditoriums, les églises, les hôtels de ville, les palais de justice, les salles de rencontre, les salles de bal ou autres.

Pour de plus amples renseignements, communiquez avec Renée Leblanc au: téléphone/télécopieur: 613-749-0971.

**14 May 1993**  
**Conservation and the Herbarium**  
**Liverpool, UK**

A one day meeting, organised by The Institute of Paper Conservation, in collaboration with The National Museum of Wales and The National Museums and Galleries on Merseyside is planned for Friday, 14th May 1993, to be held at Liverpool Museum.

Over 17 million specimens are held in 547 collections across the United Kingdom; this meeting is aimed at both curators and conservators responsible for their care.

Topics will include, past and current practice in the preservation of Herbaria, the input of conservation staff, environmental and pest control, appropriate storage materials, problems of mercuric chloride, and the conservation of Botanical reference works, such as prints and drawings, and anatomical models.

It is intended that post-prints will be published.

Approx. cost: £30.00 members IPC; £40.00 non-members

Application forms available from: Clare Hampson, The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcestershire UK WR6 6LB; telephone: 0886 832323; fax: 0886 833688. Further information from: Nicola Walker: telephone: 051 207 0001 or Bob Child: telephone: 0222 397951.

**28 - 30 May 1993**  
**IIC-CG Annual Conference**  
**Halifax, Nova Scotia**

Contact: Edward Paterson, IIC-CG Conference '93, 50 Raddall Avenue, Unit 1, Dartmouth, Nova Scotia, Canada B3B 1T2.  
 Telephone:(902) 426-7448 or fax: (902) 426-8627.

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**28 au 30 mai 1993**  
**19e Congrès de l'IIC-GC**  
**Halifax (Nouvelle-Écosse)**

Contacter: Edward Paterson, Congrès de l'IIC-GC de 1993, 50 Raddall Ave., Unit 1 Dartmouth (Nouvelle-Écosse), Canada B3B 1T2  
 Téléphone:(902) 426-7448 ou télécopieur: (902) 426-8627

**June 1993**

**The Technology of Art Works from the Central European Region and the Czech Restoration School**  
**Prague, Czech Republic**

The organizer of the symposium is the Association of Restorers of the Czech Republic. The symposium will take place in Prague or its close vicinity, at the beginning of June 1993. The language of the symposium will be Czech and English in simultaneous translation.

The aim of the symposium is to acquaint participants with the principles and results of the Czech school of restoration and make contacts between restorers and institutions dealing with the restoration of art works. The traditions of our school of restoration go back to before 1947 when Professor Slansky established a specialized course on the restoration of art works at the Prague Academy of Fine Arts on the principle of a combination artistic and scientific aspects.

The focal points of the symposium will be some hitherto unpublished findings made in the course of restoration of art works from the Central European region dated to the Gothic and Baroque periods. This information has been published in Czech journals only sporadically or not at all. At the same time the results of restoration could become comparative material of broader importance. There will be reports, inter alia, on the results of investigations into a unique set of 129 panel paintings by Master Theodoric, comparative studies about techniques of painting on canvas or on Baroque wall paintings in Bohemia. Some of the work will be presented in their actual restored setting (castles, churches).

The symposium will be supplemented by a cultural programme, a sight-seeing tour of Prague and an excursion to historical monuments in the environs of Prague.

Contact: Martin Pavala, Chairman of the Association, Milena Necaskova, Organisation Committee, Association of Restorers Masarykovo nábřeží 250, 110 00 Praha, 1, Czechoslovakia.

**1 - 5 June 1993**  
**Collections in Historic Buildings**  
**A Joint Conference of the AIC and APT**  
**Denver, Colorado**

American Institute for Conservation of Historic and Artistic Works (AIC) and Association for Preservation Technology International (APT) have joined forces to hold a conference on how to balance the preservation needs of collections and the historic buildings that house them. More than 1,000 conservators, architects, engineers, site managers, and curators from around the world will gather for the conference to be held in Denver, Colorado on June 1-5, 1993. This conference will provide a unique opportunity to increase communication and understanding among these different professional disciplines.

An impressive array of professionals dealing with the special problems posed by collections in historic buildings have been assembled to address the issues from a variety of perspectives and to share their experiences. Among others, they include:

John Fidler, Superintending Architect of English Heritage, London, England, who is responsible for professional and technical standards and oversees the strategic and central technical services supporting the Commission's 1,500 staff members.

Stefan Michalski, Senior Conservation Scientist of the Deterioration Research Division, Canadian Conservation Institute, involved with the development of conservation tools and conducting technical research of painting materials.

The catalyst for this conference is concern for the coexistence of historic structures and the collections housed within them. Balancing the interests and needs of artifacts with site protection is a vast challenge. Among the issues to be addressed by the speakers noted above and others to help meet the challenge are these:

- adaptation of mechanical systems to needs of specific buildings, collections, and the cultural institution's programs;
- appropriate use of non-mechanical methods;
- relative humidity needs of buildings vis à vis tolerance of collections;
- use of passive methods to control relative humidity;
- appropriate use of environmental monitoring devices;
- susceptibility of artifacts to incorrect relative humidity and subsequent deterioration;
- series of case studies to illustrate the above.

For more information, please contact: American Institute for Conservation of Historic and Artistic Works, 1400 Sixteenth St., NW, Suite 340, Washington DC 20036; telephone: (202) 232-6636; fax: (202) 232-6630. Or contact: Sara Wolf, AIC vice-president and program chair, Textile Museum, 2320 S St., NW, Washington, D.C. 20008; telephone: 202-234-2719; Fax: 202-483-0994.

### **9 - 11 June 1993**

#### **Sculpture Conservation: Preservation or Interference? Liverpool, UK**

How do art historians and conservators differ in their attitude towards the cleaning and treatment of sculpture? This is a three day symposium being organised to discuss the problems and experiences common to European art historians and conservators working to preserve all types of sculpture including ecclesiastical and public monuments.

To be held at the National Museums and Art Galleries on Merseyside, Liverpool, U.K. For more information: Victoria Todd, UKIC Office, 37 Upper Addison Gardens London W14 8AJ UK; telephone: 071-603-5643.

### **June/July 1993**

#### **The Conservation of Sandstone London, U.K.**

UKIC Stone section meeting. Contact: David Singleton, 5 Radcot St., London SE11 or Jehannine Mauduech, 124 The Fairway, London N14 4NN.

### **29 juin au 1<sup>er</sup> juillet 1993**

#### **La conservation de la pierre et autres matériaux Paris, France**

Contactez: Secrétariat du congrès, RILEM, c/o ENS, Pavillon du CROUS, 61, av. du Président Wilson, 94235 Cachan Cedex, France.

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### **29 June - 1 July 1993**

#### **Unesco/RILEM International Congress on Stone Conservation: Research and Practice Paris, France**

Contact: Congress Secretariat, RILEM, c/o ENS, Pavillon du CROUS, 61, av. du Pdt Wilson, F-94234 Cachan Cedex, France.

### **11 - 17 July 1993**

#### **Cultural Heritage and Restorer in the Changing World Eger, Hungary**

For information: Dr. Istvan Gedai, Hungarian National Museum, Postafioik 364, H-1370 Budapest, Hungary.

### **12 - 16 July 1993**

#### **Conservation of Musical Instruments in Museum Collections University of Canberra Belconnen, Australia**

Application deadline: March 31. Contact: Benita Johnson, Applied Science/NCCHSS, University of Canberra, P.O. Box 1, Belconnen, ACT 2616, Australia; telephone: 61 6 (06) 252-2111; fax: 61 6 (06) 201- 5999.

### **Summer 1993**

#### **Conservation of Coloured Surface Treatments on Metals Call for Papers**

UKIC Metals Section one day meeting to be held during the summer of 1993 on the conservation of historical metal artifacts with coloured, patinated, metallic, and oxidised surface treatments. If you would like to contribute a paper, contact: Vanessa Fell, Institute of Archaeology, 36 Beaumont Street Oxford OX1 2PG; telephone: 0865-278253.

### **14 - 20 August 1993**

#### **ICOM-WOAM Triennial Meeting Maine, USA**

International Council of Museum's Wet Organic Archaeological Materials (ICOM-WOAM) 5th Triennial Meeting will be hosted by The Spring Point Museum, South Portland, Maine, USA, August 14-20, 1993. Conference site is the Sonesta Hotel, Portland, Maine.

The conference will focus upon the conservation of organic materials (including shipwrecks) archaeologically recovered from global wet sites. Hotel reservation deadline July 13. Contact: Molly Horvath, Conservator, Spring Point Museum, at SMTC Fort Road, South Portland, ME USA 04106; telephone: (207) 799-6337.

### **22 - 27 August 1993**

#### **ICOM Committee for Conservation 10th Triennial Meeting Washington, DC**

The ICOM Conservation Committee will hold its 10th Triennial meeting in Washington, DC on 22-27 August 1993. To receive the second announcement and registration form, please contact: ICOM-CC 93, c/o Conservation Analytical Laboratory, Smithsonian Institution (MSC), Washington, DC 20560; telephone: (301) 238-3700; fax: (301) 238-3709.

Guidelines for poster presentations may be obtained from: Shelley Sturman and Barbara Berrie, Poster Session Co-chairs, Conservation Division, National Gallery of Art, Washington, DC 20560; telephone: (202) 842-6432. The deadline for receipt of poster abstracts is 15 March 1993.

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### **22 au 27 août 1993**

#### **Comité de conservation de l'ICOM 10ème réunion triennale Washington, DC**

La 10ème Réunion triennale du Comité de conservation de l'ICOM se tiendra à Washington, DC du 22 au 27 août 1993. Pour obtenir la deuxième circulaire et le formulaire d'inscription, veuillez contacter: ICOM-CC 93, c/o Conservation Analytical Laboratory, Smithsonian Institution (MSC), Washington, DC 20560; téléphone: (301) 238-3700; télécopieur: (301) 238-3709.

Les directives concernant la présentation des affiches sont aussi disponibles. Veuillez vous adresser à: Shelley Sturman et Barbara Berrie, Responsables de la Séance des affiches, National Gallery of Art, Washington, DC 20560; téléphone: (202) 842-6432. La date limite pour soumettre des résumés des affiches est le 15 mars 1993.

### **29 September - 3 October 1993**

#### **Adapting in a Changing World The Association for Preservation Technology International 25th Anniversary Conference Ottawa, Ontario**

In 1968, APT's emergence signified the desire of historic preservationists to bring respect and credibility to their adopted cause. Their early focus - advocacy and improving the understanding of historic buildings technology - soon gave way to a concern for quality in preservation work. Over the next decades, preoccupation with the inventory of local and national architectural heritage, the expansion of historic site systems and the development of education and training grew to encompass the elaboration of principles and standards for conservation work. Recently, attention has turned to the exploration of management systems which encourage the integration of conservation and development.

On its silver anniversary, APT finds itself in a conservation world marked by concern for the environment and by competition for declining public and private resources. Wider views of heritage and new international perspectives are challenging traditional perceptions of value and authenticity in the built heritage. The enormous 20th century building stock is presenting new challenges in heritage inventory, evaluation and protection. Past restoration and reconstruction projects are requiring attention; indeed, many professionals are now having to deal with their own work. Technology, fast-forwarding to the 21st century, offers to

simplify conservation with a host of new investigative and information management tools and other products.

APT CAN invites members and friends to the 1993 conference to exchange their experiences on how they are adapting to this changing world.

For information: P.O. Box 2001, Station D, Ottawa, Ontario, Canada K1P 5W3; telephone: 1-800-338-9126.

### **3 - 8 October 1993**

#### **Conservation of Ancient Sites on the Silk Road**

##### **Call for Papers**

##### **Dunhuang, The People's Republic of China**

The Getty Conservation Institute, the State Bureau of Cultural Relics of the People's Republic of China, and the Dunhuang Academy have been working collaboratively for a number of years on conservation aspects of the Mogao Grottoes, a World Heritage Site.

The conference is being organized to exchange ideas, experiences, methods, techniques, and research findings on the conservation and management of grotto sites - particularly Buddhist sites along the Silk Road. The carved rock grotto caves of India, China, Korea, Japan, and southeast Asia share important historical and cultural traditions.

There will be a tour by road to selected Silk Road sites, via Turpan to FrÜmqi, Xinjiang Autonomous Region from October 9-14, 1993, after the conference.

Publication in English of the conference proceedings will be in 1994.

Papers are invited on the themes of Conservation Principles and Practices, Site Management, Environmental and Analytical Studies and Geotechnical Aspects of Conservation of Sites and on other topics within the general scope of the conference. Abstracts should not be more than 200 words. Deadline for submissions is November 30, 1992. By February 1993 there will be the preliminary acceptance of abstracts. The second announcement and conference program will be sent to the accepted delegates by April 1993. Submission of final papers will be by September 1993.

English Abstracts should be sent to: Neville Agnew, Dunhuang Conference, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California 90292, USA.

The official languages of the conference are Chinese and English. Simultaneous translation will be provided for these languages. Abstracts and papers will only be accepted in the official conference languages.

Accepted papers will be allotted 20-25 minutes for presentation, followed by 10 minutes for discussion. Dual slide projection facilities will be available. Posters and videos will also be accepted. Guidelines will be provided in the Second Announcement.

Advance registration is US\$250 prior to August 31, 1993, and \$300 after this. Checks should be payable to the Dunhuang Academy in US dollars.

Preliminary estimates for travel and lodging costs in US dollars for non-PRC delegates are approximately \$2500, broken down as follows: airfare to Beijing and Dunhuang - \$2000; accommodations for two nights in Beijing, and five nights in Dunhuang - \$500. Estimated cost of the post-conference tour is approximately \$500. Further information will be provided in the Second Announcement.

For further information: Neville Agnew, Dunhuang Conference, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, California 90292, USA.

### **4 - 8 October 1993**

#### **The Vth Congress of the International Committee for the Conservation of Mosaics**

##### **Portugal**

The Vth Congress for the Conservation of Mosaics will cover five topics:

- consolidation and protection *in situ*
- lifting and relaying
- conservation and museum presentation

- design and effectiveness of protective structures
- varia.

For information: Secretariat, ICCM/Conimbriga '93, Museu de Conimbriga, 3150 Condeixa, Portugal; telephone: 039-941177; Fax: 039-941474.

### **13 - 17 October 1993**

#### **Conservare '93**

#### **The European Heritage Forum**

##### **Oostende, Belgium**

Contact: CONSERVARE n.v., Troonstraat 66, B-8400 Oostende, Belgium.

### **15 - 16 October 1993**

#### **The Preservation of the Industrial Heritage and Modern Environmental, Health and Safety Regulations**

##### **Oostende, Belgium**

This conference will be within the framework of the above CONSERVARE '93. For information: Flemish Association for Industrial Archaeology, P.O. Box 30, B-9000 Gent 12, Flanders, Belgium.

### **22 - 23 October 1993**

#### **Gerry Hedley Memorial Forum, 1993**

##### **Ottawa, Ontario**

##### **Call for Papers**

##### **Mechanical Behaviour of Paintings: Experience and Theory**

This Forum will bring together the theory of mechanical behaviour of paintings, the conservator's experience in the treatment of paintings (relaxation, consolidation, lining, treatment of surface irregularities) and long-term observation of treated paintings. The success or failure of specific treatments, both traditional and modern, will be discussed.

To date, submissions have been received from conservators and researchers in Canada, the US and France. Additional presentations are still welcome. They may be brief (5 minutes) or up to 40 minutes in length.

Contact: Hedley Research Fellowship Fund (Canada), P.O. Box 22042, 1670 Heron Rd, Ottawa, Ontario, Canada, K1V 0W2; or Stefan Michalski: (613) 998-3721, fax: (613) 998-4721; or Wendy Baker: (613) 737-0361.

### **June 1994**

#### **World Ceramics Congress**

##### **Florence, Italy**

Includes symposia on Ceramics in Architecture and the Ceramic Heritage. Contact: World Ceramics Congress, P.O. Box 174, I-48018 Faenza, Italy.

### **12 - 16 September**

#### **IIC Congress 1994**

##### **Ottawa, Canada**

##### **Call for Papers**

The fifteenth international congress of The International Institute for Conservation of Historic and Artistic Works (IIC) will take place at the Ottawa Congress Centre, Canada, 12-16 September 1994. The title of the congress will be **Preventive Conservation: Practice, Theory and Research**.

The congress will provide a broad overview of the fundamentals of preventive conservation, with an emphasis on current theory and practice as well as new areas of research. The intention is to consider and assess methods used to preserve works of art and historic objects, groups of objects or entire collections. Of particular interest are examples of preventive conservation outside the museum environment that address the issues involved in extending museum practice to private collections.

The programme will examine the causes and mechanisms of deterioration in relation to preventive conservation. Sessions will cover: general approaches to

preventive conservation, in both the northern and the southern hemisphere; techniques for supporting and handling objects (display, storage and transport); lighting, temperature and humidity; atmospheric pollutants and other contaminants; and pest management.

Ideally, each section should begin with papers which help to define the damage that can be caused by a specific hazard, presenting recent research (which might include methods of quantifying the damage). This should be followed by current research on the prevention of the hazard, including new materials and techniques. Finally, there should be practical applications of the theories, in the form of case studies.

The congress will be of interest to restorers and conservators in both museum and private practice, conservation scientists, educators and students, as well as collections managers, curators, designers, architects and environmental specialists.

The composition of the technical programme will be in the hands of committee consisting of Stephen Hackney (Tate Gallery, London), Tom Stone (Canadian Conservation Institute, Ottawa), Mark Gilberg (Nicasio, California) and David Saunders (National Gallery, London). The official languages of the congress will be English and French, with simultaneous interpretation. The preprint volume will be published in English; posters will be accepted in either language.

Authors wishing to present a paper or a poster should submit a 250-word abstract clearly outlining the objectives and content of the presentation and including a provisional title. Deadline for abstracts is 30 April 1993. Send your abstracts by mail to IIC, 6 Buckingham Street, London WC2N 6BA, UK, or by fax to +44 71 976 1564 (071 976 1564 within the UK).

## Positions

### Head of Conservation

The Manitoba Museum of Man and Nature seeks a Head of Conservation for its Conservation Laboratory. This facility serves the Museum's historical, archaeological and ethnographic collections and also provides some advisory services and treatment to the collections of community museums throughout Manitoba. Conservation personnel also coordinate and respond to public inquiries concerning the care of artifacts.

As Head of Conservation the incumbent is responsible for the management of the Conservation Laboratory including programs, budget and the supervision of staff. As a senior staff member in the Museum, the incumbent is expected on occasion to assume additional administrative duties. The Head of Conservation ensures that conservation needs for the collections are integrated into Museum exhibitions, facilities expansion and Museum training programs.

Qualifications include graduate degree in Conservation or a diploma in Conservation and an undergraduate degree, plus at least five years work experience in conservation preferably in a Museum setting.

Salary range: \$38,056 - \$51,797.

Please submit resume no later than May 28, 1993. For further information: Personnel Officer, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2.

## Musæ Museæ

I recently acquired a mini butane soldering torch, the sort of thing that every conservator should have. It's indispensable for those occasions where you need intense heat in a very fine pencil flame. The package boasts a heat of 2500°F (whatever that is in real temperature) and I don't for one minute doubt it. But when I unpacked my new mini torch I was surprised by a little red label on the business end of the thing which read "Caution: tip gets hot when in use." Well, you know, when I read that I felt downright insulted. Whatever kind of morons do they think I am? First they boast a working temperature of 2500°F, then they have the gall to tell me the bloody thing gets hot! I suppose they simply assume the lowest common denominator; your customer is a complete fool so you can work from there. Never assume the slightest reasoning ability, or he'll burn himself and turn round and sue you. And what about that power tool advertiser who shows a circular saw being hurled twenty feet and landing in a cloud of dust in the back of a pick-up truck? Built tough, or something. Do you want to buy a power tool that has been so grossly over-engineered that morons can hurl it twenty feet into the back of a pick-up truck?

What has this to do with museums, I hear you ask? A hell of a lot, you hear me answer. Museums are always a mirror of their times. Not only does go-ahead museum philosophy assume the visitor is a complete fool, it also grossly "over-engineers" things to appeal to those with no previously acquired level of sophistication or learning, and no predisposition towards acquiring either. Throw in lots of noise and coloured lights, plenty of laser beams and computers, and go real easy on words. Take the violin I saw on display once. Wanting to know a little more about it, I eventually found the display label. "Fiddle" it said. Well, thank you very much, curator! Thank you very much for assuming that this bald message would quite satisfy my yearning for information. It didn't; I couldn't be sure if it was a description or an instruction. Thank you more than words ought to be able to express, had you the wit to use them.

Beware, son et lumière is taking over! Has-beens like me always hark back to the good old days when one could enter a museum and browse quietly among the treasures, gleaning as much information as one wished or desired. I remember well the palaeontological collections of my youth - old fossils peering myopically at old fossils - a real mirror all right. Well, you still can visit museums like that, but not with any consistency anymore. You have to be selective or risk getting caught in a whirlwind of mere pleasure seekers. Museums as places for quiet study and reflection ought to be the rule, not the exception. Money, that's why they're not. Nobody's going to finance a place where musty old fools like me go to give their brains an airing.

Perish the thought.

Happy New Year by the way.

Fecit

## Editor's Note/Note de la rédaction

The deadline for submissions for the next **Bulletin** is the 1<sup>st</sup> of May 1993. Translation of texts is available through the Translation Committee, but texts should be submitted one week before the deadline. The editor reserves the right to modify and/or shorten the submissions prior to publication in the **Bulletin**. Send articles or questions to John Stewart, **IIC-CG Bulletin**, Box 9195, Ottawa, Ontario K1G 3T9 or call him at Historic Resource Conservation Branch, Ottawa (613) 993- 2125; Fax (613) 993-9796; DOTS Stewartj; Envoy PARKSHC

We appreciate all contributions to the **Bulletin**, however, if you can please send us text on disc (note what word processor used), DOTS or Envoy.

\* \* \* \*

Les textes soumis à fins de publication dans le prochain **Bulletin** doivent nous parvenir avant le 1<sup>er</sup> mai 1993. Un service de traduction est offert par le Comité de traduction; les textes devraient alors être soumis une semaine avant la date limite. Le rédacteur en chef se réserve le droit de modifier ou de raccourcir les textes avant leur publication dans le **Bulletin**. Veuillez envoyer vos articles ou vos questions à John Stewart, **Bulletin de l'IIC-GC**, B.P. 9195, Ottawa (Ontario) K1G 3T9, ou lui téléphoner à la Division des ressources historiques à Ottawa, au (613) 993-2125; n° de télécopieur (613) 993-9796; SBM Stewartj; Envoy PARKSHC

Toutes les contributions au **Bulletin** sont appréciées; nous aimerais, si possible, recevoir vos textes sur disquette (indiquez le traitement de texte utilisé) ou par les systèmes de courrier électronique SBM ou Envoy.

The **Bulletin** is printed on alkaline, permanent paper which meets the ANSI Standard #Z39.48 - 1984, "Permanence of Paper for Printed Library Materials"

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Le **Bulletin** est imprimé sur du papier permanent ayant une réserve alcaline, lequel répond aux normes ANSI Z39.48 - 1984, "Permanence du papier pour le matériel imprimé de bibliothèque"