



BULLETIN

Canadian Association for Conservation of Cultural Property / Association canadienne pour la conservation et la restauration des biens culturels

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CONTENTS TABLE DES MATIÈRES

45TH ANNUAL CAC CONFERENCE AND WORKSHOPS 45ES CONGRÈS ET ATELIERS ANNUELS DE L'ACCR	1
CAC GRANTS AND AWARDS 2018 PRIX ET BOURSES DE L'ACCR POUR 2018	3
CALL FOR GRANTS AND AWARDS NOMINATIONS 2019 APPEL À NOMINATIONS 2019 PRIX ET BOURSES DE L'ACCR	4
AD-HOC ADVOCACY COMMITTEE REPORT RAPPORT DU COMITÉ AD-HOC POUR LA DÉFENSE DE LA	6
BULLETIN COMMITTEE REPORT RAPPORT DU COMITÉ DU BULLETIN	7
MEMBERSHIP RENEWAL RENOUVELLEMENT D'ADHÉSION	7
ACROSS THE COUNTRY - DANS TOUT LE PAYS WESTERN REGION - RÉGION DE L'OUEST EASTERN REGION - RÉGION D L'EST	8 14
CALL FOR SUBMISSION: SUMMARIES AND REVIEWS APPEL DE TEXTES: RÉSUMÉS ET REVISIONS	23
AROUND THE GLOBE À TRAVERS LE MONDE	24
CAC-ECC BULLETIN INTERVIEW SERIES SÉRIE D'ENTREVUES DU CRE POUR LE BULLETIN DE L'ACCR	25
11TH INTERIM MEETING OF THE ICOM-CC LEATHER AND RELATED MATERIALS WORKING GROUP 11ÈME RÉUNION INTERMÉDIAIRE DU GROUPE DE TRAVAIL CUIR ET MATÉRIEAUX ASSOCIÉS DE L'ICOM-CC	31
TACG FORUM ON PREVENTIVE CONSERVATION: CONSERVATION IN COLLECTIONS MANAGEMENT	32
CARING FOR ARTISTS' FILMS WORKSHOP JUNE 10-14, 2019 AT THE MUSEUM OF MODERN ART, NY	33

45TH ANNUAL CAC CONFERENCE AND WORKSHOP

45th Annual CAC Conference and Workshops
Halifax, Nova Scotia, Canada
Dalhousie University
May 28 – June 1, 2019

Come join us in "Canada's Ocean Playground" at our 45th Annual Conference in Halifax, Nova Scotia. The conference will run **May 30 to June 1, 2019** at Dalhousie University in the heart of downtown Halifax.

Nova Scotia's varied cultural background makes for a unique setting where the influences and traditions of the Mi'kmaq, Acadian, African Nova Scotians and Gaelic are prevalent. Though the province is one of the smallest in Canada, it boasts 5 UNESCO sites, 3 World Heritage Sites, 13 National Historic sites attractions and 28 provincial museums and interpretive centres.

Halifax is a beautiful port city situated on the North Atlantic Ocean. The

45es CONGRÈS ET ATELIERS ANNUELS DE L'ACCR

45^{es} congrès et ateliers annuels de l'ACCR
Halifax, Nouvelle-Écosse, Canada
Université Dalhousie
28 mai au 1 juin, 2019

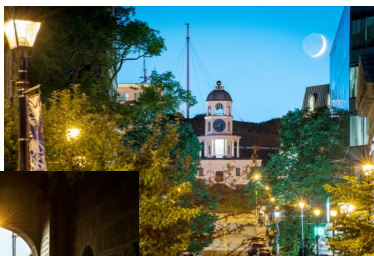
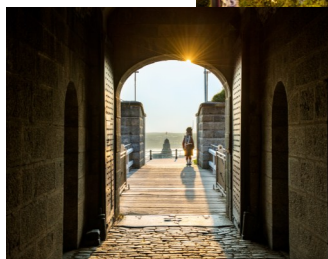
Joignez-nous dans «l'aire de jeu maritime du Canada» pour nos 45^e congrès et ateliers annuels qui auront lieu sur le territoire ancestral traditionnel des Mi'kmaq à Halifax, en Nouvelle-Écosse. Le congrès se tiendra du **30 mai au 1 juin 2019** à l'Université Dalhousie, au cœur du centre-ville d'Halifax.

Les origines culturelles variées de la Nouvelle-Écosse fournissent un cadre unique dans lequel les influences et les traditions des Mi'kmaq, des Acadiens, des Néo-écossais noirs et du peuple gaélique sont bien présentes. Bien que la province soit l'une des plus petites du Canada, on y retrouve cinq sites de l'UNESCO, trois sites inscrits au patrimoine mondial, treize lieux historiques nationaux et vingt-huit musées et centres d'interprétation provinciaux.

downtown waterfront boardwalk – one of longest boardwalks in the world- offers stunning views mixed with hundred of shops, restaurants and boutique shopping.

This year presentations and posters focus on all aspects of conservation relating to but not restricted to, artifacts, works of art, natural history specimens, archival materials, monuments, and conservation science. Papers with connections to the local and surrounding areas of Nova Scotia will also be included.

Questions? Please direct all questions about the conference to conference@cac-accr.ca. Conference information will be available on the CAC website: www.cac-accr.ca/our-conferences/ For more about Halifax, visit the official Halifax tourism site: <https://discoverhalifaxns.com/>



Halifax est une superbe ville portuaire située face à l'Atlantique Nord. La promenade de bois riveraine de son centre-ville – l'une des plus longues au monde – vous permettra de profiter de vues à couper le souffle tout en déambulant parmi des centaines de magasins, restaurants et boutiques.

Cette année, nous demandons des présentations, des affiches sur tous les aspects de la conservation reliés, sans s'y limiter, aux artefacts, aux œuvres d'art, aux spécimens d'histoire naturelle, aux documents d'archives, aux monuments, et à la science de la conservation. Les articles ayant des liens avec la région et les environs de la Nouvelle-Écosse seront aussi inclus.

Des questions? Si vous avez des questions à propos du congrès, veuillez les adresser à conference@cac-accr.ca.

Les renseignements sur le congrès seront affichés sur le site de l'ACCR <https://www.cac-accr.ca/fr/nos-congres/>. Pour en savoir plus sur Halifax, consultez le site officiel de l'office du tourisme de Halifax: <https://discoverhalifaxns.com/>.

CAC GRANTS AND AWARDS 2018

PRIX ET BOURSES DE L'ACCR POUR 2018

Award Recipients

Emerging Conservator Award - Maia Balint

Charles Mervyn Ruggles Award - *Richard Fuller*

Lauréats

Prix du restaurateur émergent - Maia Balint

Prix Charles Mervyn Ruggles - *Richard Fuller*

Professional Development Grants

Bourses de développement professionnel

Applicant	Region Région	Category Catégorie	Event Évènement	Dates	Amount Montant
Marie-Lou Beauchamp	Outside of Canada à l'extérieur du Canada	Institution	Compensation for Loss in the Conservation of Photographic Materials – Rochester, NY <i>Compensation des pertes dans la conservation des archives photographiques – Rochester (New York)</i>	April 23-27, 2018 <i>Du 23 au 27 avril 2018</i>	\$500.00
Mylène Leroux	East Est	Private Privée	Nanocellulose Films in Art – Kew, UK <i>Les pellicules de nanocellulose dans l'art – Kew (Royaume-Uni)</i>	May 24-25, 2018 <i>24 et 25 mai 2018</i>	\$500.00
Carolyn Sirett	West Ouest	Institution	Canadian Bookbinders and Book Artists Guild- Bookbinding 1 Workshop – Toronto, ON <i>Guilde canadienne des relieurs et des artistes du livre – Atelier de reliure 1 – Toronto (Ontario)</i>	Aug. 17-19 and 24-26 2018 <i>Du 17 au 19 et 24 - 26 août 2018</i>	\$500.00
Laura Hashimoto	Ontario	Institution	Unexpected Fame: Conservation approaches to the preparatory object, 2nd ICON Book & Paper Group Conference – University of Oxford <i>Célébrité inattendue: approches en matière de conservation de l'objet préparatoire, 2^e conférence du groupe Livres et papier de l'ICON – Université d'Oxford</i>	Oct.1-3, 2018 <i>Du 1er au 3 octobre 2018</i>	\$500.00
Melissa Potter	Ontario	Private Privée	Understanding the Book Structure and Binding of Islamic Manuscripts – Toronto, ON <i>Comprendre la structure et la reliure des manuscrits islamiques – Toronto (Ontario)</i>	Oct. 16-19, 2018 <i>Du 16 au 19 octobre 2018</i>	\$500.00

Conference Grants

Kasey Lee	1100 \$
Dee Stubbs-Lee	800 \$
William Shepherd	800 \$

Training Grant

To be announced

Bourses pour les congrès

Michael O'Malley	600 \$
Nikki Bose	600 \$
Heather Beerling	600 \$

Bourses pour fin de formation

à venir

CALL FOR GRANTS AND AWARDS NOMINATIONS 2019

CAC Awards – Deadline January 31, 2019

Charles Mervyn Ruggles Award

Recipients of this award are celebrated for their contribution and achievement in conservation science, treatment, training and/or education, and for their development work in the field of conservation in Canada.

Emerging Conservator Award

This Award recognizes the outstanding efforts and accomplishments made by Canadian conservation students. We would like to encourage all professors, program coordinators, internship supervisors, mentors and managers to nominate students who are enrolled full-time in or have graduated within the past two years from a post-secondary conservation training program in Canada, at the time of nomination.

Both of these Awards consists of a certificate, cash prize, and free registration to the 2019 conference and banquet!

The deadline for submitting Award nomination packages is January 31, 2019.

Award Nomination Packages can be found at:

<https://www.cac-accr.ca/about-us/#awards>

Please pass this information onto your colleagues who are hosting or have hosted student interns or who have employed students who have graduated within the past two (2) years.

CAC Grants

CAC Conference/Workshop Grants – Deadline January 31, 2019

This grant is offered to encourage participation in

APPEL À NOMINATIONS 2019 PRIX ET BOURSES DE L'ACCR

Prix de l'ACCR— Date limite le 31 janvier 2019

Prix Charles Mervyn Ruggles

Les lauréats du prix sont célébrés pour leur contribution et leur réussite en science de la conservation, en traitement, en formation ou apprentissage, ainsi que pour tous les efforts qu'ils ont déployés pour le développement dans le domaine de la conservation au Canada.

Prix du restaurateur émergent

Ce prix récompense les efforts et les réussites des étudiants canadiens dans le domaine de la conservation. Nous invitons les professeurs, coordonnateurs de programme, superviseurs de stage, mentors et gestionnaires à proposer la candidature d'étudiants inscrits à temps plein ou ayant obtenu leur diplôme il y a moins de deux ans dans un programme de formation postsecondaire en conservation au Canada.

Les deux prix sont constitués d'un certificat, d'un montant d'argent et d'une inscription gratuite au congrès et banquet de 2019!

La date limite pour soumettre un dossier de candidature est le 31 janvier 2019.

Pour le formulaire du dossier de candidature, veuillez suivre le lien : <https://www.cac-accr.ca/fr/a-propos-de-laccr/#awards>

S'il vous-plaît, passez cette information à vos collègue qui supervisent ou qui ont supervisés des stagiaires, ou employés des étudiant ayant gradués dans les deux (2) dernières années.

Bourses de l'ACCR

Bourses de perfectionnement professionnel - Date limite le 31 janvier 2019

the Annual CAC Conference and/or Workshop by providing funds for transportation and accommodation.

Professional Development Grants – Please note new deadline is March 31, 2019

This grant is provided to support the ongoing professional development of conservators by providing funds for transportation, accommodation and registration to attend a conservation conference, workshop, webinar, seminar, mentorship, exchange or other opportunity to further education and experience.

For more information and specifics on our CAC Grants go to: <https://www.cac-accr.ca/become-a-member/#grants-and-bursaries>

Also - don't forget.... We accept applications for our **Training Activity Grants** all year round beginning January 1st!

Ces bourses sont attribuées dans le but d'encourager le perfectionnement professionnel des restaurateurs. Ces bourses aideront donc à payer les frais de transport, d'hébergement et d'inscription afin de faciliter la participation à un congrès, un atelier, un webinaire, un séminaire, un atelier de mentorat, un échange professionnel ou toute autre occasion d'approfondir ses connaissances et son expérience.

Bourses pour assister au congrès et à l'atelier annuels de l'ACCR -

Veuillez noter que la nouvelle date limite sera le 31 mars 2019

Cette bourse est offerte pour encourager la participation au congrès et/ou à l'atelier annuel de l'ACCR par l'attribution d'une partie des fonds nécessaires au transport et à l'hébergement.

Pour tous les détails à propos des bourses de l'ACCR : <https://www.cac-accr.ca/fr/devenir-membre/#grants-and-bursaries>

Surtout, n'oubliez pas que nous acceptons également des **demandes de bourses pour activités de formation professionnelle** pendant toute l'année à compter du 1^{er} janvier!

CALL FOR A NEW TORONTO REGIONAL REPRESENTATIVE!

Have your voice heard! If you are a member living in Toronto or the Greater Toronto Area, support your fellow conservation professionals and CAC members by becoming the next Toronto Regional Representative! If you are interested, please contact the Executive Councillor for the Eastern region at Rachel.Benjamin@mcc.gouv.qc.ca for further details.

À LA RECHERCHE D'UN NOUVEAU REPRÉSENTANT RÉGIONAL DE TORONTO!

Faites-vous entendre! Vous êtes membre de l'ACCR vivant à Toronto ou dans la grande région de Toronto? Assurez le soutien de vos collègues professionnels de la conservation et membres de l'ACCR en devenant le prochain représentant régional de Toronto! Si cela vous intéresse, veuillez communiquer avec la conseillère régionale de l'Est à Rachel.Benjamin@mcc.gouv.qc.ca pour tous les détails.

AD-HOC ADVOCACY COMMITTEE REPORT

The Ad-Hoc Advocacy Committee is inviting members to contribute their conservation stories for publication on CAC's Instagram in two different ways:

1. Content already published through social media by your institution/business. Tag it using the handle [@cac_accr](#) so it can be re-shared!
2. Original, unpublished content to be part in our awareness campaign, published the first Monday of every month. This campaign focuses on content that demonstrates a need for collections care by trained professionals, and showcases the importance of heritage for different communities in Canada. Send us images or videos, accompanied by a short caption. If interested, email Chloé Lucas at chloe.c.lucas@gmail.com

The Ad-hoc Advocacy Committee is also pleased to announce that all the documents of the Advocacy Toolkit are available on the [CAC-ACCR website](#), in the *About Us* section, under Advocacy. A reminder that the Advocacy Toolkit includes:

- A list of "25 Ways to Advocate for Conservation"
- Powerpoint slide templates with information on conservation and advocacy
- Letter templates for federal and municipal lobbying
- Examples of elevator speeches
- A Guide to Using Social Media to Highlight your Conservation Department or Practice
- Guidelines for Writing a Press Release
- Tips for Writing a Land Acknowledgment Statement
- And a list of useful external advocacy resources

RAPPORT DU COMITÉ AD-HOC POUR LA DÉFENSE DE LA CONSERVATION

Le Comité Ad-Hoc pour la Défense de la Conservation invite les membres à partager leurs histoires pour publication sur le compte Instagram de l'ACCR de deux façon différentes :

1. Du contenu déjà publié sur les réseaux sociaux par votre institution/entreprise. Taggez le post avec l'identifiant [@cac_accr](#) afin d'être re-partagé.
2. Du contenu original, non publié, pour faire partie de notre campagne de sensibilisation publiée tous les premiers Lundi du mois. Cette campagne se concentre sur du contenu qui montre le besoin de professionnels qualifiés pour prendre soin des collection et met en avant l'importance du patrimoine pour les communautés au Canada. Envoyez nous vos images ou vidéos accompagnés par une courte légende. Si vous êtes intéressé(e)s, contactez Chloé Lucas à l'adresse suivante : chloe.c.lucas@gmail.com.

Le Comité ad hoc de défense des intérêts est heureux de vous annoncer que la Boîte à outils de défense des intérêts est désormais disponible via le portail des membres sur le site [Web de l'ACCR](#), en suivant la section *À propos de l'ACCR*, et puis la section *Plaidoyer*. Un rappel que la Boîte à outils comprend ce qui suit :

- Une liste de « 25 façons de défendre les intérêts de la conservation »
- Des diapositives de présentation modifiables sur la conservation et la défense des intérêts
- Des modèles de lettres pour le lobbying fédéral et municipal
- Des exemples de conversations d'ascenseur
- Un guide d'utilisation des médias sociaux pour promouvoir votre travail de conservation
- Des directives pour la rédaction de communiqués de presse
- Des conseils pour la rédaction d'un énoncé de reconnaissance du territoire
- Une liste de ressources externes utiles

BULLETIN COMMITTEE REPORT

The CAC Bulletin Committee is Katie Fisher, Kendrie Richardson, Patrick Gauthier, Meaghan Monaghan, and Laura Hashimoto. The Bulletin continues to publish three issues each year. The Bulletin is committed to working with the ad-hoc Communications Review Committee in discussions regarding content and format.

For information regarding Bulletin submission guidelines or to send in a submission for the next Bulletin please contact your CAC Regional Representative (emails available on the CAC website at www.cac-accr.ca/about-us/#standing-committees-regional-representatives or contact the CAC Bulletin Committee at bulletin@cac-accr.ca. The deadline for the next Bulletin is **February 1, 2019**.

The Bulletin is published by the Canadian Association for Conservation of Cultural Property, 1554 Carling Avenue, Unit 268, Ottawa ON K1Z 7M4, phone 613-231-3977, website www.cac-accr.ca.

Responsibility for statements made in the articles and letters printed in the Bulletin rests solely with the contributors. The views expressed by individual authors are not necessarily those of Bulletin Committee or of the CAC.

RAPPORT DU COMITÉ DU BULLETIN

Le comité du Bulletin est composé de Katie Fisher, Kendrie Richardson, Patrick Gauthier, Meaghan Monaghan, et Laura Hashimoto. Nous continuerons de publier les trois numéros du Bulletin chaque année. Le comité du Bulletin s'est aussi engagé à travailler de concert avec le comité ad hoc de la revue des communications dans les discussions concernant le contenu et le format.

Pour tout savoir sur les lignes directrices et pour envoyer un article à paraître dans le Bulletin, veuillez communiquer avec votre représentant régional, dont l'adresse est disponible sur le site de l'ACCR au www.cac-accr.ca/fr/a-propos-de-laccr/#standing-committees-regional-representatives, ou par courriel avec le comité du Bulletin à l'adresse: bulletin@cac-accr.ca. Les articles pour le prochain Bulletin doivent être envoyés, au plus tard, le **1er février 2019**.

Le Bulletin est publié par l'Association canadienne pour la conservation et la restauration des biens culturels, 1554, avenue Carling, Bureau 268, Ottawa, ON, Canada K1Z 7M4, téléphone (613) 231-3977, site du Web www.cac-accr.ca/fr/.

La responsabilité concernant les déclarations faites dans les articles et les lettres imprimés dans le Bulletin revient exclusivement aux auteurs. Les opinions exprimées par les auteurs ne sont pas nécessairement celles de la rédaction ou de l'ACCR.

MEMBERSHIP RENEWAL

Please remember that CAC membership is now based on the date of subscription, **NOT** the calendar year! Watch for renewal reminder emails in your inbox!

Membership fees are:

Regular: \$85
Institutional: \$170
Student: \$30
Supporting: more than the applicable category

Non-residents of Canada add \$20 (USA) or \$30 (outside Canada and the USA) for postage.

RENOUVELLEMENT D'ADHÉSION

N'oubliez pas que dorénavant, l'adhésion est fondée sur la date d'inscription, **PAS** sur l'année civile! Surveillez les courriels de renouvellement qui vous seront envoyés!

Les frais d'adhésion sont :

Individuel : 85 \$
Institutionnel : 170 \$
Étudiant : 30 \$
Membre bienfaiteur : montant supérieur à la cotisation pour sa catégorie

Pour les membres résidant à l'extérieur du Canada, veuillez ajouter le montant suivant afin de couvrir les frais de poste : États-Unis : 20 \$; ailleurs : 30 \$.

ACROSS THE COUNTRY WESTERN REGION

DANS TOUT LE PAYS RÉGION DE L'OUEST

ALBERTA

Glenbow Museum

The conservation team at Glenbow has been busy this fall with different projects. Heather Dumka, Lisa Isley and Katerie Gaudet-Chamberland worked on preparing artworks and artifacts for the fall exhibitions: *Cosmos*, *The Arctic and Tamara Lee-Cardinal*. Heather and Lisa spent the late summer and early fall preparing several unique Indigenous and European artifacts, prints, drawings and books for *The Arctic: Real and Imagined Views from the Nineteenth Century* Exhibition. Katerie and Lisa are treating modern and contemporary works from Glenbow's collection for the upcoming *On Location* exhibition which will open in February 2019. Katerie is conserving paintings by Maxwell Bates, Paul-Émile Borduas and Roy Kiyooka, among others. Lisa has also been preparing works on paper for the exciting upcoming show featuring Spanish printmaker Antoni Tàpies. Sarah Bednar is now well-integrated to the team and is doing a great job in pest control. In October, the conservation team welcomed Aleksandra Popowich as a casual volunteer in the lab. Aleks has recently completed a PhD in analytical chemistry and has been helping the conservation team with the maintenance of their scientific equipment and other projects. We are happy to have her with us for a few months!

Cet automne, l'équipe de conservation du Glenbow a été occupée à différents projets. Heather Dumka, Lisa Isley et Katerie Gaudet-Chamberland ont travaillé à la préparation d'œuvres d'art et d'artefacts pour les expositions de l'automne : *Cosmos*, *The Arctic et Tamara Lee-Cardinal*. Katerie et Lisa ont commencé à préparer des œuvres modernes et contemporaines de la collection de Glenbow pour l'exposition *On Location*, qui ouvrira ses portes en février 2019. Katerie traite notamment des tableaux de Maxwell Bates, Paul-Émile Borduas et Roy Kiyooka. Heather et Lisa ont passé la fin de l'été et le début de l'automne à préparer plusieurs artefacts, estampes, dessins et livres uniques autochtones et européens pour l'exposition *The Arctic: Real and Imagined Views from the Nineteenth Century*. Lisa a également

préparé des œuvres papier en vue d'une exposition passionnante qui mettra en vedette le graveur espagnol Antoni Tàpies. Sarah Bednar s'intègre bien à l'équipe et poursuit sa lutte contre les parasites au Musée. En octobre, l'équipe a accueilli Aleksandra Popowich en tant que bénévole occasionnelle dans l'atelier de conservation. Aleks a récemment terminé un doctorat en chimie analytique et aidera l'équipe de conservation à entretenir son équipement scientifique et à réaliser d'autres projets. Nous sommes heureux de l'avoir avec nous pendant quelques mois!

*Katerie Gaudet-Chamberland
Conservator, Paintings and Sculpture*

Niinimaa Enterprises Inc.

Gail Niinimaa had an opportunity to present a paper at the XXI International NKF Congress - IIC-Nordic Group in Iceland, the conference title was "Cultural heritage facing catastrophe: Prevention and recoveries". She was able to present one final paper on the flooding from the June 2013 floods and the work that had been done at the Museum of the Highwood from recovery, salvage, treatment and final storage, in a new retrofitted storage facility. There was an opportunity for conference delegates to see the new storage and conservation facility of the National Museum of Iceland which was very impressive using innovative warehousing methods for museum storage.

Work this fall includes the wet cleaning and mounting of a few flags and samplers as well as another flapper dress that requires stabilization.

*Gail Niinimaa
President/CEO
Niinimaa Enterprises Inc.
Textile Conservation and Collections
Management*

BRITISH COLUMBIA

Fraser Spafford Ricci Art and Archival Conservation Inc.

Fraser Spafford Ricci Art & Archival Conservation

(FSR) has had a busy few months. The paintings conservators have conserved a large number of historic Canadian paintings including those by Lawren Harris, Arthur Lismer, Charles Gagnon, Emily Carr and Robert Wakeham Pilot and AY Jackson and modern paintings including those by Jack Bush, Yves Gaucher, Gordon Smith and Sybil Andrews. A few of these paintings are being conserved for Nutana Collegiate in Saskatoon, a high school with an impressive collection of historic Canadian paintings. Sarah Spafford-Ricci is thrilled because, as a graduate of this high school (proud class of 1980), she loitered in the halls next to these very paintings and having them in the lab is like seeing some old friends.

FSR conservators prepared several works of art held by Vancouver collectors for loan to international exhibition; work involved treatment and preparation of pre-loan conservation assessment and condition reports prior to loan. The lab conserved and documented a very large 1963 painting by American artist Ed Clark bound for New York, a 1960 work of paper and ink on canvas by Iranian-American artist Siah Armajani included in his retrospective exhibition at the Walker Art Center, and a trio of oversize paintings by American artist Kerry James Marshall that were removed from their stretchers and rolled for transit bound for inclusion in a USA exhibition.

The paper conservators, Michelle Sherer with occasion assistance from Tara L. Fraser, conserved a tempera on paper work by the famous sculptural artist Constantin Brancusi, reducing staining with the use of gellan gum. The conservators had an unusual project cleaning, repairing and restoring a collection of boxes containing statistical sports games. Michelle had a chance to use Gamblin inpainting media (with some instruction from the paintings conservators) to inpaint losses on the coated printed composite paper boxes.

The lab finished a project to conserve objects recovered from a small flood of the Richmond Museum storage area. Just under 1,000 artifacts were cleaned, and about 150 were treated in a project that involved collaboration with AT Conservators. Many of the treatments were performed on mixed media pieces and involved more than one specialty. The paper conservators assisted with the treatment of a 1930's blind which involved separating paper and fabric blind layers, washing each on our suction table, and then re-lining the layers to attach to the blind roller. Michelle Kaczmarek, who completed many

of the objects treatments for this project, left FSR in September to take on a full-time job in Vancouver; we wish her best of luck and appreciate the impact of her very good work in the lab.

The lab is benefitting from the temporary assistance of Valerie Moscato, a recent graduate of the paintings conservation stream at Queen's University Master of Art Conservation program. She has finished up treatment of some fire damaged Canadian paintings received from a collector in Kelowna, and will assist in some upcoming treatments on a collection of paintings by John Paul Riopelle, the size of some works necessitating treatment and handling by at least three paintings conservators at the same time.

The lab is honored once again to work with the Seaforth Highlanders Regiment, cleaning and mounting a collection of 17 military aprons worn by their soldiers in World War One. The canvas and leather aprons covered their kilts in battle. Each apron is personalized by the soldiers' hand with inscriptions and drawings - most often with the year, the name of the regiment, the battalion, signatures of the soldier's fellow servicemen and inspiring statements. In preparation for display, the aprons were cleaned in our lab using dry surface methods, creases relaxed and they were each hand-sewn to a mount of linen covered foamcore. Each apron was then protected in a frame with a linen liner (custom made with linen matching the mount), secured with archival backing boards and a wood backer, and protected at the face with UV filtering Plexiglas. The aprons are on display in readiness for the November 11th memorial services this year.

Sarah Spafford Ricci, Principal Conservator of Fine Art

Museum of Anthropology

In September we welcomed Conservation Intern Anne-Catherine Goetz, a graduate from the Master of Conservation-Restoration program at the University of Applied Science Arc in Neuchatel Switzerland. Anne-Catherine will be conserving many of MOA's puppets for the exhibit "Shadows Strings and Other Things" opening next spring. She has also been devising a treatment strategy for a painted work that suffered water damage from a roof leak in the museum's Great Hall – one of many leaks that will soon be rectified over this fall and winter as MOA undergoes a long-awaited full roof replacement.



Anne-Catherine Goetz surface cleaning a shadow puppet

Mauray has spent many hours in the fume hood doing mould mitigation on a collection of Amazonian figures and instruments. She has also been working with PhD Candidate Rhy McMillan, from the Pacific Center for Isotopic and Geochemical Research at the UBC Department of Earth and Ocean Sciences, to develop some heavy metal standards for our Bruker III-V+. We hope to compare data from the Bruker and the new Olympus Vanta Analyzer to help us better quantify the presence of heavy metals in our Bruker spectra.

Heidi Swierenga and Carl Schlichting have been working with engineers and Pro-Tech Industrial Movers on the upcoming Great Hall seismic upgrade project that will see the Hall separated from the main building and placed on a base-isolator. All of the collections, including monumental works, will be moved from the hall and relocated to a temporary exhibit gallery where new mounts will be designed. The public will have partial access to the poles in the gallery over the next 9-12 months while the project is completed.

The Steering Group for the British Columbian Heritage Emergency Response Network (BCHERN) has just put the finishing touches on our second grant application to Canadian Heritage to support the next suit of salvage workshops and webinars that would be delivered to more remote

areas of the Province over the next two years. The network is slowly building around a sustainable model where institutions and individuals join out of a sense of moral and professional obligation to plan for emergency situations and to support others in the event of localized emergencies. The training opportunities which we hope to provide are critical in imparting skills and confidence to the membership of the group. For more info about the BCHERN please contact Heidi at heidi.swierenga@ubc.ca.

*Mauray Katherine Toutloff
Conservator
Heidi Swierenga,
Conservator; Head, Collections Care
Management and Access Department*

Royal B.C Museum

At the Royal BC Museum, the Conservators have joined in planning two upcoming blockbuster travelling exhibitions, with Maya coming from Guatemala in May and an in-house traveller on Orcas heating up for spring 2020. It's always nice to contribute to the earliest planning stages.

Lauren Buttle briefly returned to Ontario to participate in the IIC "Conservation of Photographs on Glass Symposium and Workshop". Lauren also organized the 76th Annual Pacific Conservation Group Meeting at Craigdarroch Castle in Victoria at the end of October. She presented a recap of her experience in the Photographs on Glass workshop.

In September, Dr. Robert Waller presented the paper that he co-authored with Kasey Lee on "The Impact of Facility Renewal Deferment on Risk to RBCM Collections" at the IIC Congress in Turin, Italy. Kasey presented on the BC Heritage Emergency Response Network with Elisabeth Czerwinski at the 2018 BC Museums Association Conference in Kelowna in October. She also delivered a half day Collections Care workshop at the Royal BC Museum.

Lisa Bengston attended a mount making workshop delivered by Jamie Hascall in Seattle in September, along with two other Royal BC Museum staff members. Lisa presented on some of her Japanese Tsunami debris research at the Pacific Conservation Group meeting in October.

George Field travelled to London, England for the

Sixth International Mount Makers Forum in October. He presented on this experience at the Pacific Conservation Group Meeting in Victoria.

Colleen Wilson has been busy packing artifacts for installation at the Canadian Immigration Museum in early 2019.

Katie McEvoy continues to catalogue new palaeontology specimens. She has been researching a strange blue cast on some of the fossil matrices and presented that work at the Pacific Conservation Group Meeting.

Mary-Lou Florian continues her research and publishing on western red cedar, presenting her latest findings at the Pacific Conservation Group Meeting in Victoria.

Kjerstin Mackie also presented at the Pacific Conservation Group meeting "Athanatos: Report on the Extraordinary World Congress on Mummy Studies, Tenerife 2018". At the end of October, Kjerstin retired from the Royal BC Museum after 28 years of service! We wish her the very best.

Kasey Lee
Royal BC Museum Senior Conservator

Vancouver Art Gallery

The conservation staff at the Vancouver Art Gallery, Tara Fraser, Conservator, Sabina Sutherland and Beth Wolchock, Conservation Assistants, has been extremely busy this fall with exhibitions, loans and acquisitions. Several conservation treatments were carried out these past few months including work on a multi-component George Segal installation, a David Milne oil on canvas, two Gathie Falk ceramics, two Inuit soapstone sculptures, a plaster sculpture by Beatrice Lennie, and a work on paper by Guido Molinari. Some of the highlights in this fall's exhibition schedule included two shows comprised entirely of works from the gallery's permanent collection; *The Metamorphosis* and *A Curator's View: Ian Thom Select*. The latter is the last show curated by Ian Thom prior to his retirement after 35 years at the Vancouver Art Gallery. We are sad to say goodbye and wish Ian all the best in his retirement. Also this fall, we had the opportunity to work with a team of dressmakers from China on the installation of the VAG's first haute couture show *Guo Pei: Beyond Couture*.

Sara Bardovagni, a second year student from Queen's University Master of Art Conservation Program, joined the staff for a summer internship. During her 13 weeks, Sarah worked on several stabilization treatments and storage housing upgrades of paper and other media. She also completed a project to help us better access and utilize our conditioned and buffered silica gels more efficiently. Sara's paid internship was made possible through the Government of Canada's Young Canada Works program.

Tara L. Fraser
Conservator

MANITOBA

Lower Fort Garry

In June we said goodbye to Alex McPhie who headed for a 3 year term position with Parks Canada National Office to work on the Collections Consolidation Project. In July we welcomed Alana Jansen to backfill the position. We are still under construction at Lower Fort Garry as our Federal Infrastructure Investment Program continues to 2020. Currently 8 historic buildings are under construction. Roofs, windows, siding, and drainage issues are being addressed throughout the site and as a result all the buildings are either empty or packed up and covered. We began this mountainous task in July, and finished packing our last building the end of August. A team of 17 people worked on this packing and moving project and we moved 46,000 objects to ensure their safety during the construction project. Currently, Heather Beerling and Alana Jansen are continuing to monitor the safety of the artifacts



Alana Jansen packing artifacts in the Farm Managers House.



The Farm Managers House tented so that temperature-controlled painting, white washing, and window repair can occur.

and moving things for the contractors as necessary. They look forward to refurbishing each building as construction work is completed to get them ready for our 2019 summer season.

*Heather Beerling and Alana Jansen
Collections Specialists, Lower Fort Garry NHS, Parks
Canada*

The Manitoba Museum

The Manitoba Museum has seen many changes over the last six months both in the galleries and behind the scenes. The Conservation Department is grateful that Conservation Technician Loren Rudisuela's contract has been extended until at least March 2019, and we are happy to have the extra helping hands. In the



Carolyn Sirett and Loren Rudisuela installed insect specimens in the new Boreal Corridor.

spring, Loren photographed approximately 900 insects prior to their installation in the new gallery. In May, Carolyn and Loren were busy installing artifacts and specimens in the new Nonsuch and Boreal Corridor Gallery, as well as cleaning and tarring the new rigging on the *Nonsuch* replica, all in preparation for the June 2018 opening. These renovations are part of the Bringing Our Stories Forward (BOSF) Capital Gallery Renewal Project which will see over 42% of the permanent gallery spaces renewed by 2020.

Winnipeg was struck with Jets fever as our hockey team pushed through to the Stanley Cup playoffs. The Museum opened its summer exhibition, *Hockey: The Stories Behind our Passion*, a travelling show from the Canadian Museum of History, just after the "white-out" madness! Carolyn unpacked, condition reported and assisted the CMH prep team with the installation. The Museum also created a supplementary Manitoba hockey mini exhibition within the space which required her to build twenty-two mannequins, supports for ten hockey sticks and numerous other small mounts.



Carolyn Sirett mounts Paul Henderson's jersey as part of Hockey exhibition.

Cindy has been working with engineers to assess the stand-alone HVAC units in 3 of the Museum's collections storage vaults since they have just about reached the end of their life. CCI's Paul Marcon has provided excellent advice and support as the Museum determines the next steps in the project. Cindy has also been working the Museum's Operations Department and lease

holder (Manitoba Centennial Centre Corporation) to review off-site storage space since our on-site collections storage vaults are at capacity. Plans are well underway for the next phase of our BOSF project which is the construction of a brand new Winnipeg Gallery that will open in October 2019. Cindy and Carolyn have been reviewing engineering and design drawings for a large Tyndall stone architectural artifact which spans almost 20 feet in length and will be mounted more than 18 feet above the ground. Planning for treatments and mounts of the more than 100 objects that will be featured in this gallery is also underway. Carolyn has started working on some of the oversized objects, and Loren has spent time treating two small stained glass windows out of a collection of 34, along with some other objects including a child's home chemistry set, toy cars, a porcelain doll, and a desk that belonged to a former Winnipeg mayor and founder of the Winnipeg Foundation.

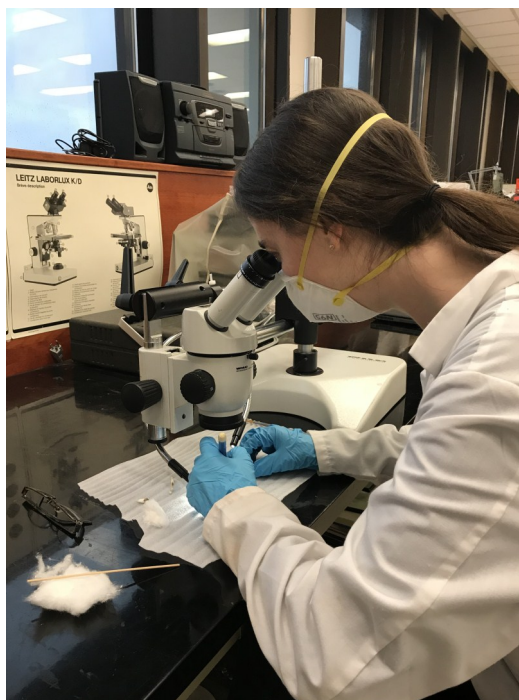


Loren Rudisuela with stained glass window that will be installed in new Winnipeg Gallery.

At the end of the summer, Carolyn participated in the Canadian Bookbinder's and Book Artists Guild workshop Bookbinding One in their studio in Toronto with financial support from CAC's professional development bursary program. She was able to gain valuable skills from the workshop and will be applying what she learned as she prepares to treat a 19th century bible that will be going on display in a later phase of the gallery renewal.

In September, we welcomed conservation intern Angela May from Fleming College's Cultural Heritage Conservation and Management program. Angela has a keen interest in archaeology and will spend much of her time

working with our archaeological collections. She has been creating storage mounts for a post-contact archaeological fur trade site and then treating all ferrous materials as necessary. Angela's research project will have her testing impression materials to be used on archaeological ceramics to see which gives the best impression that will help determine manufacture techniques for the ceramics.



Conservation Intern Angela May at the microscope cleaning a metal object.

Looking forward, the Manitoba Museum has been selected as the host venue for RE-ORG: Canada (Prairies and North) workshop and conference delivered by CCI that will be held in March 2019. We are looking forward to hosting and working with collections professionals from Saskatchewan, Northwest Territories and Nunavut.

Conservation Department, The Manitoba Museum

ACROSS THE COUNTRY EASTERN REGION

DANS TOUT LE PAYS RÉGION DE L'EST

NEWFOUNDLAND

The Rooms, Provincial Museum of Newfoundland and Labrador

The lull in exhibit and loan preparation this summer permitted focus on inventory of all conservation spaces: lab supplies/equipment, disposal of obsolete or expired chemicals; inventory and assessment of backlogged collections and entry of locations in database. The emergency plan draft was also edited for presentation to Management Committee, and supplier info/pricing updated for preparation of response caches.

The fall season has been very busy with very accelerated collection intake requiring assessment and IPM processing, temporary exhibit and loan return, and new exhibit preparation. Some notable new acquisitions include: A mummified rat and cat found in the walls of a 170 year old Irish farmhouse, apparently deposited as a charm against rats and general bad stuff. This was apparently a common practice among Irish people in the UK, based the belief being that the cat, as a familiar of the Devil and enemy of the rat, was a good talisman.



Mummified rat and cat, from The Rooms Provincial Museum collection

A store sign from Lewis Ferman and Sons women's clothing store, discovered during renovations for a downtown sandwich shop. The Intangible Heritage officer for the Heritage Foundation noticed a tweeted photo of the sign and rushed to retrieve it, in time to rescue it from the Dumpster but not from dismemberment. The Fermans were post WWII immigrants and

Holocaust survivors and well-loved members of the Water Street retail community, so there was considerable interest.



Lewis Ferman Sons shop sign, from The Rooms Provincial Museum collection

<https://www.cbc.ca/news/canada/newfoundland-labrador/jewish-grandson-ferman-st-johns-sign-1.4851849>

Rose Smart, *The Rooms, Provincial Museum of Newfoundland and Labrador*

Miki Lee continues to work at The Rooms (Provincial Archives Division) providing conservation support and conducting treatment on a variety of archival materials. Oversized maps, iron gall ink documents, photographic materials (lantern slides, glass plate negatives, panoramic and silver gelatin prints) and bound volumes, access to which were previously or are still restricted due to their instability and poor condition, have been or are currently in treatment to facilitate future access and reproduction activities.

In the private sector, Miki continues to provide field and laboratory services for CRM archaeology collections, primarily consisting of the stabilization of ferrous metals. Additionally, exhibit development (mount production and installation) for a number of groups (e.g. MUN, Nunatsiavut Government) are in development at present. Lastly, the rehousing (encapsulated binding) of the City of St. John's Archives collection of original city plans will commence in the following weeks.

Miki Lee, *Private Conservator*

Department of Archeology, Memorial University (MUN)

Josh Forth is an emerging conservator with an interest in archaeological materials. He is currently an intern at the Memorial University Conservation Lab under the guidance of Donna Teasdale. The internship is a mandatory requirement of the Fleming College Cultural Heritage Conservation and Management post-graduate certificate program.

He is involved in a rock art conservation project which focuses on professionally acceptable techniques for preserving rock art with a case study in the treatment of rock art at Brigus South, NL. The project includes different techniques for casting, as well as photogrammetry and 3-D modelling as preservation strategies.



Josh Forth, Cultural Conservation and Management program intern

Conservation work continues on the partially intact crate of Pattern 1853 Enfield rifle-muskets, which was recovered off the coast of Newfoundland by a fishing trawler in 2011. This has been a large-scale/long-term project of both research and conservation treatment that has been continually supported by the Provincial Archaeology Office within the Tourism, Culture, Industry and Innovation Department. In addition to last year's 275 hours of conservation and research, we have received funding for an additional 100 hours in order to continue

mechanical cleaning and finish stabilization efforts.



Pattern 1853 Enfield rifle-muskets

Last year's conservation work uncovered a number of clues which point to the fact that these were later model Pattern 1853s, dating to sometime after 1866, which were likely lost at sea while being transported back to England for conversion to breech-loading weapons. Over 10kg of grease, silt and concretion were removed last year, and since the project's reinstatement in September an additional 2kg of material has been cleaned away. Following the completion of cleaning, the entire crate will be vacuum freeze-dried in Memorial University's conservation lab and the one-of-a-kind artifact will then hopefully go on display to the public.

Alexa Spiwak, Department of Archaeology, Memorial University

NOVA SCOTIA

Fine Art Paintings Conservation and Collections Management

This September and October Ian Loughhead spent time visiting some of the 28 museums that make up the Nova Scotia Museum family and helping staff prepare for closing. Issues brought up included some mould growth (immediate) and plans for better interaction with the public going forward (future).

Many museums are looking at switching to LED lighting, usually as a government sponsored green initiative, so Ian has been working with museum technicians to determine what specifications they

need going forward to best display current and future exhibits.

A few new exhibits have been going up which have required framing some delicate herbarium specimens as well as beaded artwork. Over the past year, the Nova Scotia Museum has started framing projects in-house, as a way to limit the travel of the collection.

Going into the Fall and Winter seasons, Ian is looking forward to more hands-on conservation treatments, including some interesting archaeological finds from the summer.

Elizabeth Jablonski

ONTARIO

McMaster University Library

Audrie Schell recently completed work on a badly damaged 1663 edition of William Assheton's "Evangelium Armatum"; it was dry cleaned, losses and tears repaired, re-sewn using the original sewing stations, and housed in a custom made portfolio. Audrie is now examining and repairing an 1866 edition of "Buch das gut: enthaltend den Katechismus," an interesting example of a book featuring Mi'kmaq ideograms.

Julie Niven continues work on cleaning layers of oxidized varnish from the four-panel Tremaine map, in preparation for washing and relining. Julie is also assisting Audrie with various repair and rehousing jobs.

Several issues of McMaster Monthly (precursor to the Marmour yearbook) have been repaired in preparation for digitization. Repairs include tear repair, re-sewing sections in situ, and board attachment.

We have recently welcomed several informal tours passing through the archives, and visitors are always fascinated by the variety and scale of work in the lab and seeing the map cleaning and gellan gel preparation process.

Audrie and Julie have begun to organize and examine a large (2000+ pieces) collection of antique book finishing tools held by the preservation lab, and researching their origins. We were consulted by the management team overseeing a new project at the Bertrand Russell Archives and Research Centre, and offered our

suggestions and recommendations for designing a custom display unit where a rotating selection of documents and memorabilia will be displayed. Most recently, Julie and Audrie worked on an oversized (5ft x 8ft) embroidered textile discovered in the McMaster Archives, cleaning surface soil and carrying out fibre identification to help make further treatment and storage recommendations.

Young Canada Works Program (YCW)

Exploring new cities is always exciting, even more so when it comes with a new job. For the new conservation intern Emilie Demers, a new adventure started this past September at the Provincial Archives of Alberta (PAA). She began a postgraduate internship, which runs into the winter, in the city of Edmonton. This internship is part of the Young Canada Works Program (YCW), which provides students and emerging professionals opportunities to work in their field of study. It is encouraging to find work as an emerging conservator and to continue expanding knowledge and skills in the field. Building on the foundation of dedicated hours of studying, fueled by coffee and tea, practicing hands-on skills, and being in real-life scenarios is extremely valuable for one's career. The YCW program has provided an opportunity for Emilie to continue working in the field while surrounded by a circle of knowledgeable co-workers at the PAA. As her supervisor, Alison Freake is exposing this emerging conservator to new experiences and opportunities. Being in an archival institution, there is no shortage of material to work on. Emilie has already stabilized books having various levels of damage and some maps and drawings in need of flattening and minimal tear repairs. In the midst of treating library material and other records, she is also working on items for digitization such as the St. Mary's School register from Southern Alberta. Emilie is thrilled to be part of the team.

Conservation of Sculptures, Monuments and Objects (CSMO)

Conservation of Sculptures, Monuments and Objects (CSMO) continues the assessment of Senate of Canada assets for the PCL/ED joint venture Rehabilitation Project on Parliament Hill and would like to thank Brittany Webster, Katie Norman, Anna Bullock and Emilie Demers for their help. We would also like to congratulate Marissa Monette, recent graduate of the Queen's Master of Art Conservation program, and welcome her to the team!

In October, CSMO was fortunate to host the Queen's Art Conservation program at Currie Building, Royal Military College of Canada, to introduce our next project and talk about the history of the building and Currie Assembly Hall as a tribute to the First World War. Documentation and testing for this project is underway, as we hope to have the Hall ready for re-opening to mark the 100th anniversary of the end of WWI. The project is anticipated to span three years and employ paid pre- and program conservation interns. Should you be interested in taking part in the project, please contact CSMO at www.artconserv.com

Brittany Webster

QUEBEC

Canadian Museum of History (CMH)

The Canadian Museum of History (CMH) is winding down now after a busy summer season and taking a breath before the winter months ahead. It is timely that in this season of reflection the exhibit "*Notman, Visionary Photographer*," developed by the McCord Museum, will be installed at the end of November. This exhibit will display iconic photographs by William Notman (1826-1891), the first Canadian photographer to gain international repute, as well as artifacts from 19th century Canada. Lead conservator Amanda Gould and conservation technician Margaret Baker are busy checking the condition of loaned items. Meanwhile, "*Medieval Europe: Power and Splendour*," under lead conservator Jennifer Ann Mills, is continuing until January 2019.

The risk assessment project, directed by Protect Heritage Corp. and facilitated by conservator Caroline Marchand, is moving along well in the capable hands of a core team: preventive conservator Rebecca Latourell, collection coordinator Tinisha Simard, and information analyst Stéfanie St-Jean. After dividing the collection into manageable units, the risks to each unit are being meticulously evaluated. The project is encouraging valuable conversations and collaborations amongst conservation, research, collection coordinators, facilities, security, and other departments within the museum.

In staffing news: while textile conservator Caterina Florio is acting as Manager of Conservation,

contract conservator Emily Higginson is assuming her duties in the textile lab. This includes the stabilization of artifacts for rotation in the Grand Hall and First Peoples' Hall permanent exhibition spaces. Contract conservator Carine Dominique Lavoie has been rehousing a collection of Peruvian archaeological textiles. Most recently, under the supervision of conservator Emily Lin, she is working on a special project with a collection of Peskotomuhkati First Nations' artifacts from New Brunswick. As a result of consultation with the community, she is documenting and stabilizing artifacts that include clothing, accessories, baskets, and weapons. In addition, two students from the RBC Aboriginal Training Program in Museum Practises will be joining the conservation team in early 2019.

Finally, exciting news for textile enthusiasts! Planning is well underway for the 12th Biennial North American Textile Conservation Conference (NATCC) being held at CMH in September 2019. The conference will focus on the theme of "*Lessons Learned: Textile Conservation – Then and Now*," inspired by NATCC's return to Ottawa-Gatineau, the venue of the first conference in 1997.

Emily Higginson

Centre de conservation du Québec (CCQ), Ville de Québec

L'année 2018 aura été, encore une fois, une année bien chargée au Centre de conservation du Québec. Outre les diverses réalisations qui sont présentées plus loin, il y a eu certains changements et mouvements dans la composition des équipes. C'est maintenant Mme Élisabeth Carmichael qui est directrice par intérim du CCQ depuis décembre 2017.

Atelier Archéologie-ethnologie

L'atelier est passablement occupé sur une multitude de projets. Le site archéologique de Turcot (Montréal) a livré plusieurs centaines d'objets en métal, céramique, verre, bois et cuir. Toutes ces interventions étaient requises pour un projet d'exposition, qui a débuté en octobre 2018 : <https://www.facebook.com/events/268726427086599/>

Un dossier thématique sur la conservation archéologique a été mis en ligne sur le site web du Centre : <http://www.ccq.gouv.qc.ca/index.php?id=334>

Toujours en lien avec l'archéologie, les travaux se poursuivent pour l'actualisation et la mise à jour de la publication *L'archéologue et la conservation*. Cette troisième édition sera disponible en version électronique sur le site internet du CCQ, avec une date de parution prévue en 2019.

Mentionnons également le projet *Archéolab*, qui met en ligne les collections archéologiques du Québec. Blandine Daux, Kateri Morin et André Bergeron ont participé à cette entreprise par la production de contenus écrits et de capsules vidéo :

<http://www.archeolab.quebec/>
<http://www.archeolab.quebec/en-coulisses/pratiques-et-astuces>
<http://www.archeolab.quebec/en-coulisses/paroles-d-experts>

Blandine Daux poursuit son travail sur la publication consacrée à la synthèse du volet conservation des artefacts provenant de l'épave du *Elizabeth and Mary*. Cette publication devrait voir le jour dans la prochaine année.

Rachel Dessaints a aussi joint officiellement l'équipe de l'atelier archéo/ethno (objets en cuirs et composites), bien qu'elle s'occupe encore de quelques projets textiles.

Carole Breckler et Ariane Lalande ont aussi donné un coup de main aux ateliers Sculptures et Métal-pierre pour les gros chantiers extérieurs estivaux. La relance du Comité de gestion et de prévention des risques et la mise à jour des différents documents et procédures qui y sont rattachés ont bien occupé certains membres de l'atelier dans la dernière année. L'expertise sur la conformité des systèmes climatiques du nouveau musée de Mashteuiatsh est en cours, la fontaine de Tourny continue à nous poser de nombreux défis et le projet du Monastère des Ursulines débutera bientôt.

Atelier Bois

L'équipe de l'atelier est formée des restaurateurs Patrick Quirion, Mireille Brulotte et Stéphane Doyon, aidés de l'ébéniste contractuelle Marie-Ève Tousignant.

Nous sommes heureux de vous annoncer que la publication de Patrick et Mireille *Toit. Bois. Bardeau. Guide technique s'est mérité le Lee Nelson Award 2018*. Ce prix, décerné tous les trois ans par l'Association internationale pour la

préservation et ses techniques (APTI), vise à reconnaître les ouvrages influents dans le domaine. L'atelier Bois concentre maintenant ses efforts de recherche en patrimoine bâti sur un autre sujet de première importance, la fenêtre en bois. Au cours de la dernière année, nous avons ainsi travaillé à la conservation et à la documentation de croisées à battants et à guillotine pour trois bâtiments classés. Aux propriétaires de ces biens, nous avons formulé des recommandations en vue de projets majeurs de restauration.



Patrick Quirion et Mireille Brulotte

Atelier Métal-pierre

La collaboration entre les restauratrices spécialisées en pierre et dérivés de la pierre, Isabelle Paradis et Élisabeth Cloutier, et la restauratrice spécialisée en métal, Aude Connord, a été très importante cette année pour les chantiers de restauration puisque trois importants chantiers ont occupé les restauratrices cet été à Québec : le monument *Jeanne d'Arc* sur les Plaines d'Abraham, le monument *Samuel de Champlain* et le monument Taschereau. La collaboration avec les restauratrices de l'atelier Sculptures a aussi été importante pour mener à bien ces chantiers.

Aude a été très occupée par de nombreuses expertises d'œuvres et monuments à Québec, Montréal et Lachute. Elle a également réalisé la restauration d'une œuvre de Françoise Sullivan et la supervision de la restauration de l'œuvre *Allégrocube* de Charles Daudelin, qui doit être réinstallée prochainement.

Isabelle et Élisabeth se sont penchées sur plusieurs projets et expertises en patrimoine bâti dans le

secteur de Québec. Entre autres, le décor intérieur du Capitole de Québec a fait l'objet d'une étude stratigraphique dans le but de documenter les couleurs d'origine. Dans le cadre de la même campagne de travaux, des suivis de chantier auprès des architectes et des entrepreneurs ont été réalisés sur la façade extérieure. Le but de ces suivis était d'accompagner les professionnels et entrepreneurs du patrimoine architectural dans leurs solutions de restauration en leur proposant, par exemple, des méthodes de nettoyage de la pierre par la réalisation d'essais.

Atelier Œuvres sur papier

L'atelier des œuvres sur papier, toujours composé de Marie Trottier, Patricia Bufe et Emily Cloutier, a accueilli le Regroupement des services d'archives privées agréés du Québec (RSAPAQ) pour une formation sur la manipulation et la mise à plat des documents roulés et de grand format. Cette formation a été offerte pour la première fois dans les locaux du CCQ et nous avons profité de l'espace pour offrir une formation autant pratique que théorique. La journée s'est déroulée avec succès! Patricia, la vedette de l'atelier, a été invitée à l'émission *La facture* (Radio-Canada Télé) pour donner son avis professionnel à propos d'une estampe qui a été endommagée lors de son encadrement. Ce fut une belle occasion pour mettre en lumière l'importance des bonnes pratiques de montage et d'encadrement.

Atelier Peintures

Au cours des deux dernières années, l'équipe de l'atelier Peintures, formée de Rachel Benjamin, Élisabeth Forest, Sylviane Gaume, Michael O'Malley, Éloïse Paquette et Sophie Roberge, a restauré 27 tableaux pour le redéploiement des collections du Musée national des Beaux-arts du Québec (MNBAQ) dont l'inauguration des nouvelles salles aura lieu à la mi-novembre. Parmi les œuvres restaurées, plusieurs seront exposées pour la première fois et ont fait l'objet d'une restauration majeure ainsi que d'analyses à l'ICC. En voici quelques-unes : un grand tableau de François Malepart de Beaucourt, *La Résurrection d'un mort par saint Antoine de Padoue (1794)*, restauré par Sophie Roberge ; *La Messe de saint martin (1819)* de Louis Dulongpré, restauration entreprise par Mélanie Cloutier et Katerie Gaudet-Chamberland, contractuelles qui nous ont malheureusement quittées en avril dernier; un portrait peint par Joseph Légaré, la sœur de l'artiste (1830), restauré par Rachel Benjamin; deux volets d'un triptyque par Ozias Leduc (toile marouflée sur panneau, 1919) restaurés par

Sylviane Gaume en collaboration avec les ateliers bois et papier; et une aquarelle sur toile, *À l'ombre du pommier*, peinte par William Brymner et Horacio Walker en 1903, restauré par Élisabeth Forest. Pendant l'été, nous avons accueilli une stagiaire, Ève L'Heureux, étudiante de première année à l'Université Queen's qui a également restauré une œuvre du Musée, le portrait de Louis-Alexandre Taschereau (1911) par Eugène Hamel. Enfin, le MNBAQ a diffusé deux capsules-vidéo mettant en lumière le travail de restauration effectué par Sophie Roberge sur deux œuvres de la collection : *Olé!* (1906) de Clarence Gagnon et le grand tableau religieux de Beaucourt. On peut voir ces vidéos sur la page Facebook du MNBAQ et du CCQ.

Parmi les œuvres anciennes importantes restaurées à l'atelier, il faut mentionner deux autres tableaux de François Malepart de Beaucourt, qui appartiennent cette fois au Musée des beaux-arts de Montréal (MBAM) : les portraits d'un couple (1791), *Philibert François Rouxel Blanchelande et Anne Vignerot Duplessis*, restaurés respectivement par Michael O'Malley et Éloïse Paquette.

Au début du mois de mai, Michael a présenté, dans le cadre du congrès annuel de l'ACCR à Kingston, les résultats préliminaires de recherches sur les vernis et les couches de protection anti-graffitis pour les peintures murales extérieures. À la fin de mai, il a également donné une présentation intitulée *Deterioration Phenomena in Some Parisian Paintings* by Paul-Émile Borduas, dans le cadre du colloque Conference on Modern Oil Paints, qui s'est tenu au Rijksmuseum, à Amsterdam. Michael a d'ailleurs publié un compte-rendu de ce congrès dans le dernier Bulletin de l'ACCR (septembre 2018)

Atelier Sculptures

Les membres de l'atelier Sculptures, Isabelle Cloutier, Stéphanie Gagné, Myriam Lavoie et Claude Payer ont eu une année assez chargée! Claude voit sa dernière publication, *Les tabernacles du Québec des XVIIe et XVIIIe siècles*, d'abord lancée en version papier au printemps 2016, maintenant disponible en version électronique sur le site des Publications du Québec. Il en a même profité, avec son co-auteur, Daniel Drouin (conservateur au Musée national des Beaux-arts du Québec), pour faire état d'une nouvelle découverte!

Six œuvres de Serge Lemoyne du Musée des beaux-arts de Sherbrooke ont été restaurées par

trois restauratrices. L'équipe a aussi fait de nombreuses expertises à travers le Québec. Plusieurs projets de chantiers en art public ont été menés pendant la saison estivale, dont la restauration de l'œuvre *Cinq tables métaphoriques pour un élément en porte-à-faux* de Pierre Leblanc à Terrebonne, la restauration des monuments *Monseigneur Taschereau* et *Samuel de Champlain* pour la Ville de Québec, ainsi que trois œuvres de la collection d'art public de l'Université Laval. Un protocole pour restaurer les centaines de panneaux de béton polymère ornant une station de métro de Montréal a été élaboré et des panneaux tests ont été installés pour une durée d'un an.

La douceur de l'automne ramène enfin l'équipe à travailler plus souvent dans leur atelier. Les restauratrices Anne-Marie Guérin et Annie Gilbert ont amené leur aide et leur bonne humeur à l'équipe au cours de l'année. Bien qu'elles nous aient quittés pour de nouveaux projets, nous espérons bien les accueillir à nouveau dans le futur! Claude Belleau, après avoir repris le flambeau quelques années au MNBAQ, viendra rejoindre l'équipe juste à temps pour le party de Noël.

Atelier Textiles

France-Éliane Dumais a eu l'opportunité de participer à l'atelier de formation IIC-ITCC Training workshop (III) - Scientific Approaches to Textile Conservation organisé par IIC International Training Centre for Conservation (IIC-ITCC) du 13 au 23 novembre 2017. La formation a eu lieu à L'Hôpital de conservation au Musée du Palais, situé dans l'enceinte de la Cité interdite à Beijing, en Chine. L'Hôpital de conservation est un centre de conservation qui a ouvert ses portes en 2016. Doté d'équipements ultramodernes, il s'agit de la plus importante institution scientifique dédiée à la conservation du patrimoine en Chine. Dans le cadre de cette formation, le Musée du Palais de Beijing a accueilli 23 participants : 12 de Chine et 11 provenant de différents pays, tous travaillant dans le domaine de la conservation des textiles. Un paravent de la fin du XIXe siècle provenant du Musée Laurier a été restauré dans le but de le présenter en permanence dans le décor victorien de la maison de Sir Wilfrid Laurier. Comme les tissus d'origine étaient gravement endommagés, Louise Lalonger a décidé de faire réaliser des reproductions numériques par sublimation sur tissu pour remplacer les originaux. Au préalable, c'est le photographe Guy Couture qui a corrigé les photographies à l'ordinateur en éliminant les

traces importantes d'usure et de déchirures. Les résultats ont été étonnants. Quant aux tissus originaux, ils seront con



Paravent du Musée Laurier, après traitement, une fois remonté avec les impressions numériques sur tissu. Photographie ; Guy Couture, Centre de conservation du Québec.

Centre de conservation du Québec (CCQ), Quebec City

2018 has been another busy year at the CCQ! In addition to the wide variety of projects, some of which are presented below, the CCQ has undergone a few changes, such as, in December 2017, the nomination of an interim director, Ms. Elizabeth Carmichael.

The Archaeology-Ethnology Conservation Lab

The lab has been busy with a multitude of projects. The archaeological site of the Montreal Turcot Interchange delivered several hundred objects comprising metal, ceramics, glass, wood and leather artefacts. Many treatments were required for an exhibition that opened in October 2018. <https://www.facebook.com/events/268726427086599/>

A thematic dossier on archaeological conservation has been posted on the Center's website. <http://www.ccq.gouv.qc.ca/index.php?id=334>

Work continues on updating the publication *The Archaeologist and Conservation*. This third edition will be available electronically on the CCQ website, with an expected release date in 2019.

Blandine Daux, Kateri Morin and André Bergeron participated in the Archéo lab project, which puts

the archaeological collections of Quebec online. This venture required written content and video clips.

<http://www.archeolab.quebec/>
[http://www.archeolab.quebec/en-coulisses/
pratiques-et-astuces](http://www.archeolab.quebec/en-coulisses/pratiques-et-astuces)
[http://www.archeolab.quebec/en-coulisses/
paroles-d-experts](http://www.archeolab.quebec/en-coulisses/paroles-d-experts)

Blandine Daux continues to work on a publication devoted to the conservation of artifacts from the Elizabeth and Mary shipwreck. This should be published in the coming year.

Rachel Dessaints has also officially joined the team of the Archeo / Ethno lab, working mainly on objects made of leather and composites, although she is still working on some textile projects.

Conservators from the Archéo-Ethno lab, Carole Breckler and Ariane Lalande, have lent a helping hand to the Sculpture and Metal-Stone labs this summer for large outdoor projects. The relaunch of the risk management and prevention committee, and the updating of the various documents and related procedures have also occupied some members of the lab in the past year. The expertise on the conformity of the climatic systems for the new museum of Mashteuatsh is in progress. The fountain of Tourny continues to pose many challenges, and a project at the Ursuline Monastery in Québec will soon begin.

The Wood Conservation Lab

The Wood Conservation Lab is comprised of three conservators, Patrick Quirion, Mireille Brulotte and Stéphane Doyon; they are assisted by Marie-Ève Tousignant, cabinet-maker.

The lab is pleased to announce that a publication written by Patrick and Mireille entitled *Toit. Bois. Bardeau*. Guide technique has won the Lee Nelson Award 2018! This prize is awarded every three years by the Association for Preservation Technology International (APTI) to an influential publication in the field.

Mireille and Patrick are currently concentrating on another topic of importance : wooden windows. Over the past year they have been working on the preservation and documentation of casement and sash windows of three listed historic buildings and have been able to propose a series of recommendations to the owners in view of upcoming major conservation projects.

The Metal and Stone Conservation Lab

The work-site collaboration between Isabelle Paradis et Élisabeth Cloutier, conservators specialized in stone and stone derivatives, and Aude Connord, specialized in metal conservation, was particularly extensive this past year. Three major projects occupied them throughout the summer months: the *Jeanne d'Arc monument* situated in the Plains of Abraham, the *Samuel de Champlain monument* and the Taschereau monument, all located in the City of Quebec. The assistance provided by their colleagues from the Sculpture Conservation Lab was essential to the successful outcome of these projects.

Aude was kept very busy with numerous conservation assessments of works located in Quebec, Montreal and Lachute. She also carried out restoration of a piece by Françoise Sullivan, and supervised that of the *Allégrocube* of Charles Daudelin, which is soon to be reinstalled.

Isabelle and Élisabeth concentrated on several projects and conservation assessments of built heritage in the Quebec City area. Among these was a stratigraphic study of the interior decor of the Capitole Theatre, with the aim of documenting its original colors. They also kept track of work being carried out on the exterior of the building by architects and contractors, accompanying these professionals by helping them to identify the best solutions for various restoration issues concerning this heritage building. For example, they carried out tests *in situ* and proposed various methods for the cleaning of stone.

The Paper Conservation Lab

The Paper Conservation Lab is made up of Marie Trottier, Patricia Bufe and Emily Cloutier. The lab was happy to provide a training course on the handling and flattening of rolled and large-format documents, hosting the *Regroupement des services d'archives privées agréés du Québec (RSAPAQ)*. Participants were able to enjoy both theoretical and practical training thanks to the spacious locale at the CCQ, where the course was offered for the very first time. The day was a great success!

Also during the past year, Patricia, the lab's current TV star, was invited to appear on the television program, *La facture* (Radio-Canada TV) during which she gave her professional opinion concerning a print that had been damaged during framing. It was a wonderful opportunity to shed light upon the importance of proper practice for mounting and framing.

The Paintings Conservation Lab

Over the past two years, conservators in the the painting conservation lab, comprising Rachel Benjamin, Elisabeth Forest, Sylviane Gaume, Michael O'Malley, Éloïse Paquette and Sophie Roberge, have restored 27 paintings for the new rehanging of the MNBAQ permanent collection. The inauguration of the new galleries will take place in mid-November. Among the restored works, several hitherto unseen paintings will be exhibited for the first time, and have been the subject of major restoration projects and analyses undertaken with the help of CCI. Some of these works include: an oversized painting by François Malepart de Beaucourt, *The Resurrection of a Dead Man* by Saint Anthony of Padua (1794), restored by Sophie Roberge; *The Mass of St. Martin* (1819) by Louis Dulongpré, restored by Mélanie Cloutier and Katerie Gaudet-Chamberland, contract conservators who left us last April; a portrait painted by Joseph Légaré, *the Artist's Sister* (1830), restored by Rachel Benjamin; two panels of a triptych by Ozias Leduc (canvas mounted on panel, 1919) restored by Sylviane Gaume in collaboration with the wood and paper labs; and a watercolor on canvas, *In the Shade of the Apple Tree*, painted by William Brymner and Horacio Walker in 1903, restored by Elisabeth Forest. During the summer, we hosted an intern, Eve L'Heureux, a first-year student at Queen's University, who also restored a work from the Museum, *the Portrait of Louis-Alexandre Taschereau* (1911) by Eugène Hamel. Finally, the MNBAQ broadcasted two online video-clips highlighting some of the restoration work done by Sophie Roberge on two works from the collection: *Olé!* (1906) by Clarence Gagnon and the above-mentioned large painting by Beaucourt. These videos can be seen on the Facebook page of the MNBAQ as well as the CCQ website.

Among other important works treated in the lab were a pair of portraits by François Malepart de Beaucourt dating to 1791 from the collections of the Montreal Museum of Fine Arts (MBAM). The sitters are thought to be *Portrait de Philibert François Rouxel Blanchelande* and his wife, *Anne Vignerot Duplessis*, restored respectively by Éloïse Paquette and Michael O'Malley.

In early May, Michael presented the preliminary results of research on varnishes and anti-graffiti coatings for outdoor murals at the CAC Annual Conference in Kingston. At the end of May, he also gave a presentation entitled *Deterioration Phenomena in Some Parisian paintings* by Paul-Émile Borduas, as part of the Conference on

Modern Oil Paints symposium (CMOP) held at the Rijksmuseum in Amsterdam. Michael also published a conference review of this event in the last CAC *Bulletin* (September 2018).

STORAND : LOGICIEL D'ÉVALUATION VOLUMÉTRIQUE DES COLLECTIONS LORS DE LA MISE EN RÉSERVE

Andrea Criollo*

Consultante en gestion de la conservation préventive des collections, Canada

Christophe Bres*

Consultant en systèmes d'informations

Résumé

Storand® est un logiciel pour l'évaluation volumétrique des collections qui exploite une base de données relationnelle accompagnée d'écrans facilitant la phase de collecte de l'information et de scripts prenant en charge les calculs. Cette base de données, développée avec FileMaker®, permet avant tout de structurer les informations à prendre en compte pour les calculs et de fournir un modèle générique pouvant être appliqué à n'importe quelle typologie de collection. L'avantage de cette démarche est d'offrir un outil complètement réutilisable. Enfin, grâce à ce modèle, des traitements automatisés ont pu être développés et les calculs peuvent ainsi être appliqués à des collections à la fois hétérogènes et volumineuses en termes de nombre d'items.

Au vu des résultats probants que nous avons obtenus, nous proposons de présenter la démarche ayant abouti à la réalisation de ce logiciel qui est avant tout le fruit d'une collaboration interdisciplinaire entre un ingénieur en technologies de l'information et un consultant en conservation préventive. Cette association a en effet permis de créer un logiciel où tous les paramètres à prendre en compte pour l'évaluation volumétrique d'une collection ont pu être identifiés par le consultant en conservation préventive pour ensuite être traduits en algorithmes et langage de programmation par l'ingénieur. Ceci permet notamment de montrer comment il est possible de mettre davantage les outils informatiques dont nous disposons au service de la conservation préventive.

STORAND: VOLUMETRIC EVALUATION SOFTWARE FOR STORAGE OF COLLECTIONS

Andrea Criollo*

Consultant in preventive conservation of collections, Canada

Christophe Bres*

Information technology consultant

ABSTRACT

Storand® is a software for volumetric evaluation of collections based on a solution that makes use of a relational database accompanied by screens facilitating the phase of information and script collecting that will be in charge of the calculations. This database, developed with FileMaker®, allows us, above all, to structure the information to take into consideration the calculations and to supply a generic model that can be applied to any kind of collection typology. The advantage of this approach is to present a totally reusable tool. Finally, thanks to this model, automated treatments could be developed and calculations can thus be applied to both miscellaneous and voluminous collections in terms of number of items.

In light of the convincing results that we obtained, we propose to present the approach that led to the achievement of this tool that is, above all, the fruit of interdisciplinary collaboration between an engineer in information technology and a consultant in preventive conservation. This collaboration has indeed allowed us to create a tool where all the parameters needed to take into account for the volumetric assessment of a collection were identified by the preventive

conservation consultant, then translated into algorithms and coding by the engineer. This allows us to show, in particular, how the IT tools at our disposal can be put to the service of preventive conservation.

CALL FOR SUBMISSIONS: SUMMARIES & REVIEWS

The Canadian Association for Conservation of Cultural Property (CAC) Bulletin Committee wants to feature your experience from a conference, workshop, seminar, or lecture that you've attended! We are looking for volunteers to submit short (250-1000 words) summaries or reviews to share your experience with those who could not attend. If you enjoyed a recent professional development activity, creating a written submission will help you to review your own notes, disseminate valuable information within the conservation community, and start or contribute to a dialogue!

To learn more or submit content, please contact Patrick Gauthier at patrick.gauth@gmail.com.

APPEL DE TEXTES: RÉSUMÉS ET RÉVISIONS

Le comité du Bulletin de l'association canadienne pour la conservation des biens culturels (ACCR) aimerait présenter vos expériences suite à un congrès, un atelier, un séminaire ou une allocution auquel vous avez assisté! Nous cherchons des bénévoles pour nous soumettre de courts résumés ou revues (250-1000 mots) dans lesquels vous partagerez vos expériences avec ceux qui n'ont pu y assister. Si vous avez dernièrement aimé une activité de développement professionnel, créer un texte vous aiderait à réviser vos propres notes, à divulguer de l'information pertinente et précieuse à travers la communauté de la conservation, et à commencer ou contribuer à un dialogue!

Pour en connaître davantage ou pour soumettre un texte, veuillez s'il vous plaît contacter Patrick Gauthier à patrick.gauth@gmail.com.

Warren Lasch Conservation Center

The Warren Lasch Conservation Center at the Clemson University Restoration Institute in North Charleston, South Carolina is a facility dedicated to advancing knowledge and best practices in the study, analysis, conservation and preservation of materials and structures of historical significance. The WLCC's expertise is based on years dedicated to the investigation and stabilization of the H.L. Hunley submarine (1864) and its associated artifacts housed at the WLCC since 2000.

The Hunley conservation team, composed of Johanna Rivera-Diaz, Anna Funke, Flavia Puoti, and Gyllian Porteous, reached a major milestone this year with the completion of the deconcretion of the interior crew compartment. Research is ongoing into methods for the deconcretion of the submarine's ballast tanks which are largely inaccessible due to their size. The team is also currently completing the conservation treatment of three cannons, each weighing over 4 tons, from the CSS Pee Dee which sunk in the Pee Dee River in 1865.



Canon from the CSS Pee Dee

The external projects team, composed of Chris McKenzie, Claire Achtyl, and Justin Schwebler, recently completed the conservation treatment of a 6-inch, 30-caliber Mark 3 gun from the USS Maine (1895). The team is also engaged by the National Park Service to care for and maintain numerous cannons displayed at multiple historic sites, including those at Fort Sumter, in Charleston, SC.



Mark 3 gun from USS Maine

Gyllian Porteous

CAC-ECC BULLETIN INTERVIEW SERIES

The Emerging Conservators Committee (ECC) is honored to provide the *Bulletin* readers with an opportunity to gain insight between the relationships of emerging conservators and established conservators and mentors in the field by means of our Interview Series. This edition features an interview between **Alex McPhie**, a 2014 graduate of the Collections Conservation and Management program at Fleming College, and **Heather Beerling**, Collections Specialist at Lower Fort Garry, a Parks Canada National Historic Site, in St. Andrews, Manitoba.

The ECC continues to strive to provide a platform for emerging conservators to join in conversations, mentor-ship, and engagement in relationship-building in the field of Conservation. If you would like to take part in our Interview Series, please contact us and let us know! We encourage all emerging conservators to participate and get involved!

Alana Jansen
Interview Series Lead, Editor/Coordinator
Interview.entrevue@gmail.com

Heather Beerling, Collections Specialist at Lower Fort Garry (LFG)

As a graduate of the Fleming College Conservation program, Heather has spent many years working for Parks Canada at the National Historic Site of Lower Fort Garry in St. Andrews, Manitoba, along the Red River Valley. Heather began her career at LFG at a young age as a volunteer and then an interpreter before being introduced to the world of Conservation. During her studies and her quest for knowledge, Heather has also worked at the Manitoba Museum, the Provincial Archives of Alberta, and the Winnipeg Art Gallery. When she isn't busy running around over ten historic buildings on site, she is spending time with her family and working in the private sector in her own basement lab!

Alex McPhie met Heather shortly after completing his Fleming Internship at the Parks Canada lab in downtown Winnipeg. After his internship, Alex worked with private conservator, Jane Dalley, before acquiring an infrastructure project term with Heather at LFG. Together, Heather and Alex emptied, packed, and moved approximately

SÉRIE D'ENTREVUES DU CRE POUR LE BULLETIN DE L'ACCR

Le Comité des restaurateurs émergents (CRE) est heureux de proposer aux lecteurs du Bulletin, par l'intermédiaire de sa série d'entrevues, des aperçus de relations développées entre des restaurateurs émergents et des restaurateurs chevronnés. Nous poursuivons la série avec un entretien entre **Alex McPhie**, diplômé du programme de conservation et de gestion des collections du Collège Fleming en 2014, et **Heather Beerling**, spécialiste des collections à Lower Fort Garry, lieu historique national de Parcs Canada à St. Andrews, au Manitoba.

Le CRE continue de s'efforcer d'offrir aux restaurateurs émergents une plateforme leur permettant de se joindre à la conversation, de recevoir du mentorat et de développer des relations dans le domaine de la conservation. Si vous désirez participer à notre série d'entrevues, communiquez avec nous! Nous encourageons tous les restaurateurs émergents à y contribuer!

Alana Jansen
Responsable de la série d'entrevues, rédactrice en chef/coordonnatrice
Interview.entrevue@gmail.com

Heather Beerling, spécialiste des collections à Lower Fort Garry

Diplômée du programme de conservation du Collège Fleming, Heather a travaillé de nombreuses années pour Parcs Canada, au lieu historique national de Lower Fort Garry, à St. Andrews, au Manitoba, dans la vallée de la rivière rouge. Heather a amorcé sa carrière à LFG très jeune en tant que bénévole, puis comme interprète, avant de découvrir l'univers de la conservation. Durant ses études et dans le cadre de sa quête de connaissances, Heather a également travaillé au musée du Manitoba, aux archives provinciales de l'Alberta et à la Winnipeg Art Gallery. Quand elle n'est pas en train de trotter entre les dix édifices historiques du site, elle consacre son temps à sa famille et à des contrats privés qu'elle réalise dans le laboratoire qu'elle a installé dans le sous-sol de sa maison!

Alex McPhie a rencontré Heather peu après avoir terminé son stage du Collège Fleming au laboratoire de Parcs Canada au centre-ville de Winnipeg. Après ce stage, Alex a travaillé avec la

46,000 objects on and off site and worked through ongoing construction from 2016 to 2018.

Alex McPhie (AM): Why did you choose conservation? Is it something you knew you always wanted to do?

Heather Beerling (HB): I always wanted to "be a pioneer" when I grew up and Laura Ingalls Wilder was my idol. I spent my childhood in museums and crawling through antique dealer's warehouses and flea markets with my parents. My parents were always bringing home the latest and greatest antique that they had found and weekends and evenings were spent refinishing antiques of all kinds. I spent my entire teens and twenties at Lower Fort Garry (LFG) either as a volunteer or staff member. Once I was in university my boss at LFG knew of my interests in antiques and tasked me with an insect infestation project that allowed me to work with all the Parks Canada Conservators. They took me under their wing and I spent an entire summer meticulously going through the entire Fur Loft building, which holds 15,000 objects, looking for insects, shed skins, and casings. I was then given the opportunity to go to the Western and Northern Canada Service center in Winnipeg for Parks Canada where I saw the conservation labs and learned more about what a conservator did. They spoke to me about what type of schooling and training I required and that is when I really decided that this was the job for me.

AM: As conservators we have to be creative, adaptable, and wear many hats. In your career as a conservator and historic collections specialist, what was the most creative solution you have come up with to resolve a problem?

HB: Over my career I have found the most challenging situations are meeting the needs of different departments who have very different priorities. Interpreters and guides want to give the best visitor experience, visitors want to touch everything and make everything work, and conservators want everything to be behind glass in perfect environmental conditions in an effort to protect objects. Meeting somewhere in the middle

restauratrice privée Jane Dalley avant d'entreprendre un projet d'infrastructure avec Heather à LFG. Ensemble, Heather et Alex ont vidé, emballé et déménagé environ 46 000 objets sur le site et en dehors, et ont travaillé durant un projet de construction s'étalant de 2016 à 2018.

Alex McPhie (AM) : Pourquoi avez-vous choisi la conservation? Est-ce quelque chose que vous avez toujours voulu faire?

Heather Beerling (HB) : Enfant, j'ai toujours voulu « être une pionnière » et Laura Ingalls Wilder était mon idole. J'ai passé mon enfance dans les musées et à arpenter les allées d'entrepôts d'antiquaires et de marchés aux puces avec mes parents. Mes parents ramenaient toujours leurs plus récentes trouvailles à la maison et nous passions nos week-ends et soirs de semaine à retoucher des



Heather and Alex in historic costume moving artifacts at Lower Fort Garry
Heather et Alex, en costumes historiques, déplacent des artefacts à Lower Fort Garry.

antiquités de toutes sortes. J'ai passé toute mon adolescence et ma vingtaine à Lower Fort Garry (LFG), soit comme bénévole, soit comme membre du personnel. Alors que j'étais à l'université, mon patron à LFG, connaissant mon intérêt pour les antiquités, m'a confié un projet d'invasion d'insectes qui m'a permis de travailler avec tous les conservateurs de Parcs Canada. Ils m'ont prise sous leur aile et j'ai passé tout un été à examiner minutieusement l'entrepôt de fourrures, qui renferme 15 000 objets, à la recherche d'insectes, de peaux et d'enveloppes. On m'a donné l'occasion de me rendre au Centre de services de l'Ouest et du Nord du Canada de Parcs Canada à Winnipeg, où j'ai pu visiter les laboratoires de conservation et en apprendre plus sur le métier de conservateur. On m'a parlé des études et formations requises et c'est alors que j'ai compris que c'était le métier que je voulais faire.

AM : En tant que conservateurs, nous devons faire preuve de créativité, nous adapter et porter de nombreux chapeaux différents. Durant votre carrière de restauratrice et de spécialiste des collections, quelle a été la solution la plus créative que vous avez élaborée pour venir à bout d'un problème?

HB : Durant ma carrière, j'ai pu constater que les

is something that I have found to be challenging on a daily basis. A good example of this is our Halloween Program. Our interpretive team do a fabulous job of decorating and providing scares for the public, but I have to ensure that nothing gets damaged because of this. This can involve completely removing fragile items from display for this event, to covering tables up with Mylar or plastic so that pumpkins and decorations don't damage the finishes.

AM: What would be the most challenging aspect about working in conservation on a living history site?

HB: Working on a site where Visitor Experience is paramount poses challenges. Interpreters are actually blacksmithing, making candles, baking, spinning etc. Artifacts are exposed to all sorts of food stuff and soot from fires, insects because the doors and windows are open, and no environmental controls because our buildings are historic. As an interpreter I understand the desire of the public wanting to touch everything and see everything working. As a conservator I understand the importance of preserving artifacts for future generations to enjoy. Every day I have to come up with solutions on how to give the interpretive team what they want, while still ensuring the safety of the furnishings.

AM: There has been a variety of ongoing infrastructure work in the furnished historic buildings of Lower Fort Garry since 2016, including: fire suppression, electrical, heating, alarm and plumbing installations, new ceilings, an elevator, and completely new structures added on site. This massive project has been challenging to work around and steward our collections well, especially in shuffling and protecting objects, yet we have learned quite a lot through it. What are a couple lessons you would like to share from the project so far?

HB: The biggest lesson learned is that you can never be too careful, or protect the artifacts too well. When the project came to fruition I insisted that we have shipping containers designated specifically for LFG's collection to be stored in for the duration of the project. Together, we inventoried, photographed and packed the artifacts into boxes and crates and then we had a moving company come and pack the crates and boxes into shipping containers. These shipping containers were then moved to Winnipeg into a heated warehouse facility for 13 months. During

situations les plus complexes consistaient à répondre aux besoins de divers secteurs qui ont des priorités bien différentes. Les interprètes et les guides veulent offrir la meilleure expérience possible au visiteur, les visiteurs veulent toucher à tout et tout faire fonctionner, et les conservateurs veulent tout placer dans une vitrine et dans des conditions environnementales parfaites pour protéger les objets. Trouver le parfait équilibre est pour moi un défi quotidien. Un bon exemple est notre programmation d'Halloween; notre équipe d'interprétation se dépasse pour décorer le site et faire peur aux visiteurs, mais de mon côté, je dois faire en sorte que rien ne soit endommagé. Cela peut nous obliger à enlever des objets fragiles de l'exposition ou à recouvrir les tables de Mylar ou de plastique pour que les citrouilles et autres décorations n'endommagent pas les surfaces.

AM : Quel est l'aspect le plus complexe du point de vue de la conservation quand on travaille dans un lieu d'histoire vivante?

HB : Travailler dans un lieu où l'expérience du visiteur passe avant tout comporte sa part de défis. Les interprètes forgent le métal, fabriquent des chandelles, font du pain, filent de la laine, etc. Les artefacts sont exposés à toutes sortes de particules de nourriture et à la suie du feu, mais aussi aux insectes, car les portes et les fenêtres sont ouvertes. De plus, il n'y a aucun contrôle environnemental puisqu'il s'agit d'édifices historiques. En tant qu'interprète, je comprends l'envie des visiteurs de toucher à tout et de voir tout fonctionner. En tant que restauratrice, je saisis l'importance de préserver les artefacts pour les générations à venir. Chaque jour, je dois trouver des solutions me permettant de donner à l'équipe d'interprétation ce qu'ils veulent, tout en assurant la sécurité des accessoires.

AM : Depuis 2016, divers travaux d'infrastructure ont eu lieu dans les édifices meublés de Lower Fort Garry : système de protection contre les incendies, électricité, chauffage, système d'alarme, plomberie, nouveaux plafonds, ascenseur et même l'ajout de nouvelles structures sur le site. Cet important projet a posé sa part de défis à relever pour protéger nos collections, surtout en ce qui a trait au déplacement et à la protection des objets. Toutefois, cela nous a permis d'apprendre beaucoup de choses. Y a-t-il des leçons que vous avez apprises jusqu'à présent dans le cadre de ce projet et que vous désirez partager?

HB : La principale leçon apprise est qu'on ne peut jamais être trop prudent ou trop protéger les

that time, a sprinkler pipe burst directly above where the artifacts were stored. Thank goodness I had insisted on everything being put into shipping containers because that saved the furnishings and nothing got wet or damaged! The water was simply wiped off the top of the shipping containers. The second lesson learned is that you must monitor the collections at all times. Contractors don't have a clear understanding of how important your furnishings are. Even though they were told several times, there are always new contractors and sub trades that come into the site throughout the duration of any project. It is important to do a walk through every day or two to ensure that they haven't put their coffee cups or their tools onto your furnishings or left food/drinks in the buildings.

AM: You do a fair bit of private work as well. Is there one project that stands out as perhaps the most interesting piece you have worked on?

HB: I worked on a plaster piece for a museum that was of the Last Supper. During my cleaning, I found that the paint on the windows at the back of the piece behind the table that the figures were sitting at had over paint on them. During removal of this over paint, I found a complete landscape painting behind it in each of the windows that depicted the mountains. It was very exciting!

AM: While working at the Winnipeg Art Gallery, you worked on a Group of Seven painting, which was very stressful for you. Tell us about your experience on working on such a high value piece. Do you have any advice on how conservators should approach high value pieces?

HB: When I worked on this Tom Thomson piece I was fairly new in my career. The piece had some flaking paint around the edges that required consolidation. I was very nervous while working on this piece and had to keep reminding myself to breathe and just focus on the task at hand. The end results were perfect and the piece was exhibited for several months. My advice is not to second guess yourself. You have trained very hard

artefacts. Quand le projet a été approuvé, j'ai insisté pour que nous puissions compter sur des conteneurs d'expédition réservés aux collections de LFG, que l'on pourrait entreposer pendant la durée du projet. Ensemble, nous avons inventorié, photographié et emballé les artefacts, puis les avons placés dans des boîtes et dans des caisses sur des palettes. Une entreprise de déménagement est ensuite venue charger les boîtes et les caisses dans des conteneurs. Ceux-ci ont été entreposés pendant 13 mois dans un entrepôt chauffé à

Winnipeg. Durant l'entreposage, une conduite de gicleurs s'est rompue juste au-dessus de nos artefacts. Heureusement, comme j'avais insisté pour que tout soit entreposé dans des conteneurs, cela a assuré la protection du mobilier et aucun artefact n'a été mouillé ni endommagé. L'eau se trouvant sur les conteneurs a simplement été épongeée.

La seconde leçon apprise est qu'il faut assurer le suivi continu

des collections. Les entrepreneurs ne saisissent pas à quel point le mobilier est important, bien qu'on leur répète plusieurs fois. De nouveaux entrepreneurs et sous-traitants finissent par accéder au site durant les travaux. Il est donc essentiel de visiter le chantier presque tous les jours pour s'assurer qu'ils n'ont pas déposé leur café ou leurs outils sur le mobilier, ni laissé de nourriture ou de boissons dans les édifices.

AM : Vous avez aussi rempli beaucoup de contrats privés. Y a-t-il un projet qui s'est particulièrement démarqué?

HB : J'ai travaillé sur un plâtre de la Dernière Cène pour un musée. Durant le nettoyage, j'ai constaté que la couche de peinture dans les fenêtres situées derrière la table à laquelle les personnages étaient assis dissimulait une seconde couche. En l'enlevant, j'ai découvert un paysage montagneux qui avait été peint dans chacune des fenêtres. C'était particulièrement excitant!

AM : Durant votre emploi à la Winnipeg Art Gallery, vous avez traité un tableau du Groupe des Sept,



Alex and Heather emptying the Fur Loft Building at Lower Fort Garry

Alex et Heather vident l'entrepôt de fourrures de Lower Fort Garry

for your current position. Trust your gut and do your best.

AM: To newcomers in the field we may seem to have professional circles that could appear difficult or intimidating to enter into. How would you recommend emerging conservators network?

HB: Go to conferences, meetings, and any professional development opportunities you can. Yes these situations can be intimidating, but everyone started at the bottom just like you and worked their way up. We remember being the new person and not knowing anyone. We often still have situations like that at training and large conferences. If you are in a situation where you are uncomfortable because you don't know anyone look for someone like you that is also standing or sitting by themselves and strike up a conversation with them. Together you can break into large groups easier to introduce yourselves to new people.

AM: If you could give one piece of advice to a young conservator finding their way into the profession, what would it be?

HB: 'What you know' is important, but 'who you know' is also important. The 'who you know' gives you connections and opportunities for jobs. They can introduce you to people that will give you jobs. Take any opportunities for training that are provided to you, get a well-rounded education, one that gives you knowledge in all things museums. Most museums don't have funding to have a conservator that specializes in one type of artifact. You have a much better chance of finding a job if you gain training and experience in all types of tasks in museums. Often a small community museum only has one or two staff members and they have to do everything. The Museum Manager in a small museum writes grants, looks after collections, develops programming and cleans the toilets. If you want to broaden your job prospects, ensure you have an understanding of all the different jobs and tasks required to run a museum.

ce qui a été une expérience très stressante pour vous. Parlez-nous de votre expérience avec ce tableau de grande valeur. Avez-vous un conseil à donner sur la façon dont les restaurateurs doivent approcher le traitement de ces œuvres de grande valeur?

HB : J'étais relativement nouvelle dans le domaine quand j'ai dû traiter cette œuvre de Tom Thomson. La peinture s'écaillait sur les bords et il fallait la consolider. J'étais très nerveuse et il fallait que je me rappelle constamment de respirer et de me concentrer sur la tâche à accomplir. J'ai parfaitement réussi et le tableau a été exposé pendant plusieurs mois. Mon conseil serait de ne pas remettre vos décisions en question. Vous avez travaillé très fort pour occuper le poste que vous occupez. Faites-vous confiance et faites de votre mieux.

AM : Les restaurateurs émergents peuvent avoir l'impression qu'il existe des cercles professionnels qui sont difficiles à percer ou qui sont intimidants. Que leur recommanderiez-vous pour faire du réseautage?

HB : Assistez à des congrès, à des réunions et à toute occasion de perfectionnement professionnel qui s'offre à vous. Ces événements peuvent être intimidants, mais nous avons tous commencé au bas de l'échelle comme vous avant de grimper les échelons. Nous savons ce que c'est d'être le nouveau ou la nouvelle et de ne connaître personne. Souvent, nous revivons cette situation dans les formations et les grands congrès. Si vous êtes mal à l'aise parce que vous ne connaissez personne, tentez de repérer quelqu'un qui, comme vous, est seul et amorcez une conversation. Ensemble, il sera plus facile de vous intégrer à des groupes pour vous présenter à d'autres personnes.

AM : Si vous avez un conseil à donner à un restaurateur faisant ses premiers pas dans le domaine, quel serait-il?

HB: Ce que vous savez est important, mais qui vous connaissez l'est tout autant. Les personnes que vous connaissez vous procurent des contacts et vous ouvrent des portes pour des emplois. Elles peuvent vous présenter des gens qui vous offriront un poste ou un contrat. Suivez toutes les séances de formation que vous pouvez, assurez-vous d'acquérir des connaissances bien équilibrées qui vous permettent de comprendre tous les aspects des musées. La plupart des musées ne possèdent pas les ressources financières leur permettant de compter sur un restaurateur spécialisé dans un type

d'artefact. Vous aurez bien plus de chances de trouver un emploi si vous suivez une formation et possédez de l'expérience dans plusieurs tâches. Souvent, les petits musées communautaires n'ont qu'un ou deux employés qui doivent tout faire. Le directeur d'un petit musée remplit les demandes de subvention, prend soin des collections, élabore la programmation et nettoie les toilettes. Si vous désirez élargir vos débouchés, faites en sorte de bien comprendre tous les emplois et toutes les tâches nécessaires pour faire fonctionner un musée.

PUBLISH IN J.CAC

The Journal Committee is actively soliciting articles for future volumes of the *Journal of the Canadian Association for Conservation*. Papers can be of a scientific, technological, philosophical, historical or educational nature; or they can be on an unusual or innovative treatment or case study. Articles submitted to the Journal are selected and edited using a peer review system. Submissions are often between 2500 to 5000 words but short technical notes are also of interest.

If you have something to share, do take the time to put it in writing. Manuscripts are accepted at any time. If you have questions about possible submissions or the publishing process, please contact the Journal Committee at journal@cac-accr.ca.

Share your knowledge and experience with your colleagues.

PUBLIER AU J.ACCR

Le comité du Journal est à la recherche d'articles pour compléter les volumes à venir du *Journal de l'Association canadienne pour la conservation et la restauration*. Nous accueillons volontiers des articles de nature scientifique, technique, philosophique, historique ou pédagogique, des compte-rendus de traitements innovateurs, ou des études de cas particulier. Les articles soumis au Journal sont sélectionnés et révisés par des pairs. Les articles comptent normalement entre 2500 et 5000 mots mais de courtes notes techniques seraient tout aussi intéressantes.

Si vous avez des expériences à partager, prenez le temps de les mettre par écrit. Les articles sont acceptés à n'importe quel moment. Si vous avez des questions sur d'éventuelles soumissions ou sur le processus de publication, contactez le Comité du Journal : journal@cac-accr.ca.

Partagez vos connaissances et votre expérience avec vos collègues.

11TH INTERIM MEETING OF THE ICOM-CC LEATHER AND RELATED MATERIALS WORKING GROUP

Dear WG members and dear colleagues,
The Centre de Recherche sur la Conservation (CRC) and the Musée du quai Branly – Jacques Chirac are pleased to invite you to Paris for the **11th Interim Meeting of the ICOM-CC Leather and Related Materials Working Group on June 6-7, 2019**. We are now welcoming author submissions towards the conference programme. Details are below:

LOCATION: Musée du quai Branly – Jacques Chirac (Ethnographic museum) in Paris, France.

DATES: 6 - 7 June 2019, with visits to collections and conservation laboratories on 5th June.

LANGUAGE: French or English. Simultaneous translation will be provided during the conference.

CALL FOR PAPERS AND POSTERS: The scientific committee welcomes quality papers that share recent conservation experiences, current projects and research initiatives, as well as new or innovative solutions regarding the conservation of leather and related materials, such as parchment, skins, hides, furs or natural history specimens. Talks presenting successes, challenges, particular problems (case studies), useful protocols and techniques, and cautionary tales are also sought. Please submit abstracts online before January 31st 2019 using the template provided.

POSTPRINTS: The conference proceedings will be published online on ICOM-CC website in 2020. Authors must submit their finalized paper by the start of the conference.

For further information, please consult the conference website: <https://leather2019.sciencesconf.org/> or contact organizers at: leather2019@sciencconf.org

We look forward to receiving your abstracts and seeing you in June.

Sincerely,
Laurianne Robinet
for the scientific and organization committees

11ÈME RÉUNION INTERMÉDIAIRE DU GROUPE DE TRAVAIL CUIR ET MATÉRIAUX ASSOCIÉS DE L'ICOM-CC

Chers collègues,

Le Centre de Recherche sur la Conservation (CRC) et le Musée du quai Branly – Jacques Chirac vous invitent à Paris pour la **11ème Réunion intermédiaire du groupe de travail Cuir et Matériaux Associés de l'ICOM-CC les 6 & 7 juin 2019**. L'appel à communication est ouvert pour contribuer au programme de cette conférence et l'ensemble des informations sont disponibles ci-dessous :

LIEU : Musée du quai Branly – Jacques Chirac à Paris, France

DATES : 6 et 7 juin 2019, avec des visites de collections, ateliers et laboratoires le 5 juin.

LANGUE: Français ou anglais. Une traduction simultanée sera offerte durant la conférence.

APPEL À COMMUNICATION : Le comité scientifique invite des communications orales ou par affiche afin de présenter des pratiques innovantes, des recherches en cours et les derniers développements concernant la conservation des matériaux à base de peau tels que le parchemin, le cuir, les fourrures ou les spécimens naturalisés. Des interventions présentant des réussites, des défis, des problèmes particuliers (étude de cas), des protocoles utiles ou des précautions à prendre seront également recherchées. Les résumés doivent être soumis en ligne sur le site de la conférence avant le 31 janvier 2019 en utilisant le modèle disponible.

PUBLICATION : Les actes de la conférence seront publiés en ligne sur le site de l'ICOM-CC en 2020. Les auteurs devront soumettre leur article finalisé avant le début de la conférence.

Pour plus d'information, merci de consulter le site de la conférence : <https://leather2019.sciencesconf.org/> ou contacter les organisateurs à : leather2019@sciencconf.org

Nous sommes impatients de recevoir vos résumés et de vous accueillir en juin.

Cordialement,
Laurianne Robinet
de la part du comité scientifique et du comité d'organisation

TACG FORUM ON PREVENTIVE CONSERVATION: CONSERVATION IN COLLECTIONS MANAGEMENT

Save the Date & Call for Papers: A TACG Forum on Preventive Conservation: Conservation in Collections Management

Saturday, February 9, 2019
1:30 – 5 PM

Birkbeck Room, Ontario
Heritage Centre, 10
Adelaide St E, Toronto,
ON M5C 1J4 Canada

www.heritagetrust.on.ca

Are you an emerging conservator whose research paper focused on an aspect of preventive conservation? Are you a collections care professional who recently wrote a paper on a preventive conservation topic or have a topic you would be willing to turn into a paper? Please contact TACG coordinators Mel, Nick and Wendy if you like to submit an abstract for consideration, and for any other inquiries regarding this Forum (including sponsorship opportunities) at tacg-cac@hotmail.com

Please join us for an informative afternoon of presentations on several approaches to preventive conservation. The presentations confirmed to date include:



Greg Kelley and Melissa Maltby, Royal Ontario Museum: "Moving Heaven and Earth: Re-housing the ROM's Canadian and European Furniture Collections"

Ruth del Fresno Guillem, PhD, Conservator in private practice: "Deterioration, a concept to be reviewed. The artist interview will help identify what is damage and what is not."

Following the Forum, an opportunity to meet the presenters and discuss further over dinner at a nearby restaurant is being investigated. The Forum is being held at a beautiful heritage venue, The Ontario Heritage Centre. This carefully restored building erected in 1909 for the Canadian Birkbeck Investment and Savings Company now serves as the offices of the Ontario Heritage Trust. In addition to its heritage value, the



Simon

Lambert, Preservation Advisor, Canadian Conservation Institute: "Tools and resources in preventive conservation: the user perspective". This is well timed given the recent release of CCI's Preventive conservation guidelines for collections, a new online resource for collections care professionals: <https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections.html>

CARING FOR ARTISTS' FILMS WORKSHOP

JUNE 10–14, 2019 AT THE MUSEUM OF MODERN ART, NY

Does your institution have a collection of avant-garde, experimental, or artists' films? Are you uncertain where to get started in caring for such a collection? This five-day hands-on workshop will focus on the stewardship of both analog and digital artists' films within collecting institutions such as museums, archives, libraries, and distributors. Participants will gain the knowledge and tools necessary to properly acquire, store, migrate, exhibit, and generally maintain these films, which have unique requirements for their care and display.

The workshop will include expert-led sessions on the following topics:

- Technical history of filmmaking and film formats, with a focus on experimental and avant-garde artists' practices
- Film acquisition workflows
- Strategies for collection surveys, registration, and long-term storage
- Basics of condition assessment
- Migration strategies related to exhibition and preservation
- Exhibition design, planning, and installation for both gallery and theater display
- Documentation methods and strategies
- Long-term care and advocacy for film collections

Participants will leave with the knowledge and tools to design and execute action plans at their institutions to accomplish long-term preservation goals.

Requirements for Application: Attendance is limited to a small cohort of no more than sixteen participants. This workshop is open to staff from museums, archives, libraries, distributors, and others who care for film collections that include artists' films. Applicants should be permanent members of staff at their institution (full- or part-time). Participants are expected to attend all five days. There is no registration fee for this workshop. Travel and lodging will be reimbursed based on available funds and the budgets submitted. English will be the language of instruction.

How to Apply: Please provide 1) a letter of interest (1,000 words maximum); 2) a CV; and 3) a budget of the anticipated cost of attendance, in U.S. dollars. Additionally, applicants must complete the online [Collection Data Form](#). Applications that do

not meet all requested requirements will not be considered.

The letter of interest must include: 1) Why participation in this workshop is important to the film collection at the applicant's institution; 2) a brief history of the film collection and key institutional preservation efforts to date; 3) the applicant's work with the film collection to date; 4) how this workshop directly applies to the applicant's day-to-day work; and 5) the applicant's prior experience with the topic, or lack thereof, as well as attendance at any relevant conferences or workshops on related topics. (This is to aid curriculum development—no prior experience with the topic is required.)

Applications should be submitted to Allison_Spangler@MoMA.org no later than midnight EST on **Thursday, January 31, 2019**, with notifications expected by the middle of March 2019. For more information, please visit <https://www.mediaconservation.io/>.

This workshop is part of The Museum of Modern Art's [Media Conservation Initiative](#), generously funded by The Andrew W. Mellon Foundation. The Media Conservation Initiative seeks to advance new strategies for the field of time-based media art preservation and restoration.