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NEWSLETTER

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CANADIAN CONSERVATION INSTITUTE
INSTITUT CANADIEN DE CONSERVATION
OTTAWA

The International Institute for Conservation — Canadian Group

P.O. Box 9193, Terminal Ottawa, Ontario K1G 3T9

Volume 1, Number 1

January 1976

To All Members I.I.C.-Canadian Group:

Those who read this will do so because they have already joined I.I.C.-Canadian Group. May I express my thanks to you and also urge you to encourage your colleagues to join. If we are to carry out our planned programme of publication and an annual meeting we need the support of all those interested in the conservation of our cultural heritage. If this programme cannot be carried out through lack of membership and an empty treasury, then none of us will receive our money's worth regardless of good intentions.

An interesting programme has been planned for our general meeting next May to be held in Kingston and partially overlapping the C.M.A. meeting. An outline is given elsewhere in this issue. Our philosophy in designing the programme was to strive for a broadly-based interest and yet deal with certain areas in some depth, leaving other areas of specialization for similar treatment in subsequent years. A good deal of hard work has already gone into this planning by the members of the Programme Committee under Brian Arthur. Similarly excellent work on the Newsletter and Bulletins has been done by your editor, Barbara Swannack, and the Publications Committee plus Martin Weaver.

The present heavy concentration of conservation activities in federally supported operations gives the profession an abiding interest in federal intentions in this area, such as the recent reappraisal of the role of the Canadian Conservation Institute. Clearly we are in a sense unduly exposed to shifts of priorities or, indeed, disenchantment with the whole field. I think it fair to say that there has been praiseworthy recognition of the needs for conservation in recent years. However, it remains to be demonstrated that the profession in Canada can meet these needs in a co-operative and conscientious manner. Let us, therefore, now show that this band of rugged individualists can put co-operation and conscientious professionalism at the top of our priority list for conservation in Canada.

J.F. Hanlan
President

Proposed Program for the Annual Meeting of the IIC-CG in Kingston, Ontario, May 28 and 29, 1976:

The meeting will be held in conjunction with that of the Canadian Museums Association which will convene May 25-28 in Kingston

May 28, Friday, a.m.: Session I

"Conservation of Ethnographical Artifacts"

Chairman: Per Guldbeck
Historic Resource Conservation
Ontario Region
c/o National Historic Sites and Parks
1570 Liverpool Court
Ottawa, Ontario K1A 0H4

Friday, p.m.: Session II

"Museum Design"

Chairman: Dr. Kenneth McLeod
Canadian Conservation Institute
Ottawa, Ontario K1A 0M8

May 29, Saturday, a.m.: Session III

"Buildings Conservation"

Chairman: Martin E. Weaver
(see address for Per Guldbeck)

"Conservation Science"

Chairman: John M. Taylor
(see address for K. McLeod)

Please submit an abstract of no more than one page to the chairman of the session in which you wish to participate by February 15. The completed paper must be submitted to the session chairman by April 30, 1976.

THE SIXTH CONGRESS:

I.I.C. held its sixth congress in Stockholm during the week 2-6 June, 1975. It was, in fact, a joint congress in which our hosts, N.K.F. (Nordiska Konservatorförbundet), were equally celebrating their first quarter century; and the meeting was doubly appropriate since N.K.F. has but recently become the official Scandinavian Group of I.I.C.

Stockholm has the doubtful privilege of being one of the most expensive cities in which to live in Europe, and members of I.I.C. should be grateful to the Swedish Government for the substantial grant that made the conference possible. We should also record our congratulations to the organising committee in Stockholm, our own officers and helpers in London, and the Swedish travel agency that handled so much of the organisation in Stockholm, for the flawless manner in which the conference was conducted, including the early distribution of preprints.

The substance of the conference, conservation in archaeology and the applied arts, should have provided a lively meeting, but far too often the sessions were pedestrian, and on occasions downright dull. There seems to be a number of reasons for this shortcoming which will be explored during the following review.

The first day, organised by our hosts, was devoted to the conservation of textiles. Coming so soon after the Delft conference it was hardly surprising that the session offered little that was new by way of conservation techniques. Thus although one could not help but admire the delicate and painstaking work presented by the various contributors, one wonders whether this kind of demonstration should be more than a minor facet of such a conference. Indeed, the same defect was carried over into the subsequent session on ceramics, where much was said about materials used for restoration and methods of employing them, and sadly little about the reasons for their use. The more besetting problems of flaking surfaces and glazes, and of heavily discoloured pottery were hardly touched upon other than to report upon the use of fairly ubiquitous materials such as soluble nylon. Dr. Rado's paper on the effects of detergents in cleaning porcelain, however, gave one a glimpse of the possible dangers of an empirical approach to removing stains from ceramics, and one hopes that more work will be done in this field.

The programme dealing with rock art turned out to be almost, but not quite, one of unrelieved gloom. Listening to the earlier speakers one gained the impression that they were in concert trying to make us believe that the elements and living creatures, including man and his industry, exist expressly to cause the ruination of all rock art. The stoney-hearted amongst us managed to remain dry-eyed during this tale of woe, hoping for, but never hearing of, an effective means to prevent this destruction, unless one includes the erection of rabbit-wire and fences to keep out the smaller and larger beasts. Mercifully the last speaker in this section was Dr. John Taylor whose eloquent and very precise statement about the causes of decay of rock art in Canada allowed one to leave the session with a glimmer of hope that something, after all, could be done to save the situation.

The session on stained glass was rather more lively, not only because it gave one the opportunity to hear at first hand the advocates of the two major techniques for its preservation — isothermal glazing and lamination — but also because the subject of cleaning old glass is itself controversial. As Dr. Ferrazzini was at pains to point out, the physical cleaning of corroded glass may even stimulate further decay. Dr. Brill's paper on the crizzling of glass provided a new insight into an old problem, with the warning, that all should heed, that the uncontrolled drying of unstable glass could prove disastrous. Dr. Asmus's paper on the use of lasers for either cleaning or revitrifying the surface of old glass was essentially a work-in-progress report. The results appeared to be promising, and one can only

hope that this work will be followed up, and that the cost will not ultimately prove to be too expensive for it to be of use.

The contributions in the section on field archaeology discussed two quite distinct types of problem: how to remove large, friable objects — mosaic pavements, kilns, furnaces and even soil sections — and how to cope with excavations in which organic materials are abnormally well preserved, even if considerably decayed. Thus, on the one hand the conservator is expected to be something of an engineer, and on the other an ecologist able to predict what the archaeologist is about to uncover and provide a means of preserving it. Let it not be said that ours is a narrow discipline.

The last day of the congress was devoted to discussing the conservation of metallic objects. Those who were present at the first congress in Rome must have been aware of the very great change in priorities between then and now. Then the conservation of bronze appeared to be the major problem, but now the topic rated only three papers. There was an excellent resumé of the uses of benzotriazole for stabilising corroding bronze from Ms. Greene, followed by a work-in-progress report from Ms. Weisser on the de-alloying of copper alloys. It is to be hoped that when she has completed this investigation we may be able to look more intelligently at the corrosion products on the surface of copper alloys. By contrast iron — hardly mentioned in the Rome congress — was seen to be a major concern, especially the removal of chlorides and the consolidation of friable, rusty surfaces. A bewildering number of solutions to these problems was presented to the congress — reduction under heat and hydrogen gas, treatment with lithium hydroxide, and variants of electrolysis or electroplating and ionophoresis combined — in each case the fundamental object being the removal of chlorides. A totally different approach was voiced in the work-in-progress report presented by Ms. Fenn and Ms. Foley in which the aim was rather to dewater the layers of corrosion thoroughly and passivate the surface of the iron underlying the layers of corrosion. Clearly to this major preoccupation there are as yet no totally acceptable or dependable solutions, and the greatest single contribution to come from this session was the demonstration that a much more fundamental investigation needs to be carried out in this field before we can begin to have confidence in our methods of treatment.

Two further papers dealt with the consolidative reduction of lead and of silver, the former presented by Ms. Lane, being a definitive account of the process as now carried out in the British Museum. The second paper, given by Mr. Charalambos, was a work-in-progress report on experiments done jointly with Mr. Oddy in which it was made clear that further investigation will be essential before a reliable method can be evolved. The session ended with two reviews, one by Dr. Richey on chelating agents and some of their potential uses in conservation; the other by Mr. Oddy on testing museum materials — textiles, paints, adhesives — that might cause the corrosion of metals.

The final evening session was devoted to the major problem of concern to conservators working in the field of arms and armour, namely to what extent it is legitimate to make repairs and replacements.

The Forbes Memorial Lecture was given on this occasion by Dr. Barkman on the subject of the conservation of the sails from the Vasa. For those of us used to dealing with pieces of textile of reasonable proportions the problem seemed to be overwhelmingly

one of logistics rather than technique. Mere size, however, does not seem to daunt Dr. Barkman who happily refers to the Vasa itself as the largest piece of water-logged wood in the world.

If this account of the Sixth Congress appears to be unduly critical it is because it is felt that the format of the conference, which admittedly has worked reasonably well in the past, may no longer be the best that could be devised for I.I.C. as it is today. The delegates are now largely experienced conservators unlikely to be greatly impressed by a step-by-step, how-we-did-it presentation. It is to be hoped that in future congresses more emphasis will be given to work-in-progress reports and papers that deal with the fundamentals of our many problems.

Let it not be imagined, however, that the delegates to the Congress did not enjoy it. Our hosts were kindness personified, and we had only ourselves to blame if we too often went to bed at dawn — not so difficult when the night was a mere hour or so of semi-darkness. We shall long remember, with gratitude to our hosts and organisers, the Sixth Congress.

Report submitted by H. Hodges

The AIC/IIC-MG Meeting:

The American Institute of Conservation and the International Institute of Conservation — Mexican Group held a joint meeting September 3–6, 1975, in Mexico City, Mexico. The meeting was dedicated to the late R.J. Gettens.

September 3: "Changes in the Solubility and Removability of Varnish Resins with Age" — R.L. Feller and Mr. Curran

"An Examination of Lining Materials and Methods for Special Problems in Painting Conservation" — J. Volkmer, N. Lee, N. Indictor, and N.S. Baer

"Materials and Techniques of Precolumbian Painting" — Luis Torres

"Use of Gamma Rays as Fungicide in the Treatment of Graphic Documents" — Catalina Pavon

"Determination of the Provenance of Majolica Pottery Found in Spanish-American Sites Using Neutron Activation Analysis" — J.S. Olin and E.V. Savre

"Historic Scope of Restoration in Mexico" — Jose Sol

"The Lining Treatment of a Cedarwood Mat" — L. Pomerantz

"Report on the Examination of Ajanta Caves in India" — L. Majewski

"Restoration of Textiles in the Museum Nacional de Virrenato" — Rosa Diez

September 4: "An Unknown Unbaked Clay of Zapotal Veracruz" — Jaime Cama

"Development of a Restoration Programme in Difficult Conditions" — Manuel Serrano

"Rescue of Fine Arts in an Area of Disaster" — Alicia Islas, Rolando Araujo, and Marcelina Lopez

"Conservation Research: Flood-Damaged Materials" — D. Fischer and T. Duncan

Workshop (2 sessions): "Techniques in the Cleaning of Easel Paintings" — L. Pomerantz, Chairperson

Workshop (1 session): "Organization of Local Conservation Groups" — M. Goodway, Chairperson

"Effectiveness of UV Absorbers in Varnish Films" — R. Lafontaine

"Use of the Emission Spectrograph in the Conservation Laboratory" — L. Stodulski

"New Supports for Wall Paintings" — Montero Sergio

September 6: "A 19th Century Book of Color Samples" — R. Harley

"The Conservation Center at Greenfield Village and the Henry Ford Museum" — E. Gilbert

"Protective Boxes for Near Eastern Book Covers from the Minassian Collection" — C. Clarkson

Workshop: "A Review of the Activities of the New England Document Conservation Center" — G. Cuhna

Workshop: "Techniques in Restoration of Contemporary Mexican Wall Paintings" — Tomas Zurian

"Consolidation of Fused Polychrome in Pottery" — Agustin Espinosa

The text of some of the lectures is available in the Fall AIC Bulletin, Vol. 15, Number 2 (\$7.50 U.S.). The remainder of the lectures and translations will be included in the AIC Bulletin, Vol. 16, Number 1.

Highlights of the conference included tours and receptions at the San Carlos Museum and the Depto de Restauracion, Ex-Convento de Churubusco. The annual banquet was held at Chapultepec Castle on September 5. At this time an honorary membership was presented to George L. Stout. At the business meeting, September 6, the designations of members and associate members were changed to fellows and members. The 1976 AIC meeting will be held in Dearborn, Michigan at Greenfield Village, the last week of May or the first week of June. The present officers were re-elected for another term. Those who wish to purchase copies of the Bulletin should write to Paul Banks, Editor, AIC Bulletin, 60 West Walton St., Chicago, Illinois 60610, U.S.A.

Report Submitted by R.S. Levenson

ICOM COMMITTEE FOR CONSERVATION:

4th Triennial Meeting, Venice 13–18 October 1975, Fondazione Giorgio Cine, Isola di S. Giorgio Maggiore

October 13:

11.00-12.00 Opening lectures: Problemi da risolvere nella conservazione a Venezia' Francesco Valcanover (Soprintendente alle Gallerie ed Opere d'Arte del Veneto) and Renato Padoan (Soprintendente ai Monumenti del Veneto)

15.00-19.00 Working Group Meetings
— Mural Painting
— Natural History Collections
— Ethnographic Materials
— Non-destructive methods of examination of works of art
— Stone

October 14:

9.00-13.00 Working Group Meetings
— Polychromed Sculpture
— Documentation
— Waterlogged wood
— Reference Materials
— Textiles

15.30/16.00 Visits to:

— Palazzo Labia. Mural paintings by Tiepolo. Film on the restoration of the Palazzo and the frescos: 'Terapia di un restauro'

- Church of San Donato, Murano. Restoration of the church, humidity problems.
- Church of San Nicolo dei Mendicoli.
- Scientific Laboratory of S. Gregorio.

October 15:

- 9.00-11.30 Plenary Session. Panel discussion: 'Conservation in Asia, Africa and South America'
- 11.30 Election of the Directory Board 1975-1978
- 12.30 Meeting Directory Board '75-'78
- 15.00-19.00 Working Group Meetings
 - Stretchers and Relining
 - Theory and History of Restoration
 - Studies and Researches on Underwater Archaeology
 - Care of Works of Art in Transit
 - Graphic Documents and Illuminated Manuscripts

October 16:

- 9.00-13.00 Working Group Meetings
 - 20th Century Paintings
 - Furniture
 - Nuclear Applications to Conservation
 - Lighting
 - Leather
- 15.00 — Graphic Documents and Illuminated Manuscripts (Cenacolo Palladiano)
- 15.30/16.00 Visits to:
 - Palazzo Labia. Mural paintings by Tiepolo. Film on the restoration of the Palazzo and the frescos: 'Terapia di un restauro'
 - Restoration Workshop of S. Gregorio. Treatment of very large canvases from the Church of San Pantalon.
 - Scientific Laboratory of S. Gregorio
 - Sinagoga Tedesca in the Ghetto. Restoration of the Synagogue.

October 17:

- 9.00-13.00 Working Group Meetings
 - Paint layer
 - Varnishes
 - Siliceous Archaeological Materials
 - Training of restorers
 - Metals
- 15.00-17.00 Plenary Session. Panel discussion: 'Conservation — Past and Future'
- 17.00 Closing Ceremony
- 18.00 Aperitive in the Fondazione Cini

Close to 450 participants from many disciplines and from places as distant as Russia, Australia and Mexico braved the rigours of a wet and cold Venice to attend this, the 4th Triennial Meeting of the ICOM Committee for Conservation.

Working Group Meetings were scheduled for the whole week and, whilst some were very well attended, others attracted fewer than twenty people. The unheated lecture rooms and already cold weather no doubt had a great effect and reduced the amount of useful discussions that took place.

Preprints of the 149 papers submitted were collected in three volumes which are available from the International Centre for Conservation, 13, Via di San Michele, 00153, Rome. A list of contents can be made available for those people interested. The 5th Triennial meeting will take place in 1978. A location has not yet been chosen.

Report Submitted by C. McCauley

The Story of HARUMI Neutral Mounting Board
a paper presented at the Ottawa Regional Group Meeting, May 20, 1975, by Mervyn Ruggles

The acidity levels of paper, mat boards and backing sheets used for mounting graphic art or archival materials are an important concern to museums. Furthermore in the past, insufficient attention has been given to the need for neutral wrapping paper for artifacts and for non-acidic envelopes for the storage of photographs and negatives.

For many years it was considered safe to purchase so called "good quality mounting boards" as supplied by the manufacturers. Frequently these quality cardboards were imported into Canada and were an expensive item for the museum budget. In 1969 when the flat electrode¹ for measuring pH of paper surfaces (fig. 1 and 2), became available, a convenient and rapid method of measuring acidity levels was found. The process consists of placing a drop of distilled water on the surface of a mount and pressing the glass tip of the electrode on the moistened spot. The pH level is measured on the dial of the meter² to which the electrode is connected. The wet spot is then immediately dried with blotting paper, leaving no mark or stain. In 1970, using this method the National Gallery Laboratory with the co-operation of Mary C. Taylor, Ph.D. of the Prints and Drawings Department undertook a testing survey of the mat boards housing the collections. These mats, although considered to be of good quality and obtained years ago from reputable sources, were found to be acidic giving pH readings varying from 4.5 to 5.6, far below the acceptable neutral level of 7.0.

As a result of the survey, it became urgently necessary to discard the existing mat boards from the whole collection and commence immediately a re-matting programme. The subsequent search to obtain replacement mat boards with an acceptable neutral quality became a difficult task. Samples of an assortment of museum grade "neutral mat boards" on the market were obtained and tested. These samples came from various manufacturers in North America as well as from Europe. At this point Dr. J.F. Hanlan, Research Scientist on the National Gallery Laboratory staff, became involved in the project. Readings and tests made on these samples indicated that although described as being "Neutral mounting board", they had frequently much less than the desirable pH 7.0 value. Often the readings taken from different batches produced by the same supplier were not of consistent levels. There were two or three mills in the United States making acceptably neutral paper but a thick cardboard for matting purposes of precisely non-acidic quality was increasingly difficult to find. Eventually we were able to locate in Canada a company which was interested in producing a 100% pure rag matting board that would meet the specifications set up by the National Gallery Laboratory, provided that we were prepared to place a minimum initial order of two tons and guarantee to purchase the entire two tons of paper made to our specifications. We agreed. The paper mill, located at Beauharnois, 22 miles south of Montreal, already had much experience in producing fine quality rag paper such as bank not paper, legal bond and cigarette papers.

Dr. J.F. Hanlan and I were able to visit the Beauharnois plant, observe various grades of paper being manufactured and discuss certain aspects of our specifications with the quality control staff. The plant staff agreed to send samples, immediately on comple-

tion of the run, to the National Gallery Laboratory so that we could verify the pH level and perform other tests prior to shipping the paper to another company in Montreal who carried out the final lamination process to produce the mat board in one and two ply thicknesses as required by our needs. Mat board samples were also to be sent to the National Gallery so that checks could be made on the effects of the laminating adhesive on the pH as well as accelerated ageing tests on the cardboard.

The National Gallery subsequently bought outright the first two batches of HARUMI paper. Each "batch" or "run" consisted of two tons. Most of this stock was used up quickly by the prints and drawings department re-matting³ programme. Requests came in to the National Gallery from other museums and institutions for small quantities of the HARUMI mat board. In these early stages we were able to sell single packages of 15 sheets (36 x 44 inches) at cost. Permission to do this on a short term basis, was obtained from the Federal Government Treasury Board. Packaged sheets are now kept in stock and are readily available commercially from the Buntin and Gillies Company.

The National Gallery Laboratory continues to check each production run before the matting board is released for sale. The term HARUMI has been designated by the National Gallery as the code word for this particular all rag mounting cardboard manufactured by the Howard Smith Paper Mill (Domtar Company) in Beauharnois, Quebec, under the following specifications:

1. 100% pure rag of maximum dimensional stability, free of heavy metals such as iron and copper
2. pH 6.9 to 7.1 and stable at that value
3. 70-75 caliper, posted
4. Starch adhesive
5. No rosin
6. Aquapel⁴ sizing
7. 4 sides trimmed 36" x 44" sheet size
8. Colour and texture to match attached sample
9. To be wrapped in paper/polyethelene laminate in manageable bundles and supplied on skids
10. Samples to be submitted for analysis prior to laminating plant and after trial lamination.

This acid-free "HARUMI" mounting board can now be purchased from:

Buntin Gillies and Company Limited,
Attention: Mr. J.S. Crawford,
 2730 Lancaster Road,
 Ottawa, Ontario, Canada. K1B 4S4
 Telephone: (613) 733-9006

References

1. Flat hydrogen ion electrode, Ingold Electrodes Inc., 113 Hartwell Avenue, Lexington, Mass. 02173.
2. Specific Ion Meter, Model 401, Orion Research, Inc., Cambridge, Mass.
3. Mervyn RUGGLES, "Notes on the Care of Prints and Drawings", Restoration and Conservation Laboratory, National Gallery of Canada, Ottawa, 1975.
4. "AQUAPEL", a sizing agent for paper to impart water repellent properties consists of an alkyl ketene dimer.

(Prices of HARUMI — see page 7.)

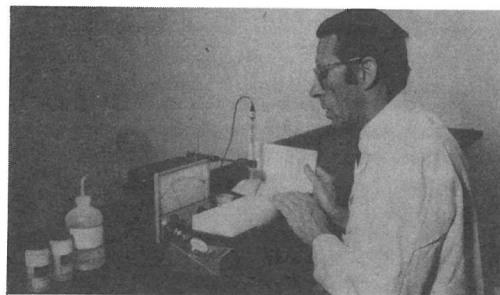


Fig. 1. Method of measuring pH of paper using a flat surface electrode.

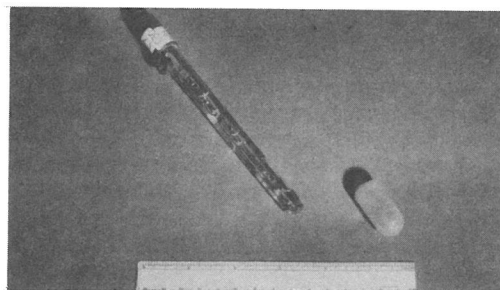


Fig. 2. Detail of a flat surface pH electrode and protective cap.

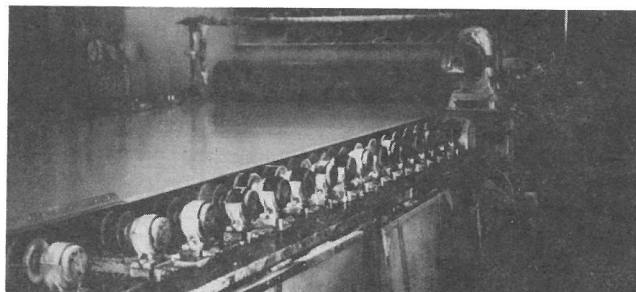


Fig. 3. All rag neutral paper on the wet end of the paper machine.

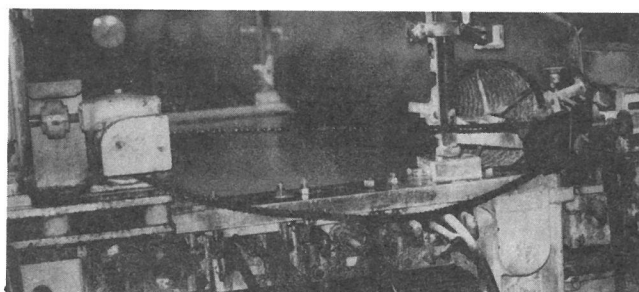


Fig. 4. Detail of the paper sheet on the Fourdrinier wire screen at the wet end of the paper machine.

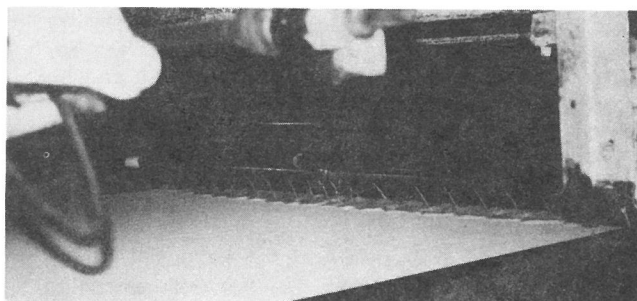


Fig. 5. Detail of the "Aquapel" sizing being sprayed on the paper surface.

ITEMS OF INTEREST

The **International Centre** for the Study of the Preservation and the Restoration of Cultural Property based in Rome is looking for higher scientific staff specialized in the conservation of cultural property.

Qualifications requested:

1. Practical experience of 5 to 10 years in one of the following fields of conservation of cultural property:
 - Architecture (as architect or engineer)
 - Statics
 - Humidity in buildings
 - Building materials
 - Conservation of museum objects (as chemist or physicist)
 - Climatology in museums and buildings.
2. Knowledge of at least two languages, one of which must be English or French. Knowledge of Italian is desirable.
3. Didactic capacities.

Salary: To be fixed from P2 to P4 of the FAO salary tables, according to qualifications. Salary rates for a single person are at present:

P2/1 : \$14,517

P4/1 : \$21,101 Free of taxes in Italy

Applications with curriculum vitae, references and special mention of practical experience should be sent to:

The Director, International Centre for Conservation,
Via di San Michele 13, 00153 Rome before 15 April, 1976.

Publication available — "Conservation Administration, the proceedings of the Boston Athenaeum/New England Document Conservation Center 1973 Seminar on the theoretical aspects of the conservation of library and archival materials and the establishment of conservation programs, is available in spiral binding for \$12.00 (U.S.) per copy from the New England Document Conservation Center, 800 Massachusetts Avenue, North Andover, MA 01845 (USA). Unbound, unprinted copies of this volume are available for those who wish to hardbind this conservation reference volume. A few copies of *Library and Archives Conservation*, the proceedings of the 1971 conservation seminar are still available at \$10.00 per copy." (quoted from a letter from the New England Document Conservation Center, September, 1975)

Degrees in Museum Studies — Carolyn L. Rose, Conservator, Anthropology Conservation Laboratory, Smithsonian Institution sent the following information regarding degrees offered at George Washington University, in Washington, D.C. Degrees are offered in museum studies under the Art History, Anthropology, and Special Studies departments. Ms. Rose teaches three courses in conservation for the Master of Arts degree in Museum Studies with emphasis on ethnographical or archeological conservation: (1) Introduction to Conservation; (2) Conservation Laboratory Techniques; (3) Archeological Conservation. An internship in the Anthropology Conservation Lab can be taken for credit toward the degree. Further information on the courses is available from your editor.

A list of the Canadian distributors for manufacturers listed in the publication, *Synthetic Materials Used in the Conservation of Cultural Property*, will be published as soon as space permits. Until then, copies are available from your editor. The list was compiled by J. Patrick Wohler, Algonquin College, Ottawa.

CALENDAR OF EVENTS

OTTAWA REGIONAL GROUP (ORG) schedule of meetings for 1976

Victoria Memorial Museum, 8 p.m., second Tuesday of the month.

January — Ellis Kerr — "Technical and Flash Photography of Works of Art"

February — "An Ethnological Emergency" with George Kordela

March — 19th Century Casting Techniques

April — M.E. Weaver — "Monuments Conservation Training Program"

May — Paul Lauzon — "A Gun Restored"

June — Casting and Moulding; Electrotyping

FOR INFORMATION ONLY — Seminar: Concepts in Conservation will be offered by the Canadian Conservation Institute and co-operating institutions in Edmonton, Alberta, February 1-5, 1976. For further information, contact Thom Gentle, Canadian Conservation Institute, Ottawa, Ontario K1A 0M8.

MEETING NOTICE: Corrosion and Metal Artifacts — A Dialogue Between Museum Conservators and Archaeologists and Corrosion Scientists, March 17-19, 1976. The Sheraton-Silver Spring Hotel in Silver Spring, Maryland has been designated as the headquarters hotel. For further information write to Dr. Jerome Kruger, B-254, Bldg. 223, Corrosion and Electrodeposition Section, National Bureau of Standards, Washington, D.C., 20234.

MEETING NOTICE: The IIC-UK Group intends to hold a two-day meeting on "The Conservation of Wallpaintings in the United Kingdom, including Archaeological Aspects." The meeting will be held in Birkbeck College, March 25-26, 1976: the fee is £6 for members and £3 for students. If you wish to attend, apply to Nigel Williams c/o British Museum. It is hoped that this conference will cover problems encountered by those who do not specialize in wallpaintings. Printed notes will accompany the lectures.

SEMINAR — sponsored by the Restoration Conservation Laboratory: "Lining of Paintings — A Reassessment" — April 6-7, 1976, at the National Gallery Auditorium, 9-5:30 p.m., National Gallery of Canada, Elgin and Slater Streets, Ottawa. For further information, contact Mr. M. Ruggles (996-8274).

MEETING NOTICE: The Canadian Museums Association (CMA) will meet in Kingston, Ontario, May 25-28, 1976.

MEETING NOTICE: The IIC-Canadian Group will hold its annual meeting in Kingston, Ontario, May 28-29, 1976. We hope everyone will attend.

MEETING NOTICE: American Institute for Conservation (AIC) and call for papers: The annual meeting of the AIC will be held in Greenfield Village and Henry Ford Museum, Dearborn, Michigan, May 30, 31 — June 1, 1976. Registration materials will be available in March. An abstract of 200-300 words must be received by the Program Chairman by February 9. Complete manuscripts of accepted papers must be received by April 12 to be published in the volume of conference papers. Correspondence, abstracts, special requirements, etc., should be addressed to the Program Chairman — Dr. D.K. Sebera, Vice-President — AIC, Canadian Conservation Institute, Ottawa, Ontario K1A 0M8 (telephone 613-998-8886).

For the convenience of those who are not now members of I.I.C. the application form below is provided.

**MEMBERSHIP APPLICATION FORM FOR
INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS**

NAME: _____

ADDRESS: _____

SPECIALIZATION: _____

TYPE OF MEMBERSHIP: _____

(Please indicate)

Associate \$15.00 or £5

Institutional \$45.00 or £15

Send to: International Institute for Conservation of Historic
and Artistic Works
608 Grand Buildings
Trafalgar Square
London WC2N 5HN, U.K.

The Ottawa Regional Group:

The ORG has completed the 1975 schedule of meetings. The group met at the National Gallery and the Victoria Museum. The dates, lecturers, and topics follow.

- March 20: An informal meeting and a question period chaired by P. Guldbeck served as an introduction to the group.
- April 15: J. Wight — "Some Useful Techniques for the Restoration of Historic Glass"
H.C. von Imhoff — "Some Problems in the Conservation of Back-Painted Glass"
- May 20: M. Ruggles — "The Story of HARUMI Neutral Mounting Board"
P. Zegers — useful materials for matting and framing.
A general meeting followed in which it was decided to set the membership fee at \$4.00/year.
- September 16: P. Wohler — "Training for Conservation Technologists — a Paper on the Museum Technology Course of Algonquin College"
C. Woodside — a student's view of the program
- October 14: J. Hazard — "Weaving Reproductions of Historic Textiles"
- November 10: P. Blackstock, P. Young, B. Rich — "The Reproduction of Historic Civil and Military Costumes and Textiles for National Historic Parks and Sites"
- December 18: P. Guldbeck — "Paints and Varnishes"

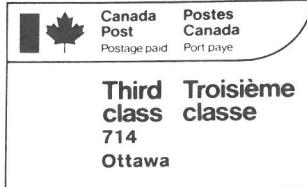
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The International Institute for Conservation — Canadian Group, is a non-profit, scientific-educational organisation which aims to promote scholarly research in, and the dissemination of knowledge concerning the conservation of the cultural heritage in the form of artifacts, works of art, and monuments; to exchange information in this field; to hold periodic conferences to discuss problems of mutual interest relating to the study of the conservation of historic and artistic works; and to obtain the cooperation of related disciplines in the improvement, coordination, and dissemination of conservation knowledge, methods and working standards. An important objective of the Group is the publication of material of benefit to conservation in the Canadian context.

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