

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

## PROCEEDINGS OF THE ORGANIZATION OF MILITARY MUSEUMS OF CANADA INC. 34TH ANNUAL MUSUEMS COURSE, RMC, KINGSTON, ONTARIO 17 - 21 JULY 2000

Most of the course participants arrived on the evening of Sunday, 16 July and were directed to their rooms in the newly renovated LaSalle Residence on the RMC Campus. Paulette Potvin, the Membership Services Officer and her husband Dan the DHH Museums Officer, as well as Sean Hunter from DHH and his wife Martine were on hand to assist and welcome course members to Kingston. As ration cards had not yet been activated, several of the course members wandered into beautiful downtown Kingston to sample the local cuisine. Later that evening, members were invited to attend a screening of ZULU in the senior staff mess.

*Monday, 17 August*

### **RMC Welcome**

The 2000 course began with a welcoming ceremony held in historic Currie Hall in the Mackenzie bldg, a short walk around the parade square from LaSalle. LCol Dan Mackay on behalf of OMMC welcomed the course, and then Padre Hopkinson was invited to address the assembly. The Padre gave a short address to honour all members who have passed on, and especially those OMMC members who have done so in the last year. The Padre then offered a prayer, followed by the playing of Last Post, a minute of silence, and finally Reveille. LCol Holsworth then welcomed the group to RMC on behalf of the Commandant (RAdml Morris), and wished us good luck with the course. LCol Holsworth emphasized in his address the importance of museums as a part of the study of military history, and how they help us to prepare for the future. The museum provides a "home" for the branch, school, or regiment and helps new soldiers feel a sense of belonging to that place.

### **History of RMC**

With the completion of the welcoming address, Professor Jack Pike and Ross McKenzie presented brief histories of Currie Hall and RMC, respectively. Professor Pike noted that this marked the third OMMC Course to be held at RMC. The first was in 1976, the College Centennial Year, and the second eight years ago. Currie Hall was under restoration at the time of the latter Course. During the modest post First World War expansion of the College, a new Educational Building (now named the Currie Building) containing an assembly hall was built. The then Commandant, Maj Gen Sir Archibald Cameron Macdonell conceived the vision of a hall dedicated to the memory of the Canadian Corps and to be named after the Canadian born commander of the Corps, Lt Gen Sir Arthur W. Currie. The general design was the work of Percy Erskine Nobbs, a Professor of architecture at McGill. The major design feature is the assembly of badges and shoulder flashes of the units of the Corps, which were painted on the 132 oak gallery panels by Duncan Stuart Forbes. The Corps and Divisional support units are listed on the window mullions. Crests of many of the communities and regions associated with the Corps, particularly those in France and Belgium, appear on the gallery soffit. The vertical faces of the ceiling beams bear the cipher of HRH George V and his consort along with the heraldic symbol of the Prince of Wales. The under surfaces of the beams carry the monograms of the three commanders of the Corps and those of the divisional commanders. Portraits of Currie, Seely (commander of the Canadian Cavalry Brigade) and the divisional commanders hang on the gallery walls. The Hall is used for such occasions as Sunday services, memorials, weddings and swearing in ceremonies.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

Ross McKenzie carried on with a broad history of the site on which RMC is located. Opened in 1876, RMC was created specifically to train and educate officers for the Canadian Forces. In 1959 RMC was imparted the right to grant degrees in Arts, Science and Engineering. At present RMC has 950 full time students, of which about 200 are full time graduate students. Recently a continuing studies program was created to allow any CF member (or spouse) the opportunity to earn a degree. The land forces staff college, military journal, and leadership institute are all affiliated with RMC. Recently a proposal was approved to change the undergraduate degree from 4 years in length to 5. As part of the new "enhanced leadership program" candidates will attend a 6-month course before they begin their degree studies first year. The college is looking at expanding its program so that it generated 40% of CF officers, increasing from the present 25%. To accomplish this, the school is building a new dormitory to house the new students, when the college increases its full time student population to 1400 cadets.

## **Museum: Visit to the RMC museum in Fort Frederick**

After the course welcome in Currie Hall, all members were invited to move to the far side of the Drill Square, where the course photo was taken. After, we were invited to walk at our leisure out to the RMC museum located in Fort Frederick at the far end of the point on which RMC is situated. Maj Gen Macdonell originally converted the basement and first floor of the Fort Frederick martello tower into a museum to portray the history of the dockyard and the college in 1918. In 1962 Brigadier W.A.B. Anderson opened the refurbished museum to display the magnificent collection of arms presented to the college by Walter Douglas, and to continue to illustrate the college's history and service. The present collection has as its focus the arms collection, as well as uniforms and a beautiful collection of silver, displayed on several floors of Fort Frederick.

## **Lecture: Mike Henry, Digitization of a Small Archive**

After lunch the course returned to Currie Hall to attend the first lecture, presented by Mr. Mike Henry, curator of the Calgary Highlanders museum. He opened the lecture by reassuring us that a single individual can create a useful database using such programs as Inmagic and Access. Originally, Mr. Henry was faced with the difficult task of maintaining 14 separate databases that collectively housed most of the information about the artifacts in his collection. Problems he encountered were several: inconsistencies in data, and difficulty in searching efficiently were the most pressing. As well, there was the problem of what to do with mixed media such as photographs, letters, diaries, audio and videotapes. Mr. Henry suggested the following steps for consolidating these various components of a collection into an easily searchable and consistent database. The first step is visioning. The database should be designed to RAD (Rules for Archiving Documents) standards. The owner of the database wants it to be simple to search, and fully searchable. The owner will also require more complex search and edit capabilities than those available to the user, in order to perform the administrative tasks associated with the stored information. The database should also be able to track relationships between different media in the archive.

The next step is tactical implementation. The owner must first define the new database. Any existing databases in other programs should be exported into a .dmp file. Next, use MSWord to change the field names. The .dmp files are then imported into the database. Once all existing databases have been imported, all the queries are designed, followed by all desired reports.

The final step is the ongoing maintenance of the database. Using the steps outlined above, Mr. Henry was able to consolidate all 14 of his existing databases into 1, fully searchable database. He continues to work on validating and expanding his record holdings, with future projects including the addition of part 1 orders, photographs, file case contents and manuals.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

## **Lecture: Rick Darrock, The CMA and You**

Rick Darrock joined the course to discuss the Canadian Museum Association, and what it has to offer to the members of OMMC. The CMA represents 1800 individuals and institutions across Canada. It consists of a 12-person secretariat that looks at three areas: membership organization, advocacy and programs services within the museum community. There are several key issues in museums today. Museums continue to be popular with the Canadian public as cultural attractions. Government generally recognizes the importance of museums, as evidenced by the slight increase of government funding, the provision of the traveling exhibitions act, the Canadian content strategy and the new Canadian War Museum. Conversely, public funding for museums has declined over the last ten years. Museums have begun to see a shift in their application. Recently, museums have begun to be used as a means of advancing other public issues, such as politics, the economy and social objectives. The CMA is developing a new strategic agreement with the department of heritage. It is looking for IT management mentors to help small museums. The CMA is also working on a National Preservation Strategy with the Department of Preservation. In this way, it hopes to take a survey of all the material held in collections in order to better decide how much money is needed to preserve these items that define our cultural heritage. Ultimately, the CMA is trying to reach public funders with concrete evidence of necessary funding. It is trying to convince the public of the difficulty and expense of running a museum. A question was raised from the audience as to whether the government will ever approve some form of tax compensation for volunteers. Mr. Darrock agreed that it was one option of several being discussed at present. Another question was raised regarding the CMA position on de-accessioning items from collections. Mr. Darrock replied that although the CMA preferred that this not be done, it was understood that in some circumstances there was no alternative.

## **Meeting: OMMC Annual General Meeting**

After a brief break, course participants returned to Currie Hall to attend the last session of the day, the OMMC Annual General Meeting. Full minutes of the meeting were taken by Major Vince Brown (Ret'd), The Secretary of the OMMC's Board of Directors. The meeting was opened by Lieutenant Colonel Dan Mackay and Lieutenant Colonel Don Carrington (Ret'd), OMMC President and Executive Director, respectively. LCol Mackay thanked all members for taking the time to attend the meeting and commented that it appeared to be the largest meeting to date. The proceeding then got under way. A moment of silence was observed for the three OMMC members who had passed away in the last year: Colonel Buckingham (Ret'd), LCol Mike Allen (Ret'D) and Dr Jack Arnell. Next the Treasurer's Report was issued. Unfortunately the Treasurer, Maj Keith Inches (Ret'd) could not be present to discuss the report, due to illness. Questions were raised as to the financial standing of the OMMC, which LCol Carrington answered. The motion was passed to accept the Treasurer's Report. The President's Report and the Executive Director's Report were given and accepted. The next point for discussion was the Quebec City OMMC Course, a joint Canadian-American venture, scheduled for September 2001. Discussion on details of the upcoming course ensued. Next a report on the Millennial Project for Memorials was given. Dr Ken Reynolds was invited to talk about the process of the project so far.

Following this, discussion was re-opened on the topic of the Bursary project. Professor Pike presented the report that he was asked to compile on the subject, giving more concrete terms for the disbursement of the money. Lively conversation ensued. Terms of the Bursary were agreed upon, and it was generally held that perhaps it was time to move on with the project.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

Finally, elections were held for several positions within OMMC. The point was raised that some members, being new to the organization, were unfamiliar with the candidates running for the positions. This being agreed, the candidates were invited to stand and give a brief account of themselves for the benefit of those new members. The vote was held and the successful candidates were presented to the assembly: Maj Michel Litalien, in the position of Treasurer; Capt Wendy Mackenzie, Board Member; Capt Marce Richard (Ret'd), Board Member. The new board members were congratulated, and the meeting was adjourned.

## **Social: Meet and Greet Barbecue**

Set on the beautiful backdrop of a warm Kingston evening and the view of Navy Bay, the barbecue was a relaxing event, which allowed course members to renew old acquaintances and make new ones. A journalist from the Maple Leaf, Aline Dubois was present, and interviewed LCol Mackay and Mr Potvin about the OMMC Course. Held in the Senior Staff Mess, the barbecue was widely attended and set a pleasant atmosphere for the week to come.

*Tuesday, 18 July*

## **Lecture: Janet Wagner and Renee Dancause, Display Mannequins for Uniforms**

The first lecture of the morning was widely attended, course participants having been suitably roused by their morning running of the gamut for breakfast. Miss Dancause began the lecture with instructions for planning a military costume display. She stressed the importance of planning to ensure the safety of the object on display, and the success of the display itself.

Miss Dancause offered several points to consider in preparing a textile display:

- determine the focus and subject of the display
- consider the cost, length of the exhibition and effort involved
- examine/evaluate the condition of the artifact
- rule out inappropriate mounting methods
- do not display costumes in fragile condition
- monitor the display environment for light, temperature, relative humidity, etc.
- keep the display area clean, to prevent potential damage to display items
- restrict access to objects on open display
- use signs encouraging visitors to "please do not touch"
- use barriers such as ropes and raised barriers
- consider using sealed display cases
- prepare a condition report before and after exhibition
- record period of time textile on display
- accessories must be adequately supported while on display
- costumes should be displayed for a maximum of three months

Miss Wagner carried on the lecture by discussing the selection of a mannequin type for a costume display. Points to remember are: the chosen mannequin must be able to adequately support the textile; it must create an appropriate "period silhouette"; contact larger museums or the Canadian Conservation Institute (CCI) for help determining the best mannequin choice for your project. Miss Wagner then briefly discussed the pros and cons of commercial mannequins. She observed that commercial mannequins are made of conservation safe materials, various "period silhouettes" are available, and to some extent they are re-useable. However, they tend to be somewhat limited in their recyclability, as they tend to be specific to one job. Also, they are priced in the moderate to expensive range.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

Next, Miss Wagner carried on to demonstrate the steps in creating two types of “home-made” mannequins: the gummed paper-tape method, and the polyethylene foam disc method.

## Gummed Paper-tape Method:

- measure the costume from the inside
- prepare your materials
- moisten pre-cut paper-tape strips and apply in herringbone fashion to model
- repeat with second layer. Speed drying between layers if necessary
- release model from paper-tape form by cutting (front or back)
- hold form shut to verify measurements
- alter form by cutting away wedge at center front or back
- seal cut with paper-tape in herringbone fashion
- alter sides if necessary by removing equal sized wedges from each side
- cover interior with layer of paper-tape in herringbone fashion
- leave paper-tape form to dry thoroughly
- close armholes and neck, or leave neck open to build up height
- trim excess knit fabric and paper-tape from edges
- apply wet-out plaster bandages to entire paper-tape form
- for a more solid form add a second layer of plaster bandages
- apply a barrier (ie Marvelseal) to the plaster covered form
- plug neck opening with ethafoam
- make an ethafoam plug for the base for a free-standing mannequin
- cover form with polyester fiberfill
- secure the polyester fiberfill to itself with loose stitching
- do a test fitting by covering the form with stockinette or a t-shirt
- apply additional fiberfill where needed (ie. Shoulders) and stitch
- cover form with pre-washed stockinette
- stitch down stockinette at neck opening
- cover exposed areas with pre-washed display fabric and stitch down

## Polyethylene Foam Disc Method:

- measure costume from the inside
- subtract 5 cm from each horizontal circumference measurement
- ovals corresponding to the measurements are drawn on paper
- trace ovals onto foam and cut out with utility knife or band saw
- stack discs in order using reference points front, back and sides
- use hot melt glue to secure the foam discs together
- soften the cut edges of the ovals by carving excess foam with utility knife
- cover the foam with polyester fiberfill
- secure the polyester fiberfill to itself with loose stitching
- cover form with pre-washed stockinette and stitch at neck opening
- cover exposed areas with pre-washed display fabric and stitch down

Miss Wagner also mentioned that finishing touches such as arms, legs, heads, hair and stands may also be added with a minimum of effort using many of the same materials used in constructing the mannequin itself. Accoutrements are also a nice touch that may be added, but it is important to make sure that they are historically correct or they will detract from the display. At the end of their presentation the ladies kindly invited the course to examine the mannequins at the front of the room, which displayed two uniforms kindly loaned by RMC.



# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

## **Lecture: Tom Stone and Peter Pym-Hember, Medals: Their Care and Display**

Mr Stone, from CCI, began the lecture with a discussion of the potential threats to medals in a collection, and the factors involved in handling, storing and displaying those medals. First Mr Stone gave the class a brief history of the medals donated to the class by RMC for demonstration purposes.

The sets involved belonged to:

- Brig H. De L. Panet (CBE, Royal Engineers, RMC 1913 – 1915)
- Maj JJB Farley (North Stratfordshire Regiment, RMC 1889 – 1893)
- Lt Gen GG Simmonds (CC, CB, CBE, DSO, CD)
- LCol Russel-Brown (DSO, RMC staff)
- Capt Noel Longfield Tooker
- Farrier Maj James N. Edmunds (17th Lancers)
- Pte A Edmunds

The first point of discussion was the proper handling of medals, and the detrimental effects of improper handling. Mr Stone noted that improper handling can cause edge dings, scratches, damaged ribbons, loss of enamel, and permanently etched fingerprints. Fingerprints are especially damaging because of the corrosive oils produced by our skin. They can be difficult or impossible to remove.

This can be avoided by wearing cotton, vinyl or nitrile gloves. Latex gloves are not recommended, as they may leave traces of sulphur on silver artifacts. The drawback to wearing gloves is that they may increase the chance of dropping an item in transport. To lessen this risk, Mr Stone recommended placing swing mounted items on a card of coroplast fluted plastic, or an acid-free card.

Other good practices for handling medals are:

- carry only one item at a time
- don't pass an item to another person. Put it down and let them pick it up
- make a storage mount, if possible
- know the route you plan to take
- use both hands or a trolley
- is there somewhere for the medals to be placed at your destination?

To reduce enamel wear on metals, Mr Stone suggested using an interleaved sheet of unbuffered acid-free tissue applied between the metals while they are in storage. While medals are in storage, there are other concerns to remember. Medals tend to be in storage longer than they spend time anywhere else. Do you know where the medals are, and what is happening to them? Improperly stored, air pollutants can cause corrosion of the medal, insects can damage the ribbon, and high humidity can cause the growth of mould on ribbons. Medals that are stored in wooden display cases over extended periods can be damaged by acetic acid and formaldehyde fumes produced by the wood.

Paint and varnish, paper and some plastics (ie. PVC) also produce solvents, acids and chlorine fumes which are harmful to the medals. To reduce these effects, Mr Stone suggests reducing the time that medals spend on display. When possible, opt for metal storage cabinets, and use plastics such as polyethylene that are very stable. Where wooden cases must be used, apply a coating to block emission of harmful fumes – a 2:1 shellac/epoxy mix works well. Several coats should be used, and at least four weeks drying time should be allowed before use. Another inexpensive method is aluminum foil covered with plastic shopping bags.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

This creates a good seal against volatile gasses, but is not very attractive. A cloth or other stable covering should be applied. The use of a Pacific (Silver) Cloth helps to reduce tarnish while items are on display, by reacting with sulphur before it can tarnish silver. Light fixtures in display cases often provide too much light, and can cause ribbons to fade. Even natural sunlight (at nearly 20,000 lux) is far brighter than the safe range for medals (between 50 – 100 lux).

The next step is to provide clean, accessible storage space for medals and decorations. Individually compartmentalized storage drawers help to keep medals organized, make finding them easy, and let the owner know when an item is missing. It is a good practice to leave a note in empty pockets detailing where the item is when not in storage. Inspect medals periodically for signs of tarnish, insect damage, water damage and fingerprints. And remember proper security: medals are highly desirable items, and good security will help prevent their loss.

Another issue important to the matter of medals is ribbons. Mr Pym-Hember, curator of the Cameron Highlanders of Ottawa Museum, discussed options for dealing with them. There tend to be two approaches to the question of replacing damaged ribbons. The military mind tends to desire a clean, crisp look, and thus often opts to replace worn ribbons. The museum approach is to consider the ribbons an integral part of what makes the medals unique, and so often opts to keep the original ribbons in place, despite wear. In either case, if ribbons are replaced, the originals should be retained with the medal. Mr Pym-Hember tells us it is possible to wash old ribbons, but this should only be attempted by a conservator, as they may be fragile and colours are likely to run.

The next topic, and one that is hotly debated, is the problem of cleaning medals. Both Mr Stone and Mr Pym-Hember have methods they prefer. All medal cleaners use one of two actions: they clean by abrasive action, or by chemical action. Abrasive cleaners come in many forms: paste, liquid, wadding, or an impregnated cloth. Abrasives clean by removing the tarnish layer of the medal. As a general rule, the faster an abrasive works, the harsher it is.

Other drawbacks to using abrasive cleaners are:

- difficulty cleaning cracks and recessed areas
- difficult to remove polish residue
- over time may cause etching and discoloration
- difficult to clean bars attached to ribbons (polish can damage them)

Twinkle Anti-tarnish cream has been tested by the CCI and has been found to be quite mild. Calcium carbonate (precipitated chalk) is one of the mildest abrasives available. Where a ribbon cannot be safely removed from a medal for cleaning, it should be protected from polish by a layer of plastic food wrap placed between it and the bars, using a wooden stick to push it into place. A good test for abrasiveness in a cleaner is plexiglass. Rub some of the cleaner you wish to test on the glass. Rinse, and observe the level of scratching done to the plexiglass.

Chemical cleaners are liquids that contain a complexing agent called thiourea plus a dilute form of hydrochloric or sulphuric acid. To use, a small amount of cleaner should be decanted into a glass. The cleaner should be applied with a swab, and always used in a well-ventilated area.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

Because of the acid in the cleaner, it is very important to rinse the medal well after cleaning, with distilled water, if possible.

Disadvantages to using chemical cleaners are:

- often leave a yellowish cast on the silver
- sometimes remove too much tarnish, degrading the image
- can be difficult to use if the ribbon is still attached

Once the medal has been cleaned, it should be degreased, using acetone, to remove any traces of oils deposited in the handling process. While wearing gloves to prevent further contamination, the acetone should be applied with a swab. Work in a well ventilated area to reduce the risk of fumes. Some medals are issued with a lacquer coating, and should not be degreased with acetone, as it may remove the protective coating.

Another option to consider is lacquering the medal. This provides good protection against tarnish. However, it is difficult to apply well and as lacquer ages, it can chip and peel, leaving odd spots of tarnish. As well, old lacquer can be very difficult to remove. Acrylic lacquers (such as Krylon) are the best choice. Another coating that can be used is paste wax. It is not as long lasting, but is easily removed in future.

Finally, the rules for mounting medals were discussed. According to dress regulation:

- medals are mounted with the senior medal on the right
- overall length from the bottom of the medal to the top of the ribbon should be 4 inches
- the bottom edge of all awards should form a straight line
- five medals maximum can be worn side by side on a mount
- six or more medals must be overlapped
- clasps worn on ribbons up to WWII will be worn  $\frac{1}{2}$  inch above the ring or bar of the star or medal. They should form a straight line
- clasps worn on ribbons after WWII are worn half way up the ribbon

There are two kinds of mounts: swing mounts and court mounts. Although swing mounting is traditional, it allows the medals to clank against each other and can cause damage over time. Medals in your collection that are swing mounted can be attached to a backing, with the medals themselves stitched down to prevent them damaging each other. Court mounting was developed in the twentieth century for official functions at court. Mr Pym-Hember gives the steps for court mounting medals:

- start with four ply acid-free card
- apply coloured cloth tape to the edges to conceal the bare edge of the card
- apply double sided tape
- add pre-cut ribbon(s) in appropriate order
- make sure ribbon colours are oriented the proper way
- ribbons are then folded over and adhered to back
- add new ribbon to the medal
- a strip of double sided tape is added to the ribbon
- measure to ensure correct length of four inches
- pierce card on either side of suspension and secure through card with nylon fishing line
- twist line so it is secure
- tack in place with a drop of hot melt glue



# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

When displaying mounted metals, avoid gluing them to a backing board as the adhesive may damage the ribbon. After the lecture ended, Mr Stone and Mr Pym-Hember invited the class to examine the medals donated by RMC, which had been cleaned and mounted.

## **Lecture: Dr. Jack Atwater, Restoration Program Requirements (Part II) French R35 Tank**

After lunch, the course returned to Currie Hall for the first afternoon lecturer, presented by Dr Jack Atwater, director of the United States Army Ordnance Museum. The US Army Ordnance Museum opened in 1917, collecting experimental vehicles to form the basis of its collection. The project continued to grow, and in the 1970's a new building was opened, allowing the collection room to expand. The Museum boasts an outdoor collection consisting of over 240 large objects, and continues to grow. Dr Atwater's restoration project began in 1997, with the first finished piece being turned out in 1998, and the first vehicle in 1999.

Dr Atwater's lecture was a continuation of one he presented last year, detailing his efforts to refurbish the vehicles in his outdoor collection. Some of the problems he has experienced in the past have been resolved; others are still in need of long-term solutions. One problem that he has resolved concerns the question of how to clean and, in some cases, decontaminate vehicles in a safe, enclosed environment. The old stripping booth and decontamination chamber has been replaced with a larger room, outfitted with 42,000-psi water blasting system. The chamber has a fire suppression system and doubles as a painting booth. The blasting system is a closed water system.

Once the water has been used, it is circulated through a centrifugal filter system and then moved into a holding tank where it is allowed to cool. The building is also equipped with a unique trench system beneath the floor where water can be channeled to allow it to cool further. It is then ready to be used again. The operator in the chamber wears what is effectively a SCUBA tank, to prevent the inhalation of any lead particulate. He also wears a suit of "armour" which prevents against accidental harm. Dr Atwater has also acquired a parts washer that is used to clean smaller parts, such as road wheels. Looking like a giant dishwasher, a skimming process during the wash removes much of the oil from the wash water. All of the projects are documented with a digital camera at every step in the process.

Presently, Dr Atwater is working on the restoration of a French R-35 tank. There were several pressing issues at the beginning of the project: the inside of the tank was very badly rusted, and it had been painted grey, which he knew was not the piece's original colour. Unfortunately, no one was immediately able to tell him accurately what the original colour was. As Dr Atwater has before encountered, many of the ports on the vehicle had been welded shut with stainless steel, which requires a plasma torch to remove.

First, the turret was removed from the vehicle, all the paint was stripped, and polish removed. The hole in the side, left by the 75mm round that "killed" the vehicle, was filled, the original camouflage paint was found and the pattern replicated. Rust inhibitor, primer and the paint were applied. The muffler has rusted beyond recognition and a replica was built to replace it, created entirely from photographs. The colours used in the camouflage were researched through a local hobbyist.

However, they were eventually verified by contacting the French Government. When the grey paint was removed from the vehicle, Dr Atwater's team discovered the original markings. The vehicle turned out to be a Platoon Commander's vehicle, with all the necessary bridge crossing data on the side. The vehicle has been captured by the Germans and given to the Italians, so it has Italian markings as well as French. It has been nicknamed the "Hedgehog".

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

Dr Atwater also has several other projects lined up. The first is an FT-17. There are several problems unique to this project. First, the entire vehicle was originally fastened with rivets, a process no longer used. So the team is using bolts of a very similar shape to replace the missing rivets. Also, the drive wheel of the FT-17 was originally made of oak, so the team hired a wheel Wright to create a replica. Another project vehicle is the Crusader III 6-pounder. On this vehicle the wheels, skirting and fenders has almost completely rusted away and had to be rebuilt. The original plans were obtained from Bobbington, England to aid in the rebuilding process. The next vehicle is a Soviet ASU 57. All of the petroleum, oil and lubricant (POL) has been drained from it, a safe method has finally been found to remove the radium from the dials, and it is stored in a "pig" (a sealed lead box) until a better method is found for its disposal. Dr Atwater has dozens of other projects waiting (a Sivo-vette, an American M3 tank, a Soviet T-34, and the list goes on). The main stumbling block is time. There are literally hundreds of vehicles awaiting the ministrations of Dr Atwater and his team.

## **Lecture: Amanda Gray, Care and Conservation of Art**

Miss Amanda Gray gave the next lecture of the afternoon. Miss Gray is quite extensively experienced in her field. She formerly worked with CCI, and now has her own private conservation business. Miss Gray has worked with oil on canvas, oil on metal (ie clock faces), oil on card portraits, and wall murals. One of her most prestigious projects was a conservation job working on the ceiling of the Ontario Legislature building. One of her favorite jobs was conservation of an oil-on-canvas work entitled "portrait of young Gen Wolfe".

The first topic that Miss Gray addressed was the difference between restoration and conservation. The former tends to indicate private collectors, while the latter tends towards a diagnosis of the problem and preparation of the piece to keep over the long term.

Miss Gray offered several tips to minimize what she calls "man's effect on paintings":

- hold the painting by its edges, don't curl fingers around frame
- use a support to carry smaller pieces
- don't touch the surface of the painting
- She also offered good guidelines for storing and displaying paintings:
  - keep the item off the floor, covered with polypropylene, separated from other items with card
  - don't roll unframed paintings tightly. Use a large enough tube, and roll paint side out
  - tears should be backed with tape
  - use proper hardware to affix painting to wall
  - don't affix labels or write on the back of a canvas – this can encourage tears, cracking and bleeding through the fabric.

Next, Miss Gray talked about some common forms of damage encountered with paintings, and how to manage it. If a piece becomes water damaged, it should immediately be removed to a dry environment. Next, blot any puddles of water, lay the piece flat and ensure good airflow. Any further work should be done by a conservator. The next problem is heat damage. Characterized by blistered paint with pockets of air beneath, it can often be avoided. The most common culprit of heat damage is the picture light. If they must be used, picture lights should be kept as far away from the painting as possible, and the bulb should be of a low wattage. Once the damage has occurred, a conservator should be called. A third common problem with paintings is mould. The most effective way to prevent mould damage is to control humidity. Mould grows at a relative humidity of fifty percent and higher. If mould is detected, the piece should be isolated immediately, and should only be handled while wearing a mask.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

The final problem discussed was infestation. This can be identified by looking for flight holes and frass. The insect must first be identified in order to be removed. Fly, spider and bat droppings can cause pitting in paint, through an enzymatic effect. Resist placing live plants and flowers in rooms with paintings, as they often carry insects. As well, accumulation of surface dirt can be avoided by placing paintings behind glass.

In some cases, paintings deteriorate because of poor combinations of materials. For instance, paint on metal does not stand up well because the paint does not adhere well. Combinations of quick and slow drying paints cause the paints to set differently over time. Even earlier attempts at restoration can cause problems (wrong materials used, overpainting that changes the picture). And finally, there are the effects of time. Over time, paint will crack due to stressors such as humidity and heat. As long as the painting is stable, the owner can do some repairs. If the paint is actively moving though, a conservator should be brought in. Another age related process is oxidation, which can darken a painting over time. Miss Gray emphasized during her lecture that although damage can often be repaired, the best remedy is prevention.

## **Meeting: DHH Annual Meeting**

Following the health break the DHH annual meeting was convened. The meeting was co-chaired by LCol Dan Mackay and Dan Potvin, DHH's Museums Officer. Dr Serge Bernier, the Director of DHH also attended the meeting to answer any questions about DHH's mandate in connection with Museums.

The meeting began by addressing an issue raised at last year's meeting – the safe removal of radioactive materials (ie luminescent dials) from artifacts. Contact has been made with the Deputy Director of nuclear safety who has stated that the CF is presently trying to eliminate the use of radioactive material in luminescent dials. There will be a meeting soon with the DG to co-ordinate safety visits. The question was raised as to whether area support units would be involved in this process. Yes, these units will be involved in the investigation process. Another comment raised the question that, since quarterly inspections of are done, why is another necessary? The problem is that many museums have not yet identified or reported all of the weapons in their holdings. As well, CFP 266 is being updated this year. Members suggested that there be recommendations sent to the committee, for instance, a mandate for minimum staffing levels at museums, and how they would be staffed – with public or private funds.

It was also noted that CFAMS (CF Artifacts Management System) training would be held later in the evening for those who desired some hands on instruction. The next point raised was the fact that Miss Ilene Dubois was covering this year's course for the Maple Leaf, at Maj Michel Litalien's invitation.

Next followed a report on the results of the Museums survey done by Maj Litalien. The History and Heritage Board met to discuss his findings. Following that meeting, each element returned to its respective Commander for further direction. How each element implements the decisions made by the Board is entirely up to them. They are expected to return to the Board with their plan. At the moment, the Museums Survey resides with the Element Staff. They must be contacted to receive copies of the report at unit level. Dr Bernier did make representation to the Board for more funds. It was emphasized that the survey was not intended to decide which museums would remain open. Its purpose was to allow museums to address any shortcomings in their program and look for ways to improve upon them. Many options are being looked at to increase funding. The question was asked whether non-accredited museums would losze military support, because there would no longer be a mandate for inclusion of the museum in the Commander's business plan. The answer is not known at this time. This question will be put to the Board at the next meeting. Capt Marce Richard (Ret'd) then distributed a report he had compiled entitled "CF Museums 2000". This report contained information that had previously not been made available to DHH for presentation to the Board.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

One point relating to Capt Richard's report was the need for museums to create a plan for working with the CF Public Affairs people in their region. Through discussion it was pointed out that both the Navy and the Air Force do already work with the PAFOs in their area, it is only the Army people who have not yet done this. It was also mentioned that the CDA could be used as a lobby platform to reach the VCDS/CDS/Minister of Defence. Members were reminded that all issues, concerns and problems need to be brought to DHH attention so that time can be allocated in the next session for discussion. At this point, the meeting was ajourned.

## **Lecture: LCol Dr. Ernst Heinrich-Schmidt, Part IV, Martial Music**

After dinner in the cadet mess course mebers were invited back to Currie Hall for a relaxing evening of music and insight from Dr Ernst Heinrich-Schmidt. The musical line- up included:

- God Save the King (1825)
- Milenolo (1904)
- Greetings for you, Herr Strauss (1904)
- The Prussian Army March
- Blue Bells of Scotland
- The Official March of the 1st Westphalian Infantry Regiment no 13
- The Hacketauer March (1916)
- The naval march, Admiral Stosch (1871)
- God Save the King (1858)
- Freibec
- Prio Machenski (1907, 1916)
- Radiski Marche

*Wednesday, 19 July*

## **Museum: Visit to Christ Church, Her Majesty's Royal Chapel of the Mohawks**

Located in Deseronto, in the Tyendinaga Mohawk territory in Ontario, this small church in one of only six Royal Chapels located outside the United Kingdom. A Gothic structure built by the Mohawks in 1843, it is of great significance to both the Mohawk people, and the colonial history of Canada. The interior of the Chapel is very simply decorated, with magnificent stained glass throughout. Along the sides are scenes depicting the conversion of the Mohawks to Christianity, while at the front of the church is a well-known depiction of Christ surrounded by a flock of sheep: "He shall gather the lambs with his arms and carry them in his bosom". The chapel houses a number of gifts given to the Mohawk people by the Royal Family over the last three centuries. These include a triptych in the Mohawk language, a bell presented by King George III, a Royal coat of arms given by King George V and a bible given by Queen Victoria. A communion chalice was given by the Queen in 1984 to commemorate the coming of the United Empire Loyalists to Ontario. The communion silver, which was given to the Four Kings by Queen Anne in 1710, is still used on special occasions today. All of these gifts were given to commemorate the political and military alliance between the Mohawk people and the British Crown, which survived to present times. The Mohawk military tradition is symbolized by the Rolls of Honour hung on either side of the Church, one representing their contribution to the First World War, the second for World War II: "We have done that which was our duty to do".

Chief Donald Maracle addressed the course, adding his knowledge of the Mohawk people. Both the British and French attempted to gain native followers to support their cause in the New World. Jesuits arrived in the 1600s to convert the natives to Catholicism. Great Britain followed suit, sending its own missionaries. Their aim was to recruit military aid as much as to spread Protestantism.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

In 1710 the Four Mohawk Kings (Chiefs of the Iroquoian Confederacy) visited Great Britain and were impressed by her naval might. This proved to be only the beginning of what would become a lasting military partnership. The Mohawks supported Great Britain through the American Revolution, the war of 1812, the and later The Great War and World War II.

## **Museum: Visit to the Hastings and Prince Edwards Regimental Museum**

Our next visit took us to Belleville to see the Regimental museum of the Hastings and Prince Edward Regiment. The Museum is located in the Bellville Armouries, and our tour was graciously hosted by Col John D. Inrig (ret'd), H/Maj Gordon F. Lee (ret'd) and Capt Neil W. Smith (ret'd). The Museum itself, located on the main floor of the armouries, houses a fantastic variety of uniforms, photographs, maps, cap badges and other items relevant to the regiment's history. As you walk in the door there is a gallery of World War II photographs displayed which shows the Hasty P's in Borden, Christmas of 1940, as well as all four companies, at different times during that year. Following this display are a variety of uniforms from battle dress, a WWII Officer's uniform, a WWII woman's band uniform, Korean War era uniform, to present day DEUs. Other artifacts of interest included a captured German radio from WWII, as well as a Nazi flag. There is a map board which uses lights to illustrate the landing of the Hasty Ps in Italy in July 1943, and the progression of the battles they fought, culminating in 1945. There is a "family tree of the Regiment" which uses caps badges and shoulder flashes to illustrate the lineage of the unit to present day. As well there are handgun and bayonet displays of some distinction. As well there is a humorous plaque which was presented to the Regiment by the Cameron Highlanders of Ottawa to commemorate their association as guests of the 1 Battalion Canadian Guards in 1958.

On the second floor of the Armouries is located the Officer's Mess, which also contains many historical artifacts. The dominating feature in this room is the larger than life bronze statue of a native Canadian, affectionately named Chief Petawawa Much who fills the position of mascot to the Regiment. There are several prints on the walls depicting various battle scenes from different wars. One in particular was pointed out to me, the oil print by Ted Zuber titled "Assault on Assoro" which depicts a Company of the regiment triumphant in the Hills of Northern Italy. In the bar area of the Officer's mess is a peculiar historical documentation: on the ceiling are the footprints, in paint, of all the honorary colonels of the regiment.

## **Museum: Visit to the RCAF Memorial Museum**

After travelling from Belleville to Trenton and enjoying a sumptuous lunch in the Astra lounge (Junior Ranks Mess), we then carried on to visit the RCAF Memorial museum. The museum was opened in 1984, and the hunt for artifacts and memorabilia was quite successful. In the spring of 1994 the museum moved into its present 13,000 square foot building that is better able to accommodate the vast collection of artifacts. The adjacent airpark is home to an extensive collection of aircraft. An extension was added to the museum in 1996, providing an additional 7,200 square feet of space. This area is used primarily for the refurbishing of the Halifax bomber that was recovered from Norway's Lake Mjosa in 1995. The recovered Halifax bomber presents a unique challenge to the museum. During its period of construction, material was used to cover the surfaces of all the control panels. For this reason the aircraft must be housed indoors. As well, the Halifax bomber is a large, four-engine aircraft, demanding a large space in which to be displayed. The museum also possesses a number of other fabric-covered aircraft that are scheduled for display. To that end, fund raising is a crucial activity in order to continue the expansion project.

A warm welcome was extended to the course by Ms Jodi Ann Eskritt (the acting director of the museum) and BGen Jeff C. Brace (Ret'd). The course was then invited to attend a commentated tour of the outdoor Air Park and then view the fabulous displays in the museum proper.



# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

The displays are a fantastic blend of uniforms, maps, personal letters and multi media displays that really present the social history of the eras well. All aspects of Canadian aviation history are displayed, including naval, army and air force aviation.

Presently a display celebrating the 25th anniversary reunion of the Royal Canadian Air Force Women's Division is available, showing the details of a woman's life and career in the air force: "We serve that men may fly". Another particularly fascinating display presents the story of ex-RCAF prisoners of war. A mock up of a tunnel describes the story of the Great Escape, while another cabinet shows memorabilia commemorating the WWII POWs. The origins of the para rescue unit, which began in 1944 and then became the SAR tech trade in 1994 is there. These individuals were (and are) trained in parachute ops, mountain climbing, outdoor survival, scuba diving and trauma medicine. There is a display dedicated to the lineage of the Spitfire, in all its different guises. A rather unique display depicts the history of the support services of the Air Force, something that is not seen in many museums. As well there is the history of the Golden Hawks RCAF aerobatics display team, which would later be followed by the SnowBirds.

## **Social: Fort Henry Sunset Ceremony**

After dinner at the RMC Cadets' mess, all interested members were invited to make the foray across Navy Bay up to Fort Henry to watch the evening Sunset Ceremony. Dressed in period uniform circa 1860, the Fort Henry Guard performed intricate drill maneuvers, set to the lively tunes played by the military band and of course accompanied by the regimental mascot.

*Thursday, 20 July*

## **Museum: Visit to the Military Communications and Electronics Museum**

Following breakfast at the Cadets' Mess, the course boarded the busses and traveled to the Military Communications and Electronics Museum Located at CFB Kingston. Capt Fitz Felix (Ret'd), the acting museum director, Mr Jack Jilton, the incoming director and Mr Doug Hildebrant, the museum curator greeted us. There are four permanent positions on the museum staff, with the remainder being comprised of volunteers. The base presently provides heat and light. These gentlemen gave the course a brief history of the museum. It was previously housed in the basement of the Vimy barracks HQ building. In 1989 a fund raising event began amongst branch members, resulting in three-quarters of a million being raised for the new building. Arthur Childe was brought in on the project, and the new building is named in his honour. The museum features the Bell Conference Room which is appointed with a complete audio-visual presentation system and seating for 110 people.

This room is available to be rented by any interested party, providing a source of revenue for the museum. Next is the museum gallery proper, set up chronologically starting with the early years (1867 – 1913) and progressing through development, both World Wars, the Cold War and finally to the United Nations tours of the recent years. In the centre of the gallery is Technology Hall which highlights the various machines and equipment used by the branch throughout its existence, including radios, crypto machines, radars, a comms truck and many other items.

The centrepiece of this display is the captured German Enigma Cryptography Machine. The museum has also recently invested in the digitalization of all of its war diary holdings. This resulted in increased public access to the contents of these files while preserving the actual documents. At the far right of the Gallery is another display that provides revenue to the museum. In this area is the "Showcase of the Future", designed to allow companies to demonstrate new technology where it will be seen by a large audience. This project encourages

## Organization of Military Museums of Canada Inc.



## L'Organisation des musées militaires du Canada enr.

industry to take an interest in the museum, while also providing income for its upkeep. The displays are well organized, well lit and interesting. All of the placards for displays are bilingual, encouraging French visitors to come and see the museum as well.

### **Museum: Visit to the Marine Museum of the Great Lakes**

After fortifying ourselves with assorted sweets, fruit and coffee provided by the Communications and Electronics Museum, we moved on to visit the Marine Museum of the Great Lakes, which actually turned out to be three museums in one. First, we toured the museum ship *Alexander Henry*, which became part of the museum in 1985. Mr Fred Smith, one of the volunteers at the museum took us through the *Alexander Henry* and gave us the history. The ship, an icebreaker, was built in 1959 at Port Arthur Ontario for the Coast Guard. Equipped with a 20-ton boom and crane, the *Alexander Henry* would sail up and down Lake Ontario putting out buoys in spring and taking them up again in the fall. Now, the ship is permanently anchored just outside the dry-dock and serves as a bed and breakfast, all the proceeds of which go to the upkeep of the museum. The shipyard's dry-dock, built in 1889 is now used as a yacht marina. The engine house containing the original steam engines and pumps is a part of the museum. The pump house itself is a Victorian structure, containing the large cross-compound engines with flywheels of 7 and 9 tons. Within the museum proper are the blacksmith shop, sail and steam gallery, and ship building gallery, Calvin room and 1889 engine room dry dock pumps. At the front of the museum is a gallery area, which features special exhibits that rotate on a regular basis. Next door to the museum is the library and archive.

### **Social: lunch Reception co-hosted by the Mayor of Kingston and DHH**

The OMMC course was cordially welcomed to city hall by His Worship Gary Bennet the Mayor of Kingston, who also briefly related the historical significance of the building itself, in particular Memorial Hall, in which we enjoyed our lunch. Originally called Town Hall, it was renamed in 1921 when the stained glass windows donated by local Kingstonians were installed. These beautiful windows each depict a different scene from the First and Second World Wars. To the left of the entrance is a plaque that lists the names of the citizens of Kingston who gave their lives during the Great War. In front of the plaque is the Book of Remembrance with the names of the citizens of Kingston who gave their lives during World War II.

### **Museum: Visit to the Princess of Wales' Own Regiment Military Museum**

Originally opened in Fort Henry in 1969, the Princess of Wales' Own Regiment (PWOR) Military Museum relocated to the Kingston armouries in 1903. A project was undertaken to refurbish the Armouries and was completed in 1991, just in time for the Royal Visit of their then Colonel -In-Chief Princess Diana. The Regiment itself was originally stood up on 16 January 1863 under the name the 14th Battalion of Rifles of Canada. It wasn't until 20 March 1920 that the unit was reorganized under the name PWOR. The museum itself chronicles the unit's lineage from its earliest battles during the Fenian raids and the Riel Rebellion down to the present day. The unit colours of the 21st Infantry Battalion Canadian Expeditionary Force (CEF) reside there. So too does the flag carried by the 21st Battalion CEF, on the fourth of May 1915. Many of the trophies and awards the unit has won are proudly displayed. Above the parade square is displayed the Vimy Cross- planted by the 21st Battalion in 1917. It was brought back to the Armouries for the unit's 75th anniversary. The collection of artifacts is so extensive it has outgrown the museum proper and continues on the second floor of the Armouries into the Officer's Mess. In the anteroom hang the unit colours, originally presented to the Regiment in 1963. The room also houses several paintings by Ted Zuber. Moving into the Mess proper, there are more contemporary photographs of unit personnel, as well as cases containing cap badges and shoulder titles. The plan for the remaining artifacts is to display them throughout the Armouries to encourage unit members to take an interest in their Regiment's distinguished history.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

## **Museum: Visit to the Correctional Services Museum**

The Correctional Services Museum is located in the original Kingston Penitentiary Warden's residence "Cedar-hedge", built in 1873. John Creighton was the first Warden of the Kingston Penitentiary. The museum is comprised of displays in four rooms on the main floor. There are several militia uniforms on display, as these uniforms were manufactured at the penitentiary until the 1880s. There is also an interesting item called a counting board that was designed by Deputy Warden RR Tucker, which used a system of coloured pegs to keep track of where the inmates were at all times. The system was first used in 1922. As well as the usual collection of cap badges and uniform buttons, there is a display of the hammers, picks and chisels used by inmates when hard labour was the order of the day. As well, there is a display of the weapons confiscated from inmates over the years. Displayed is an incredible assortment of zip guns, shims, garrottes and crude knives made out of any and all materials available. Other home made items such as lock-pick sets show the determined efforts of the prisoners to escape. The third room shows many of the devices that were at one time used to punish prisoners. Leg irons, ball and chains, handcuffs, straight jackets, gags and whips are among the items shown. More advanced implements of torture included the "triangle" (a special post used for whipping prisoners), an iron maiden and a stocks specially modified with a bucket shaped enclosure for the head. Called the water bath torture, when the prisoner's head was locked inside, water could be poured in from the top to teach the delinquent a lesson. This device was used between 1855 - 1859. The final room is set up with two cells (old and modern) side by side to demonstrate the changes that have occurred over the decades.

## **Social: Cocktails and Formal Dining In**

After some down time to rest and refresh, course members were invited to the Senior Staff Mess to share cocktails and friendly conversation before dinner began. Everyone arrived to this the most formal event of the Course, in their best bib and tucker, faces gleaming and spirits high. Around 1900 dinner was announced and everyone moved into the dining room. Dinner carried on without a hitch, followed by several speeches and presentations. Coffee and port ensued, and then dinner was concluded. Many individuals remained in the lounge afterwards to enjoy drink, cigars and conversation.

*Friday, 21 July*

## **Lecture: LCol Dr Ernst Heinrich-Schmidt, Motorization and Mechanization of Vehicles for Museum Display**

Although some heads may have been fuzzy, there was a large turn out for this lecture, which was a continuation of lectures from last year. Dr Schmidt opened the lecture with the remark that, while last year in Gagetown was the right place to discuss the machines themselves, Kingston is the ideal place to review the scholarly aspect of displaying them. He began by reviewing the typical manner in which vehicles are displayed in museum collections. Often positioned in straight rows, with a small placard listing details such as weight, crew, calibre of weapon, but none of the historical significance of the piece. Another common technique is the "historical re-enactment" approach. Unfortunately, these often use a theatrical style that doesn't always bear out the true historical facts. Dr Schmidt stressed the fact that museums must not make errors in facts, nor glaze over the facts in favour of public relations gimmicks. The trick is to accurately demonstrate the military uses of motorization and mechanization with appropriate attention to the details.

In other words, "tell the soldier's story in 3-D displays". Items must be displayed in context. In order to do this several things are necessary. First, mannequins should be used: in full uniform, in natural positions using evocative gestures.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

These will imbue the set with a sense of the social life and day to day routine of the soldiers. For instance, a scene depicting a battle should not have an attendant mannequin in parade square mode – he should reflect the chaos and confusion of the scene surrounding him.

Dr Schmidt used slides depicting a Highlander, a British Infantryman and “Fritz the Kraut” to demonstrate his meaning. He pointed out that both approaches cost the same amount – it’s a matter of preferring fact or fiction. Dr Schmidt did caution however, that any display should be protected against theft. Where certain details may be difficult to represent (ie restricted water rations in Italy or Africa during WWII) wall boards or picture collages used in conjunction with the display can convey the meaning. Making sure the scale of the display is large enough to suit the vehicle and surrounding scene is very important. It also allows the person setting the display to use much of their extraneous kit, which may be too much to fit into other types of display.

He cautions however that one must always ensure the details are correct. Where an actual vehicle is not available (or convenient) to be used, Dr Schmidt suggests using a mural of the vehicle or cut-away, accompanied by the same mannequins to achieve the same effect. Another scene that is rarely seen is the field kitchen. Dr Schmidt recommends a space four to five metres long to present five cooks preparing a meal for any unit. A map in the background showing where the unit had been that day would give the context for the display. Other elements that can be added at little cost, which help set the tone are video and audio recordings. A recording of the regimental march in the background, or a newsreel playing a black and white news broadcast can also add to the tone of the display. Dr Schmidt admonishes that a museum must not shy away from demonstrating the violent nature of war.

Scenery surrounding vehicles should be aggressive: mannequins should menace visitors; the illusion of motion and chaos should be injected wherever possible. Here in brief is a list of points that Dr Schmidt advises when creating a mechanized/motorized display:

- museums must not make errors in facts
- items must be displayed in context
- vehicles should be manned wherever possible
- vehicle displays should be large scale to suit the size of the vehicle
- mannequins should be male
- chronological order is a good method of display
- pieces should be used that represent breakthrough technology (ie rail, steam, machine guns)
- if the vehicle will not fit, use a life sized mural
- remember to use multi media to add depth to a display
- models, cut-aways work well to show details, create interest and are relatively inexpensive.
- social history should be depicted in the details of a display
- let the historical facts dictate the type of display used

## **Lecture: Emma McDonald, Outreach Program – Museum of the Regiments**

Ms McDonald presented the next lecture, explaining the programs that she has put in place at her museum to widen the audience she reaches. Ms McDonald emphasized the fact that it is important to start small. She has written the guidelines for most of the programs herself, over a three-year period. Once the groundwork had been completed, volunteers run most of the actual programs. The packages are set up to be self sufficient, providing all of the associated material to run the event. Ms McDonald also discussed the usefulness of partnerships, for example school boards. It is also important to get word of your program out to the general public through as many channels as possible.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

Ms McDonald has a video presentation, three minutes in length that explains the focus of the museum and highlights some of the programs it offers, at a final cost of about \$2000 dollars. Other good marketing tools are newsletters web sites and special events. The Museum of the Regiments also has an auditorium that is used for presentations, lectures and special events, and is available on a rental basis.

## 1. Some of the programs that are run by Ms McDonald and her people are:

- Schools programs/Temporary Exhibition Programs
- Get a copy of your provincial curriculum for Social Studies/Language Arts
- Talk to your local school board and ask for the Social Studies contacts
- Liaise with the local contact and ask for input
- Decide on Grade level
- Know your museum limitations (budget, volunteers, hours of operation, etc)
- Design a program that is cost-effective and works within your staff budget
- Ensure that you develop a program that is accessible
- Apply for grants if applicable
- Don't reinvent the wheel – you can adopt other museums work, giving credit to them on your acknowledgments page
- Market your program

## 2. Youth Programs, Day Care Youth, Sleep Overs, Birthdays

- These programs should be interactive and fun!
- Know your museum limitations (budget, volunteers, hours of operation, etc)
- Design a program that is cost-effective and works within your staff budget
- Ensure that you develop a program that is accessible
- Apply for grants if applicable
- Do give a tour, have hands on, use visual aids.
- Market your program

## 3. Remembrance Programs

Schools, youth organizations are always looking for great places and programs at this time of year Begin simply. Recruit volunteers and prepare a presentation that volunteers can deliver at schools

- Add visual aids
- Create a tour program for your site
- Consider opening longer hours
- Market your program

## 4. Lectures

- Choose a place and time
- Market the program and register people. Collect a fee if required
- Create, or have your partnership create, a two hour lecture on a subject of interest (ie Dieppe)
- Create a portfolio of visual aids

### **Lecture: Verne Hayes, Getting the Most Out of Your Museum PC**

The purpose of Capt Hayes' (Ret'd) lecture was to show the course how to get maximum use out of relatively simple computer programs, in a museum context. Facts and numbers can be turned into easily understood charts; written material can be transferred into digital format; spending and donations can be easily tracked. As part of his presentation Capt Hayes demonstrated how to convert the results of a museum survey into various chart formats (ie bar graph, pie graph and table format). The main idea that Capt Hayes was trying to convey is that facts and figures are good, however, visual representation can be far more meaningful.



# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

The next point Capt Hayes covered was the digitization of written materials, specifically War Diaries. Digitizing a collection has many advantages. It makes retrieval of information much faster than traditional research. A very large quantity of material can be contained on one CD-Rom, saving limited storage space for artifacts. Electronic storage allows the curator to keep original documents, which may be very old and fragile, in a controlled environment while still allowing public access to the information contained in the documents. The individual or museum in possession of the documents can undertake the process, or a company can be contracted to do the project. There are several factors that affect the decision to undertake the project: cost, time and quantity. The cost is lower for an individual to undertake the project, although it is much quicker for a company to do it. As well, an individual may be able to digitize a small collection, but the larger it gets, the more difficult it becomes.

The final point Capt Hayes addressed was the use of fund raising software. These products are specifically geared toward keeping track of donations coming into the organization, and are easy to use. Two web sites in particular offer useful software packages at reasonable prices:

[www.funddimensions.com](http://www.funddimensions.com) and/or [www.fundraiser-software.com](http://www.fundraiser-software.com)

## **Lecture: Peter Pym-Hember – Peter Turns a Few Tricks!**

After lunch the course moved over into the \_\_\_\_\_ building to listen to Mr Pym Hember pass on a few useful, cost-effective ways to create professional looking mounts and displays. All of Mr Pym Hember's projects require minimal tools and assembly time. They are also constructed with inexpensive materials, namely plastic tubing, styrene boxes and scrap lumber. Some of these projects are:

- a wall cabinet for a sword and scabbard, or rifle
- a wall mount for swing mounted metals
- use of a hinged panel display for photographs and posters
- using plastic blocks under material to break up a flat bottom in a display case
- tubing, cut at 45 degree angle makes a good solitary medal stand
- styrene boxes can be used to display small items of irregular shapes
- a 3 inch round of acrylic inserted in the trigger guard of a weapon makes a good, invisible weapon stand
- models are an inexpensive way to illustrate complete uniforms where pieces may be missing from your collection; illustrate static scenes

A good point to remember that Mr Pym-Hember mentioned from his own experience is to be careful how high you position text cards on a wall. Individuals who wear bifocals may have difficulty in reading them.

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

## **Lecture: Wayne Adams, How to Increase Donations From Veterans (Planned Giving)**

Mr Adams is the planned giving co-ordinator for the Canadian War Museum. Mr Adams opened by giving a definition for "planned giving", calling it: any gift made with forethought about the benefits to the charity and the financial implications for the donor. Planned gifts are usually made with capital rather than income, in consultation with a legal and/or a financial advisor, and with reference to the overall estate plan. These gifts can be outright or deferred, and are often large. Mr Adams noted that often changes in a person's life cycle might result in their making a planned gift. He then went on to differentiate between present and deferred gifts.

Present gifts can be:

- cash
- gifts in kind (ie securities, real estate)
- certified cultural property
- interest free loan
- strip bond

Deferred gifts can be:

- bequest
- proceeds from life insurance
- gift annuity
- charitable remainder trust

residual interest

- Mr Adams then presented some statistics related to planned giving:
- 7% of all adult Canadians with a will have included a charity in their will
- 27% would consider doing so
- 75% have never informed the charity
- 92% have never changed the bequest, once made
- the average bequest is \$10,000

And finally, Mr Adams presented a plan for setting up a planned giving program for your museum:

- designate one person as gift planning co-ordinator
- make the board of directors aware of the program
- get a commitment from the board of directors
- direct mail, or personally cultivate donors
- put policies in place to the program

# Organization of Military Museums of Canada Inc.



# L'Organisation des musées militaires du Canada enr.

## **Lecture: Andrea Cross and Richard Rochlieu, Creative and Cost effective Use of Images**

Miss Cross opened the lecture by explaining to the course that there are many factors that influence the decision to use certain images in a display. These can range from creative concerns to technical issues and can greatly increase or decrease the complexity of display design and fabrication. Miss Cross noted that there are several common questions posed when considering the images to be used in a display.

### 1. What type of images should I use?

An “image” is anything that is part of the display and imparts visual information to the viewer. The first step to answering this question is to list all of the information, in order of importance, which is to be conveyed. This hierarchy of the “messaging” will simplify decision-making.

### 2. Where can I find images?

There are many potential sources where images can be obtained. Although not all images that can be found on the Internet are of high enough quality to be useful in a display application, there are resources available where royalty free high-resolution images can be purchased. Some good ones are [www.photodisc.com](http://www.photodisc.com), and [www.eyewire.com](http://www.eyewire.com). For black and white or colour prints, some ideas are: stock photograph catalogues, photographers, archives, books, magazines. Maps are available through Natural Resources Canada, the Public Works Archives, the Mapping and Charting Establishment and other archives.

### 3. How should the images be used in my display? How will images effect the cost of my display? How do I achieve the highest quality within my budget?

The first step is good planning. Displays can be designed so that large format background graphics are generic in nature, allowing them to support many related themes over a long period of time. This provides flexibility when modifying displays to suit changes in theme. Spending some funds up front on a well conceived long-term plan could pay dividends in the long run.

Incorporate standardized areas in your display that will house various kinds of small format images used to impart changing information. For instance, if the display will always have a nautical theme, the generic background graphics could depict ships, sailors, tools of the trade, and charts while the standardized areas of the display could be specific to a certain battle, campaign, ship, captain etc. Standardizing the layout of the display can decrease cost by allowing different kinds of images to be produced independently in the most cost-effective ways.

When working with images in digital format, try to “gang” images (placing several images together on one output format) onto the same page. By doing this, you pay for one image instead of several smaller images on separate pages.

### 4. How can I determine if an original image is suitable for its intended application?

Today, most processes associated with the preparation and output of images are computerized. Image resolution is a key issue in determining the suitability of an image for its intended application. Image resolution is defined as the number of pixels per inch (PPI) that a digital image contains. Low resolution indicates a low number of PPI (ie 72 PPI). Conversely high resolution indicates a high number of PPI (ie 300, 600, or 1200 PPI). The resolution of the image determines how large it can be scaled up while still keeping the details intact. On the other hand, vector graphics (ie logos) are not dependent on resolution and so can be enlarged without degrading the image quality.

Once some of these questions have been answered, a plan for proceeding with the display can be made. Then, the project manager can consult a graphic designer to iron out the fine details, and get an estimate of cost for the project.

# **Organization of Military Museums of Canada Inc.**



# **L'Organisation des musées militaires du Canada enr.**

## **OMMC Inc Critique and Close Out**

Following the final lecture the course returned for the last time to the Senior Officers' Mess to complete the course critique. As critiques were completed and handed in Mrs Potvin gave course members a certificate indicating their participation in the 2000 OMMC Course. Some discussion ensued on several topics, including lectures, accommodations and the Quebec City course 2001. Several people asked for course lectures to be stored in electronic format so they can be accessed later, and by individuals unable to attend the course. LCol Carrington answered that it is a good idea and will be looked into. Another suggestion was to provide the address and/or e-mail address of lecturers so they can be reached after the course. This too will be looked into. LCol Carrington took the opportunity to remind course members that the millennium project is underway, but not progressing as swiftly as it could. He encouraged members to find three memorials each, take a photo and submit them to their provincial collection centres.

In closing, BGen Brace thanked the RMC people for their fantastic support for this year's course. He congratulated members on the excellent attendance and urged everyone to attend the Quebec City Course 2001. BGen Brace also reminded the course that the draft agenda for that course will be drawn up in September – if you have input, it must be sent in before then. Spread the word, OMMC is always looking for new members. Thus, in the company of friends, the OMMC Course 2000 was concluded.