Conservation Assessment and Conservation Policy Proposal
City Hall Civic Collection – Kingston, Ontario, November 2010

Prepared by Conservation of Sculptures Monuments and Objects

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EXECUTIVE SUMMARY

INTRODUCTION

Kingston City Hall National Historic Site of Canada is a 19th century architectural masterpiece, a national historic site (1961), a municipally designated heritage property and a registered archaeological site. Within this historically significant structure resides a vast civic collection of painted portraits (including the only surviving life-size portrait of Sir John A. Macdonald, designated a national treasure), historical photographs, thousands of artifacts and important documents that have been collected under the mandate of good will and gifts in kind through the Mayor's office and other City departments or groups. This diverse collection of nationally significant artifacts within the walls of a magnificent historical structure are material evidence of the cultural environments that have existed within the City, and as such, are irreplaceable. The City has demonstrated its commendable dedication to this collection by starting the process of monitoring and caring for these important objects in an effort to properly protect it and preserve it for posterity.

As responsible steward of the Civic Collection and City Hall Structure, the City has commissioned an initial survey of its assets, a risk assessment, continued pest monitoring and the development of a conservation policy. They have also commissioned a Historical Chronology, a Building Conservation and Maintenance Plan and an Archaeological Conservation Plan, which currently houses the collection. These efforts give the City a better understanding of the content and value of the collection, as well as the threats the collection is currently facing, having unfortunately suffered a period of prolonged neglect.

As such, this report aims to help the City maintain its collection in a stable condition and to put in place musemological best practices to ensure its sustainability. This will preserve the historical value that is contained in the objects through their construction, materials, fabric and evidence of their active life, for the benefit of current and future generations. This report aims to guide the care of the objects and to prevent changes that may reduce their values. Deterioration caused by use of an object that is part of the object's story is different from deterioration caused by neglect, and it is this second kind of damage the City is working to prevent. The current state of the City's collections will be addressed and problems will be identified, with suggested solutions.

This is the first step in the process of stabilizing, and preserving, the collection. These documents will include recommendations for the immediate and future care of the collections. With the implementation of these procedures, the City will be better equipped to preserve and care for its collection. The proposed changes will also be able to reduce the cost of this care in the long run, as preventive conservation has been long proven as a cost effective alternative. The recommended policies and procedures are part of best practices used with collections across Canada, and around the world.

RISK ASSESSMENT

A major part of this report is a risk assessment, which looks at the current and potential risks for the collection. This assessment calculated the risks to the collection using a simple rank order scale selected to be precisely logarithmic and mathematically sound. The assessment was done on a room-by-room basis rather then the standard object-by-object assessment due to the time and manpower restraints. A full assessment should be preformed in the near future to give a more complete picture of
the objects at risk, and a better basis for the development of a disaster management plan, a standard in historically significant structures and museums around Canada.

The risks to the collection and current problems are unfortunately high due to the low level of care the objects have received for an extended period of time. This means that the initial cost of repairing the damage, and danger that the objects currently face, will be far greater then the long term care and preventive conservation that will be needed in the future.

The biggest problem facing the collection right now is the incorrect relative humidity. The drastic fluctuations in humidity levels and extremely high humidity in the building threaten all of the objects in the collection. The humidity level in the basement is particularly bad, leading to the growth of mould on the building structure itself and on some objects (See CSMO Collection Survey). The instillation of a climate control system in the building would solve both relative humidity and temperature issues building wide. However, if this is not possible, the collection could be moved to a temperature stable part of the building and localized relative humidity controls (such as dehumidifiers) could then be tested for effectiveness.

The next biggest threat to the collection is physical force, thieves, and vandals. These factors pose such a large threat due to the lack of monitoring of the collection which are within easy reach/access and often touched/used by the public. These objects should be put out of reach of the public or monitored during periods of public access to prevent the public negatively affecting the objects for the enjoyment of future members of the public. These objects could be placed behind barriers or in cases to prevent access to objects that will not be monitored during periods of public access. Cases could also help with mitigating the effects of contaminants on the collection.

Contaminants such as pollutants can be quite high in a City of Kingston, and can be mitigated by keeping object contained in cases or through the instillation of a HEPA filter in the ventilation and/or climate control system for the building. If a building wide climate control system is being installed a filtering system should be included.

Light is the next major threat to the collection, the large number of artworks placed next to windows which are not filtered in any way is extremely dangerous to the objects. Many of these artworks are paintings, photographs or textiles which are in immediate danger of irreparable damage from fading. The Light damage from camera flashes is also an imminent threat. The flash in a camera causes an intense burst of light generally far brighter then that from the sun and will fade objects such as portraits quite quickly. One of the most valuable objects in the collection, the portrait of Sir John A. Macdonald, is particularly susceptible to this damage as it is often photographed by visitors and the use of flash photography is not restricted in the building.

Pests are another major concern for the collection, as a number of the objects in the collection are actively infested at this time and require immediate treatment by a conservator to mitigate further deterioration. To help with this threat an integrated pest management (IPM) program is in the process of being implemented and has generated a great deal of information on the type and distribution of the insects infesting the building and collection. Integrated Pest Management is a preventative, long-term, low toxicity means of controlling pests. Though IPM was developed first for the agricultural industry, many museums, archives and libraries are finding IPM principles relevant to the protection of their holdings, and the City can draw on this knowledge base to save money on the care of the collections in the long run. As pests in the building have never been monitored, the extent of the infestation is vast (See CSMO Pest Monitoring Report). Once the current threat to the collection has been dealt with
pest monitoring must continue, though with less intensity. Monitoring will allow pest threats to be detected early and the effected room/object to be treated before the problem spreads.

In the past the building has suffered from a number of fires. Modern advances in heating and lighting have reduced this risk, but it is still a threat. Sprinklers are only found in a small portion of the building and none are found in the clock tower, where past fires originated. The danger from this threat is exacerbated by the lack of a disaster management plan (for the collection). Such a plan would direct the recovery efforts of salvage personnel in the event of a major disaster, such as a fire, befalling the collection. Such a plan would give immediate response procedures that would mitigate the loss of the collection in the event of any disaster.

Water is also a threat to the building. The City has had a number of floods in the past, and a significant number of the objects in the collection are stored in the basement. Water damage can also occur in the event of a roof or pipe leak, such as that which affected the memorial hall earlier in the year (See CSMO report and maps).

Lastly, drastic fluctuations in temperature and prolonged periods of extreme temperature pose a threat to some of the object in the collection, especially in conjunction with relative humidity problems. A large number of the collection items have been stored in the clock tower, which is one of the main areas where temperature is a danger. Such issues could be addressed with a building wide climate control system as was mentioned earlier or removal of the more sensitive items (a triage action already taken by Cultural Services).

**SUGGESTED MITIGATION PROCEDURES**

Based on the knowledge gained from the preliminary risk assessment, and IPM, a number of recommendations can now be made. The first suggestion is the continuance of the IPM. Reducing ways in which pests can access collections is essential, and City Hall can reduce this risk in a number of ways such as the refurbishing of the print room and space under the front stairs (see CSMO Pest Monitoring Report). However, no building is hermetically sealed and, even with the best procedures in place, pests are already in your building or will always find a way in. That is why consistent and ongoing monitoring of pests populations is an essential element of integrated pest management plan. A new pest monitoring system, such as the current one at city hall, requires time to develop and understanding of the specific life cycles and habits of the building's pests. This has already been started and, generally consists of a year's worth of collecting data to give information on the pests in the building. Intensive monitoring should continue until the current threat is dealt with and pest numbers have become more stable. The objects showing active infestations should be treated immediately and removed to a safe location until the current threat can be dealt with.

The high insect populations and great difficulties in climate control are at least in part due to issues with the building itself. These problems put the objects at greater risk and are also discussed in this report. Recommendations about modifications to the building should be addressed in conjunction with the recommendations made in the CMP. Recommendations for changes to the building, based on pest monitoring data, include dealing with the issues of the area under the front stairs and the print rooms.

The next recommendation is the implementation and adherence to the conservation policy that has been created (See CSMO Conservation Policy). This policy outlines the best practices used by
municipal, provincial, and museum collections throughout Canada. The policy draws on suggestions from the government of Canada as well as nationwide organizations, and has been formatted for the specific challenges facing the City's collection.

Issues such as the use of flash photography around objects in the collection and issues regarding security of the objects should be addressed. Some suggestions on how to do so have been made in conservation procedures section of the Conservation Policy document. These procedures, many of which focus on preventative conservation, should be implemented and followed to insure the safety of the collection and the minimum amount of future expenditure on the care of the collection.

A number of objects have also been recommended for treatment by a conservator based on their poor present state of preservation. These objects are in danger of being lost to future generations, and should be given priority for conservation treatment.

LIST OF RECOMMENDATIONS:

- Adopt the proposed Conservation Policy and use it to guide the care of the objects in the City Hall Civic Collection in order to prevent changes that may reduce their values.
- In conservation activities the City needs to follow the established professional standards and ethics as stated in the Code of Ethics and Guidance for Practice for those involved in the conservation of cultural property in Canada (The International Institute for Conservation, Canadian Group, 1989).
- Perform risk assessment of the entire civic collection and develop a disaster management plan. A true risk assessment and condition survey is required to give a complete picture of the state of the collection and to better prioritize conservation treatment requirements.
- Establish staff training to implement and follow best preventive conservation practices here to proposed and always follow the proper handling procedures.
- Address the incorrect relative humidity and temperature within the City Hall structure. The drastic fluctuations in humidity levels, temperature and extremely high humidity in the building threaten all of the objects in the collection.
- Install sprinklers and/or fire arrest system that is best suited for historic structures and sensitive collections. Involve an art conservator during the selection and design stages of such system.
- Continue the current Integrated Pest Management program and monitoring and the training of City Staff to take on the monitoring responsibilities after the initial year of intense protocol.
- Implement the recommended Food and Flower handling procedure.
- The objects from the Civic Collection showing active infestations should be treated immediately and removed to a safe location until the current threat can be dealt with and the structure has been mitigated. The non-infested objects will be moved within the building and or packed. No chemicals or fumigants will be used on or near artifacts!
STATEMENT OF INTENT
The City of Kingston (referred to as the City) acknowledges the inherent value of the paintings, artifacts, documents and architectural features that make up its City Hall Civic Collection. They are material evidence of the cultural environments that have existed within the City and as such are irreplaceable. This conservation policy aims to maintain the objects in the Civic Collection in a stable condition and to preserve the historical value that is contained in the objects through their construction, materials, fabric and evidence of their active life for the benefit of current and future generations. This policy is intended to guide the care of the objects and to prevent changes that may reduce their values. Deterioration caused by use of an object that is part of the object's story is different from deterioration caused by neglect once in the City's care.

ETHICS
In its conservation activities the City needs to be consistent with established professional standards and ethics as stated in the Code of Ethics and Guidance for Practice for those involved in the conservation of cultural property in Canada (The International Institute for Conservation, Canadian Group, 1989), Code of Ethics and Guidance for Practice, which is published jointly by the Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators, notwithstanding the different definitions used in these codes.

CONSERVATION AND COLLECTION CARE
Conservation is generally divided into two categories: preventive conservation and treatment conservation. While treatment conservation is done by professionally trained conservators in specially equipped labs, preventive conservation involves all City staff in the day-to-day care, from the Mayor, Council, collections and maintenance staff to volunteer guides and summer staff.

PRIORITIES
The City will establish priorities within its collection so that those objects which have the greatest historic, artistic and cultural value are treated first. Preventive conservation provides the most effective use of resources for preservation of the collection. The application of preventive conservation measures will take precedence over conservation treatments. Conservation treatments will take precedence over restoration.

RESPONSIBILITIES
All staff members are responsible for maintaining the security of the collection. This encompasses protection from damage, deterioration or loss.
Any staff member who discovers a preservation problem must report it immediately to the Cultural Services staff.
Appropriate staff members will strive to establish and maintain a high standard in conditions of storage, display, use and handling of the collection.
Appropriate staff members will strive to provide safe and secure environments that will not contribute to deterioration of artifacts on display and in storage.
Appropriate staff members will strive to provide safe and secure environments in and around the historical structures, which will not contribute to the deterioration of them or of the contained artifacts.
Any staff member who has physical access to the collection must use appropriate care and safe artifact handling techniques.
Any staff member who provides physical access to the collection to a non-staff member is responsible for ensuring that the person understands and agrees to use appropriate care and handling techniques.
Only a professional conservator will perform conservation treatments.

STANDARDS
Conservation treatments will follow a course of minimal intervention in the fabric of the object. Whenever possible, reversible techniques and materials will be used in treatments or when any physical change is made to an object, including the attachment of accession or catalogue numbers, or mounting for display. All conservation treatments will be performed by a trained conservator.

CONSERVATION POLICY
1. The City is responsible for preservation of the artifacts in its collection. It will provide the best possible physical environment, preventive maintenance programs and conservation services to meet this responsibility.

2. The City will consult with qualified experts in the field of conservation before taking any course of action which may affect the physical state of the artifacts.

3. The City will attempt to achieve optimum environmental standards for the preservation of the collection in all physical areas where artifacts may occur. Control standards for temperature, relative humidity, lighting and air cleanliness will be established in consultation with qualified experts. The City will provide the facilities and equipment to achieve and maintain these standards, and will delegate responsibility for regulation and maintenance of these standards and systems to a qualified person.

4. The City will establish procedures and provide support for protection of the collection from damage or loss through fire, flood, water damage, theft, vandalism, accident and damage from insect pests and vermin.
5. The City will establish procedures for care of artifacts in the event of physical emergencies such as fire, flood, accident, etc., pre-designate an emergency work area, and ensure that all staff members are thoroughly familiar with these procedures.

6. The City will provide and maintain storage areas sufficient to accommodate the size and material composition of the collection as needed.

7. The City will provide storage space for the collection which will be orderly, clean and environmentally controlled, and will allow adequate physical access to the artifacts. Access will be restricted to (the curator or designate). The storage area will be used only for the storage of artifacts.

8. The City will develop standards and procedures, with the help of qualified personnel, and will designate appropriate responsibility for handling, storage, exhibition, packing and transport of its artifacts in order to best preserve the collections.

9. The City will provide in-house training for all staff, both paid and unpaid, in the handling and preventive care of artifacts. Where further training is deemed necessary the City will provide (financial or other) support for staff participation in outside training programs. Only staff with appropriate training will be permitted to handle artifacts.

10. The City will ensure that a sufficient size of staff is provided to implement preventive care of collections programs.

11. The City will ensure that all artifacts in the collection, whether owned or borrowed, are correctly documented with respect to ownership, incoming and current condition, and need for conservation treatment.

12. The City will ensure that all artifacts loaned to other institutions will be protected from damage both in transit and while in the borrowing institution.

13. The City will designate or contract a qualified person responsible for determining conservation priorities and the nature and extent of conservation treatments to be carried out.

14. The City will ensure that cleaning, repair or restoration of any artifact in its collection is carried out only by qualified conservator, and in such a manner as to maintain the historic and artistic integrity of that artifact.
15. The City will ensure the inspection of objects on display and in storage for evidence of insects, mould and other damaging agents on a routine monthly basis.

16. The City will ensure that proper documentation is kept for all objects and treatments of object which will include before and after images of object to be treated.

17. The City will make use of secure, unobtrusive exhibit mountings and other hardware that is compatible with the materials being displayed and that provides proper protection for the object.

18. All objects on display will be roped off or house in a protective environment to prevent damage.

19. The City will provide public access to the collection within limits. Providing access to parts of the collection that are not on display will be left to the discretion of the staff.

**STAFF TRAINING**
Improper handling by staff and volunteers is one of the most common causes of damage to objects in historical collections. Damage is usually the result of a lack of experience and training. Thus, the basics of object care and handling will be introduced to everyone working in the building. The City recognizes the importance of staff training. The City will strive to have all staff trained in the importance of the collection, and there responsibilities towards its care and preservation.

**INVENTORY**
All artifacts and archival material in the City Collection will be inventoried in a systematic and consistent manner to ensure the accessibility of the material to the public and staff. At the time of inventory, all records pertaining to the objects will be updated and record of the inventory will be entered into the existing database. This inventory will occur on a regular bias, and every effort will be made to increase the frequency of the inspections.
Missing or damages artifacts identified during the inventory will be reported immediately to Cultural Services.

**RECORDS**
The City recognizes the importance of proper record keeping to maintain the safety, value and knowledge of the objects in its care.
All collection objects that are part of the City's Collection will be documented in keeping with common museum practice.
Records will be kept of all activities that affect collection objects and all activities related to the City’s responsibility towards these objects, including but not limited to acquisitions, accessioning, cataloguing, conservation, storage/location, de-accessioning.

These records will be maintained and updated regularly as the City recognizes the importance of accurate records for the collection preservation, development, interpretation and research.

All records for objects will describe in detail the condition of the object, identity, provenance and any other information, as available, to provide an accurate description of the object, its function and or significance to the collection.

Two copies of all records will be made, one to be kept at City Hall and the other at an off site location. The records will be referenced in the existing database and any digital materials will be included whenever possible. All records will be kept in secure locations and physically preserved by proper handling and storage methods.

All records will be accessible to the public and organized in such a manner to provide easy access.

**REVIEW**

All policies should be reviewed and updated regularly to ensure accuracy, suitability, and applicability. This policy will be reviewed regularly and kept current.
FOOD AND FLOWER PROCEDURES

INTRODUCTION
As City Hall, referred to as the Building, is a functioning civic building many areas of the building are being used by groups such as The City Council, sponsors, private companies and organizations for functions and events that require catering and / or imported 'decorations'. Many of those who work in the offices in the building also have plants and flowers in their workspaces. Food, drink and natural decorative materials can all pose significant risks to the civic collection if certain housekeeping procedures are not adhered to.

If strict hygiene and housekeeping standards are not adhered to, food and drink can increase the risk of increased rodent, insect and some times microbial activity. Once the direct food source is removed this increased population turns to collection items as a secondary source of food or nesting materials. Repairing damage to collection items and ridding the building of the unwanted visitors is very time consuming and costly.

Vegetative material such as plants, flowers, grasses, hay, green branches or pieces of found timber can all harbor live insects that could infest collection pieces made from similar materials. ie. Borer from found timber could infect wooden furniture or picture frames, silver fish can cause havoc with prints and drawings and food pests such as biscuit beetles will attack many common ethnographic materials. Even rocks and soil sometimes favored for floral decorations can import insects or rodents into the Civic Collection space.

No matter how large or small the function or decoration we need to maintain rigorous housekeeping standards to safeguard the Civic Collection. The notes that follow are designed as a general guide, please contact Cultural Services if you require further information.

DECORATIVE INSTALLATIONS AND FLOWERS
1. A building wide ban on potted plants is recommended, as well as limiting the use of window boxes, and preventing vegetation from encroaching the perimeter of the building,
2. The person responsible for the collection or designate should be notified of all decorative material coming into the Building.
3. Flowers from commercial florists may be brought into the building without clearance from person responsible for the collection or Conservator but all other foliage, branches, potted plants etc will be refused access to the building by Security until checked and cleared by person responsible for the collection.
4. Found objects such as timber, rocks and gravel will be refused access to the building by Security until checked by person responsible for the collection and appropriate action taken.
5. Prior approval must be obtained from person responsible for the collection for decorations containing water features, loose soil, turf, leaves, hay or grasses or natural vegetation. Standing water under plants must be avoided because it is a pest attractant.
6. All floral arrangements / installations must be constructed at a distance from the art works and collection pieces so that any piece of the decoration cannot come into contact if there is an accident. ie. Tall features won't fall through adjacent canvases.
7. All objects required to be part of a decorative installation must be cleared by person responsible for the collection prior to entry of the building. This is required to meet routine museum standards on safeguarding the security and integrity of the Civic Collection.
CATERING/FOOD SERVICES

1. Food is to be restricted to designated areas and kept as far away from collection items as possible.
2. All food service areas i.e. buffet tables, are to be at least 2.5 m from Collection items.
3. Do not open champagne or pressurized bottles in an area containing Collection items.
4. Food or drink is never to be placed on display cabinets or collection items.
5. All dirty crockery, glassware etc is to be removed from the building or stacked in a closed dishwasher at the end of the function.
6. Dishwasher to be run as soon after a function as it is possible, next morning at the latest.
7. Any spillage that could have come into contact with an artwork is to be reported to person responsible for the collection or staff member present at once. Person responsible for the collection is to be notified as soon as possible for check/ remedial action and to allow for conservator to be notified if necessary.
8. All rubbish / food scraps etc. have to be cleared from the building on the day of the function. In the case of small functions, in the Councilor's Lounge/ meeting rooms, if the rubbish has already been collected for the day, place in a sealed bag within a bin so it can be disposed of first thing next day.
HANDLING PROCEDURES

INTRODUCTION
A major concern of all collection staff is protecting the collection from the detrimental effects of the environment. Much attention has focused on controlling temperature, relative humidity and light levels. However, equally important is the need to ensure that artifacts are given adequate physical protection through safe handling procedures.

Proper handling is essential for preservation of artifacts. It reduces the likelihood of physical damage to the artifact being moved. A damaged painting, a broken ceramic vessel, a scratched bronze plaque all are permanently damaged. The loss is in both monetary and historical value, and is unnecessary. Establishing and implementing handling procedures for a collection promotes professionalism in the staff. The benefits include greater safety for the collection, staff pride, and an enhanced reputation for the Cultural Services.

Every collection should have a set of handling procedures, which is taught to all staff members as soon as they begin work within the Civic Collection. Internally publicized training programs will alert paid staff, volunteers, council members, etc. to the dangers of thoughtless handling. Supervision will be required until new staff are experienced enough to manage safely on their own especially if they work within close proximity to the collection.

People in positions of authority should serve as role models in helping to reinforce the established procedures. Care should be taken that people do not grow careless; refresher courses or periodic evaluations are usually necessary.

Collection objects require a special kind of care and respect. The following list serves as a guide to assist with safe handling practices, but in the long run, each artifact presents an individual problem. Before handling an artifact from the Civic Collection, you must evaluate its special needs. By combining common sense and the following rules, you may determine the best solution to each problem.

Tragic consequences can be avoided by careful thought and preparation and a positive attitude towards artifact care.

GENERAL RULES

- Handle Civic Collection artifacts as little as possible.
- Handling will be done only by properly trained staff.
- Do not hurry.
- Handle each object as if it were the most precious.
- Cleanliness is essential.
- No smoking, drinking or eating around objects.
- No pens, pencils only and no sharp objects around objects.
- If a mishap occurs record the damage in a condition report. Keep and label detached parts.
Before you pick up an object:

- Determine whether hands are properly protected. Are they clean? Should you be wearing gloves?
  - Cotton gloves should always be used when handling textiles, unglazed pottery, marble and other porous materials.
  - Gloves should always be worn when handling metals.
  - Cotton gloves should not be worn while handling glass and glazed ceramics. To prevent slippage, hands should be clean and dry or latex/vinyl gloves should be worn.
  - Hands should be clean and dry when handling paper and books.
- Examine the object carefully and learn its strengths and weaknesses. Be wary - there may be internal weakness or old (and weak) repairs that are not obvious to the naked eye.
- Remove all jewelry or clothing that may damage an artifact before handling it. (For example: Are you wearing a belt buckle, likely to scratch the artifact? Are you wearing a necklace that will swing and hit the object? Should you remove your jewelry?)
- If it is too heavy move by one person, help should be obtained before moving it. Discuss each person’s role before moving the artifact.

When you pick an object up:

- Use both hands.
- Never pick it up by the handle, rim or a projecting part.
- Pick it up by its most solid component.
- Handle only one object at a time.

When you move an object:

- Plan your route (be sure all doors will be open) and prepare a place ahead of time to receive the artifact.
- Support all objects while in transit by making use of a carrying tray (for small objects), rigid supports (for paper or flat textiles), or a trolley (for heavy or large objects).
- Use a cart for moving multiple objects, never stack objects or over load the cart.
- Always use the appropriate equipment.
- Never carry dissimilar materials together (eg. metal and paper).
- Place an object on its most stable surface.
- Provide adequate padding to minimize vibration and abrasion.
- Never drag an object. Never walk backwards.
- Nothing should protrude beyond the edges of the container or cart.

Small delicate objects

- Carry in a padded carrying tray.
- To avoid abrasion make use of tissue paper and/or polyethylene padding materials (eg. Microfoam).
Flat flexible objects (eg. paper documents, textiles, beaded items)

- Always support these types of artifacts from below with a rigid support. Materials for rigid supports might include a piece of fabric-covered plywood, matboard, fluted polyethylene or polypropylene board (eg. Cor-X, Coroplast). Choice will depend on the weight of the object.
- The rigid support should be slightly larger then the artifact. For light artifacts (eg. a document) place a piece of matboard on top, to prevent air currents from lifting the artifact off the support while being moved.

Large flat textiles (eg. quilts and carpets)

- Avoid folding. Roll around a large diameter tube (minimum 4") which has been covered with polyethylene sheeting and acid-free tissue. Once the artifact is rolled, secure it by tying with cloth tape.

Books

- Books with damaged spines should be tied with a wide piece of cloth tape (eg. twill tape) before moving.
- Do not force book spines open while reading or photocopying.
- Do not fold over corners of pages.
- Do not lick fingers while turning pages.

Furniture

- Always lift furniture -- never drag it. Make use of a dolly if it is too heavy to move on your own.
- Lift by the solid parts of the framework (eg. chairs by the seat, tables by the legs).
- Remove drawers and tie doors shut before moving.
- Keep furniture upright.
- Ask for help when moving large, heavy or awkward objects.

Framed items

- Always carry upright -- unless the painted surface is fragile -- then keep horizontal at all times.
- Be wary of projecting decorative elements.
- Carry with the glass side towards you -- one hand at the bottom, the other at one side.
- Place artifact on a well-padded surface -- carpeting is useful for this purpose.
- If vertical stacking is necessary, place oversized pieces of cardboard between each frame. Never touch or lean anything directly on the front or back of a painting.

More information on the handling of object can be found in the accompanying care sheets and sheets for specific objects.
LIST OF SUPPLIERS

**Acid-Free Paper Products:**
Carr McLean Co.
461 Horner Avenue
Toronto, Ontario
M8W 4X2

Woolfitts Art Supplies
390 Dupont Street
Toronto, Ontario
M5R 1V9
(416) 922-0933

**Cotton Gloves**
Woolfitts Art Supplies
390 Dupont Street
Toronto, Ontario
M5R 1V9
(416) 922-0933

**Latex Gloves**
Medical or chemical suppliers

**Polyethylene Foam**
Poly Fab
62 Bartor Road
Weston, Ontario
M9M 2G5
(416) 740-4085

**Polyethylene Sheeting**
Hardware stores

**Polyethylene/Polypropylene Board** (eg. Cor-X or Coroplast)
E.M. Plastics & Electric
430 Norfinch Drive
Downsview, Ontario
M3N 1Y4
Some hardware stores

**Twill Tape** (undyed cotton or polyester)
Fabric stores
BIBLIOGRAPHY


PEST MANAGEMENT & CONTROL

These are general guidelines for pest management and control. For further information on Integrated Pest Management procedures please refer to CSMOs report and recommendations based on the building wide assessment: May 2010 & May 2011 (documents available from Cultural Services and or Planning and Development Department)

PREVENTION METHODS:

AVOID PESTS:

Outside the building:

Garbage:
- Tightly enclosed containers

Flowers:
- Avoid flowers along entryways, windows that open, or against building walls attract dermestids (e.g. carpet beetles)
- Plant non-flowering species instead

Bird/insect Nests:
- Sources of dermestids which then fly into building
- Remove nests when found

Inside the building:

Garbage:
- Remove daily, out of building
- If must store in loading bay, ensure good door seals, wash area regularly to control spilled waste

Food:
- Restrict to designated areas away from collections
- Store in tightly sealed containers
- Maintaining cleanliness essential

Fresh Flowers:
- Source of dermestids, use silk flowers instead
- If must use, spray with pyrethrum based insecticide prior to bringing into building

Collection Organization:
- Elevated shelves & cabinets allow good air circulation and ease of cleaning fewer places for insects and rodents to thrive
- Organized non-crowded layout decrease labor of inspections and facilitates cleaning

Housekeeping:
- Regular program of cleaning, vacuuming rather than sweeping (latter distributes rather than removes dust and dirt)
- Vacuum both sides of area rugs
- Eliminate clutter
- Periodically move & clean under static furniture, cases, displays, storage, shelving & cabinets
- Cleaning equipment e.g. brooms, mops, vacuum cleaners have high risk of Contacting pests. Clean, replace tools, discard bags regularly even if not full
- Remove vacuum cleaner bags immediately if used to clean up insect activity

**BLOCK PESTS:**

**Physical Barriers:**

Holes, Cracks, Openings
- Inspect for holes, seal & caulk, weather-strip also aids in control of humidity and contaminants)
- Immediate and routine building maintenance important
- Insect screens for air intakes, heavy wire mesh (hardwarecloth) for vents to prevent rodent access
- Hardwarecloth to cover chimney and stove pipe openings

Open Doors, Windows
- Policy of closed doors except for human traffic & access time to transport goods through
- Insect screens if windows must be open

Inspection/Quarantine Area
- Designated area away from collections to receive incoming material
- Room and/or cabinet should be well-sealed
- Quarantine/inspection policy must be known & respected by all staff

Collection Furniture
- Storage cabinets (rather than open shelves), boxes, bags (also aids in control of humidity, contaminants, fire and water)

Enclosed Exhibits
- Provides better protection than open display (also aids in control of humidity, Contaminants, fire, and water)

Pesticide Barriers
- Routine crack & crevice application of residual pesticides to hallways, kitchens, bathrooms, quarantine, physical plant, etc. Pesticides should never be applied to areas that house artifacts!
  Contact a conservator for additional information.
- Check MSDS's and manufacturers information

**DETECT PESTS:**

Continuous Monitoring:
- Essential to prevent damage. Check lists useful
- Have pests identified
- Keep records: pest location, date, damage. Floor plans useful

Documentation records
- Involve all staff in detecting and reporting pest problems
- Use traps to assist in monitoring. Provides information on type and level of pest activity
Mechanical (snap traps):  
- Preferred over poison baits for rodents. Poison baits allow rodent to die in inaccessible place, providing food source for insects

Sticky traps:  
- Glue boards for rodents  
- Small sticky traps for insects  
- Food baits can be added to sticky traps to increase effectiveness (e.g. fishmeal for clothes moths, carpet beetles)  
- Have limited lifespan in storage & service (glue patch hardens or becomes covered with dust)  
- Replace at least every two months or if covered in insects to prevent traps from becoming source of infestation  
- Can be used with lures, pheromones

Collection Inspections:  
- Policy and schedule of regular inspections  
- Identify and inspect most susceptible materials more frequently (such as wool, feathers, quillwork, and fur)  
- Keep inspection records  
- Look for live insects, frass, shed skins, dead bodies, webbing, holes, grazing marks, nests, urine stains, and feces
Recommendations:

- It is recommended that the Regular Housekeeping and Monitoring approaches as outlined in this document be employed by the City of Kingston for Kingston City Hall National Historic Site of Canada.
- It is recommended that staff in Facilities Maintenance and Cultural Services receive annual training on the Care and Management of Collections.

The City should adopt and implement a Maintenance Schedule and Manual for Kingston City Hall National Historic Site of Canada.

Regular Housekeeping and Monitoring

1) Regular housekeeping (*performed by Facilities maintenance staff*) to remove dust and dirt (dirt and dust attract insects, are abrasive and attract mould spores) & maintain level of cleanliness and order in building

   - Regular vacuuming, not sweeping, (*performed by Facilities maintenance staff*) building public areas, offices, storage areas can be followed by damp mopping for cleaning.

2) Monitoring collections and environmental conditions (*performed by Cultural Services staff*)

   - Check metals for corrosion.
   - Check for mould, pests, any signs of deterioration: organic materials/collections should be checked more frequently. Look for brittleness, deterioration, pests, discoloration, fragile or deteriorated objects, particularly valuable or significant items should be checked during every inspection.
   - Regular checks on fire suppression system, smoke and heat detectors, and extinguishers should be performed by appropriate personnel and reported to Cultural Services.
   - If basement display/storage is used, inspect corners and walls regularly for condensation/leaks. Frequent inspections during spring/seasonal thaw cycle is recommended.

Monitoring Displays (*performed by Cultural Services staff*)

- Permanent displays tend to be set up and forgotten. Temporary Displays often tend to inflict less permanent damage. Monitoring schedules are important and play an important role in preserving the objects within displays.

- Tactile (accessible) displays will deteriorate faster due to public touching—more frequent monitoring is needed for such displays—whenever appropriate materials/supplies need to be replaced.

- Watch for weaknesses of objects and supports developing due to natural aging while on display.

- Supports can distort or weaken under the weight of the object.

- Old glass cases—glass flows to the lowest point—may shatter due to shift in tension.

Cleaning and Dusting Methods (*performed by Cultural Services staff*)

Display cases: CCI note 1/2 (on cleaning acrylic and glass):
- Products containing abrasives will easily scratch acrylic.
- Vinegar and water a very effective cleaner but vinegar and ammonia in products like in Windex will both corrode metals.
- **Never** spray glass or acrylic directly - spray cloth carefully for control of mist.
- If cleaning inside of case, rinse with water and air out completely to reduce damage from off gassing cleaners.

**Removing Dust from Artifacts** *(performed by Cultural Services staff or Art Conservator)*:

3 methods:
- Soft lint free cloth - cotton cloth, for smooth and undamaged surfaces, glass, glazed ceramics, finished furniture.
- Soft brushes for irregular surfaces, delicate beadwork, baskets.
- Vacuuming (low suction), generally for textiles, also for objects, often used in conjunction with brushes. Never vacuum the object use soft brushes to dislodge the dirt and dust and use a screen/mesh over the nozzle to eliminate the risk of collecting part of a friable object.

Never use products such as pledge or commercially treated dusting cloths.

Feather dusters break, can scratch, are ineffective and the remains they leave behind attract insects.

**Collections Maintenance Manuals/Schedules:**

Maintenance manuals contain guidelines and procedures for maintenance and care of collections. This is recommendation based on the current national standards. The City should adopt and implement a Maintenance Schedule that best suits the Civic Collection and available resources and staff.

Usually there are a separate maintenance manual for building and collection but since many building concerns have direct consequences for the collection one manual for the Civic Collection located in Kingston City Hall and City Hall building proper is recommended.

Work involved in preparation of a maintenance manual is an important exercise for the City Hall Stakeholders because forces staff to make careful examination of the Civic Collections and to think about each maintenance task.
MAINTENANCE SCHEDULE FOR CIVIC COLLECTION / CITY HALL (recommendation):

Daily activities:
- Check for damage, rearrangement to displays (fallen mounts, vandalism, etc.). *(performed by Cultural Services staff)*
- Vacuum/beat doormats. *(performed by Facilities maintenance staff)*
- Vacuum floor & carpets in traffic areas. *(performed by Facilities maintenance staff)*
- Remove trash from building. *(performed by Facilities maintenance staff)*

Weekly:
- Wash cotton gloves. *(performed by Cultural Services staff)*
- Dispose of vacuum cleaner bags. *(performed by Cultural Services staff) & *(performed by Facilities maintenance staff)*

Biweekly:
- Dust artifacts on open display. *(performed by Cultural Services staff)*
- Wash dusting cloths. *(performed by Cultural Services staff)*
- Clean woodwork/window sills. *(performed by Facilities maintenance staff)*
- Vacuum &/or damp mop storage room floors. *(performed by Facilities maintenance staff)*

Monthly:
- Change charts on hygrothermograph units/ collect data logger data and check for problems. *(performed by Cultural Services staff)*
- Check pest traps. (this can be done once the current problem and initial year of monitoring is dealt with/completed) *(performed by Cultural Services staff)*
- Thorough vacuuming of museum public & private spaces (offices, publics paces, underneath and behind furniture & cabinets, etc.) *(performed by cultural services staff) & *(performed by Facilities maintenance staff)*

Bimonthly:
- Change pest traps. (this is again for once problems are dealt with) *(performed by Cultural Services staff)*
- Calibrate hygrothermographs. (if present) *(performed by Cultural Services staff)*

Quarterly:
Inspect collections for:
- Infestation *(performed by Cultural Services staff and/or Art Conservator)*
- Deterioration *(performed by Cultural Services staff and/or Art Conservator)*
- Building inspection *(performed by Cultural Services staff and/or Heritage Building Consultant)*
- Clean or replace furnace - and air duct filters. *(performed by Facilities maintenance staff)*

Every 6 months:
- Rehydrate & calibrate hygrothermographs. *(performed by Cultural Services staff)*
- Replace doormats. *(performed by Facilities maintenance staff)*
- Full collection inventory/inspection. (can be yearly as well) *(performed by Cultural Services staff)*

As necessary:
- Check light levels of new displays. *(performed by Cultural Services staff and/or Art Conservator)*
- Dust artifacts in display cases. (*performed by Cultural Services staff and/or Art Conservator*)
- Repair leaking pipes, respond to building maintenance problems. (*performed by Facilities maintenance staff*)
- Replace water in humidifiers, empty dehumidifiers (*performed by Facilities maintenance staff*)
- Inspect incoming material for signs of insect infestation; freeze/mitigate as necessary. (*performed by Cultural Services staff and/or Art Conservator*)
RISK ASSESSMENT OF CITY HALL CIVIC COLLECTION

This document is a general assessment of the civic collection within the City Hall building; it is not an artifact specific survey. We recommend a true risk assessment of the entire collection in order to evaluate the condition of each artifact and develop a disaster management plan.

In this report some notes have been made about condition. These notes are only for issues in need of attention. The general state of the collection on display is dusty and in need of cleaning, by a trained conservator in order to prevent further damage. The condition notes in this report are not exhaustive as objects were only given a cursory look, therefore only extremely obvious and significant damage has been noted. A true risk assessment and condition survey is required to give a complete picture of the state of the collection and to better prioritize conservation treatment requirements.

Notes on the assessment:

Readings for the fourth and first floor as well as the basement were done on a cloudy day, so readings of light coming in thought the windows are far less then can be expected on a sunny day. Comparison readings were taken from outside the front entrance on both day one and two so there is a point of reference when considering the light coming in the windows. Readings for day one were taken in the afternoon while readings on day two were taken in the morning, which will change the position of the sun when considering direct sunlight on works positioned by windows.

Readings outside day one:
Temperature: 25.0°C
Light levels:
µW/Lumen: 622
Lux: 14450
UV: 8798 mW/M²

Readings outside day two:
Temperature: 22.5°C
Light levels:
µW/Lumen: 480
Lux: 80120
UV: 38978 mW/M²

CALCULATION OF RISK NUMBERS
How soon will risk occur (0-3) + how important are the artifacts effected (0-3) + amount of damage that will occur to the objects (1-3) + % of the collection effected (0-3) = logarithmic number that can be used to assess and prioritize collection (1-12)

Note as this is a logarithmic scale a singe increase in number means a factor of ten increase in risk.
HOW SOON WILL THE RISK OCCUR?
These numbers were chosen for the whole building in most cases, though with some risks like contaminants they were chosen for the specific room being assessed. Note: Light, RH, Pest and Physical forces that gradually effect the collection are, in particular, not artifact specific and were given general numbers, for the entire collection.

HOW IMPORTANT ARE THE OBJECTS AFFECTED?
This number reflects the most important object in the room and so will change if some objects are moved.

HOW MUCH DAMAGE TO EACH OBJECT?
This number was chosen for the most susceptible object in the room and so is often quite high, almost always being a 3 given the diversity of the collections in each room. A full risk assessment of each object would be needed to calculate this number accurately as it can be greatly effected by the condition of the object, not just its material make up. When a full assessment is done the numbers of the various objects would be averaged to determine the potential damage to the room as a whole.

HOW MUCH OF THE COLLECTION IS AFFECTED?
This number is also almost always high as the individual susceptibilities of each object were not determined. This number reflects the general susceptibility of the types of object in the room, ex. metal versus painting. A full object assessment of the collection would be needed to properly determine this number, as the condition of each object, which was not considered, can affect it susceptibility to different types of damage.

THE COLLECTION STORAGE ROOMS:
These rooms were given numbers reflective of the paintings in the collection as their values. This was done so a consistent number could be used, since the objects were not individually surveyed and an exact knowledge of the storage room contents was not acquired.

GENERAL NOTES:
In a full assessment the entire collection would be surveyed on an object-by-object bases then the risk values for each room and the collection as a whole could be accurately calculated based on the acquired data. This would give a more accurate and complete picture of the risks to object in the building and would be necessary to properly design a disaster plan for the museum collection. A full risk assessment would give very accurate priorities for the collection and the potential threats to it, this data can also be useful when applying for government grants to fix such problems within the collection.

MAP NOTES:
The room colors on the maps reflect the current threat level in each room for each agent of deterioration.
Pink = critical problem
Yellow = dangerous
Green = Possible problem in future

RESULTS:
Based on the general risk assessment the agents of deterioration pose a threat to the collection as a whole in the following priority:

Relative Humidity (RH)
Physical Forces
Thieves/Vandals
Contaminants
Light
Fire
Pests
Water
Temperature

Note that the top of the list is the biggest threat (this will be the same throughout this report unless otherwise noted).

This list changes slightly for the most important objects in the collection, the priority list for them is:

RH
Pests
Physical Forces
Thieves/Vandals
Light
Contaminants
Fire
Water
Temperature

The Priority list for risks by floor are:

Basement:
RH
Water
Pests
Physical Forces
Contaminants
Thieves/ Vandals
Light
Fire
Temperature

1st Floor:
Thieves/Vandals
RH
Physical Forces
Temperature
Pests
Contaminants
Light
Water
Fire

2nd Floor:
RH
Physical Forces
Light
Contaminants
Thieves/Vandals
Pests
Water
Fire
Temperature

3rd Floor:
Physical Forces
Fire
RH
Contaminants
Thieves/Vandals
Pests
Light
Water
Temperature

4th Floor:
RH
Physical Forces
Light
Fire
Contaminants
Temperature
Thieves/Vandals
Pests
Water

The risk to each room can be seen on the maps, which have been color coded with the risk number for the room written in it. These maps have been broken down by the agents of deterioration. Some of the maps have numbers with a / between them, this means that there are two types of events related to this agent of deterioration. For example the first number represents a distinct event, such as the object being dropped, and the second number is a gradual accumulation, such as the drawer of a desk being opened once a day. The exact meaning of the two numbers separated by a / is given on each map in which they appear.

Types of disasters and their frequency numbers:
Some of these such as the distinct events will be the same for any later risk assessments for the building and so the numbers that were used are given here:
Distinct Events:
Earthquake-1
Flood-1
Water Leak/Spill-2
Hazardous Material spill- 1
Fire- 1.5/1 (varies depending on section of the building based on frequency of past fires)
Physical Forces- 3 (ex. object is dropped)
Theives/Vandals-2
Tornado- 1
Extreme Weather-2

Gradual accumulations:
Pests- 2
Physical Forces- 2 (ex. drawer of desk is opened regularly)
RH-2
Light-2
Temperature-1
Contaminants- various, based on threat to each room of the building
<table>
<thead>
<tr>
<th>Location</th>
<th>Object Importance</th>
<th>Physical Forces</th>
<th>Fire</th>
<th>Thieves/Vandals</th>
<th>Water</th>
<th>Pests</th>
<th>Contaminants</th>
<th>UV/Light</th>
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Temperature: 24.0°C
Light levels:
µW/Lumen: 277
Lux: 370
UV: 99.2 mW/M²

Objects in the room:
In Case:
2 books
2 photos
1 framed photo
2 ceramic cups
1 glass cup
1 gold plated? Spoon

On walls:
8 commercial prints
21 photos
1 lithograph
1 archival document

Other:
5 chairs
1 desk

Description:
A glass case is placed against an outside wall which is showing evidence of spalling and mold growth. Many of the other objects such as the photos and the archival documents are also on this outer wall. Most of the objects are framed and hung securely on the walls of the hall. On the north, outer wall, there are what used to be three arched doors with windows, which are no longer in use and at least two of them have been securely sealed to be inaccessible. There are two doors to the hallway, one of which is only an exit from the hall. The chairs and desk are also along the outer wall though they are not all in direct contact as the framed and hung objects are.

Condition:
As noted above the stone of the outer wall is spalling and growing mold in places, so are some of the objects. The objects in direct contact with the wall should be carefully examined and treated as necessary, the use of this outer wall as a place to permanently display one of a kind object should be thoroughly examined for its effectiveness and potential threat to the objects.
ONTARIO ROOM, ARCHIVAL STORAGE

Temperature: 23.5°C
Light levels:
Readings not taken as the room has no windows and is kept in complete darkness regularly.

Objects in the room:
Various, mostly boxes of paper

Description:
This room contains steel shelf storage with some storage space on the floor, which has currently been filled to capacity making movement around the room difficult in some areas.
CENTRAL LANDING/HALLWAY BY ELEVATOR IN BASEMENT

Temperature: 25.0°C
Light levels:
μW/Lumen: 3
Lux: 114
UV: 0.5 mW/M²

Objects in the room:
4 drawings
2 prints
59 portraits of mayors, mostly photos, some reproduction photos
4 other photographs

Description:
All objects are framed and hung on the walls. This landing/hallway is the central access to the basement and includes an elevator.
ARCHIVAL STORAGE, BY CUSTODIAL SUPPLIES CLOSET

Temperature: 23°C
Light levels:
Readings not taken as the room has no windows and it left in complete darkness regularly.

Objects in the room:
Various, mostly boxes of paper

Description:
This room contains steel shelf storage with some storage space on the floor, which has currently been filled to capacity making movement around the room difficult in some areas.
SIR JOHN A. MACDONALD ROOM

Temperature: 27.0°C
Light levels:
µW/Lumen: 511
Lux: 2197
UV: 1102 mW/M²

Readings from painting by door:
Light levels:
µW/Lumen: 289
Lux: 409
UV: 117 mW/M²

Objects in the room:
3 paintings
reproduction photo
15 side chairs
5 arm chairs
Original council table
2 side tables
Plaster sculpture of Sir John A. Macdonald

Description:
This room is a mirror image of the John Counter Room. This room is immediately south of the front entrance and is also a meeting room used by the city staff. The large main table, which is the original city council table, is surrounded by 10 chairs with an additional four chairs spread throughout the room. The two side tables are of a different style than the main table and are against the walls in the room. The chairs are of different styles, there are 15 side chairs and 5 arm chairs, and a variety of upholstery has been used.

There are three paintings of previous mayors in the room: John McIntyre, John Gaskin, and Edward J. B. Pense. These paintings are hung on the north and south walls of the room. There is a framed reproduction photo of Sir John A. Macdonald hung on the east outer wall. The plaster sculpture is on a plinth in front of the north window. There is no curtain on the window on the east side of the room, which lets in natural light. The window on the north side, which faces the entrance,
has a curtain. The door leading to the interior of the building has glass windows and curtains. Previously carpeted, the room now has exposed tile and terrazzo flooring.

Condition:

Chairs are showing evidence of use and ware and are about 80-90% into their service life. The Original council table is long over used and should be retired. Due to recent decision to remove outer window curtains the excessive amount of light is likely to cause sever fading to the paintings and furniture.
JOHN COUNTER ROOM

Temperature: 23.0°C
Light levels:
µW/Lumen: 511
Lux: 2508
UV: 1276 mW/M²

Readings from painting closest to door:
Light levels:
µW/Lumen: 309
Lux: 280
UV: 87.7 mW/M²

Objects in the room:
14 chairs
2 paintings
2 side tables
1 main table
framed archival documents

Description:
This room is immediately north of the front entrance and was previously an entrance itself. The room is 15x20 ft. This is a meeting room used by the city staff. Ten chairs surround the large main table with an additional four chairs spread throughout the room. The two side tables are against the walls in the room. The chairs are upholstered with horsehair woven upholstery.

There are two paintings of previous mayors in the room: John Flanigan and John Counter. These paintings are hung on the north wall of the room. There are framed archival documents on the east outer wall. There is no curtain on the window on the east side of the room, which lets in natural light.
light. The window on the south side, which faces the entrance, has a curtain. The door leading to the interior of the building has glass windows and curtains. Previously carpeted, the room now has exposed tile and terrazzo flooring.

Condition:
Table and chairs are showing evidence of use and ware and are about 70-80% into their service life. The chairs in particular are showing evidence of ware and tare. Due to recent decision to remove outer window curtains the excessive amount of light is likely to cause severe fading to the paintings and furniture.
CITY CLERK RECEPTION AREA

Temperature: 25.0°C
Light levels:
µW/Lumen: 10
Lux: 388
UV: 3.7 mW/M²

Objects in the room:
2 reproduction lithographs

Description:
The two reproduction lithographs are hung securely on the wall in modern frames.
Temperature: 25.0°C  
Light levels:  
µW/Lumen: 147  
Lux: 214  
UV: 37.1 mW/M²

Objects in the room:  
2 printing plates  
2 framed inverted corresponding prints  
2 bronze plaques

Description:  
The entrance way leads to the 2 main floor wings, 2 staircases (one on each side), market wing and an elevator in the center. Set back in the center of the room (in front of the elevator) is the main reception desk. Two artifacts are immediately to the right and left of the main entrance, a copper plate with print above it on each side. The two commemorative bronze plaques are found anchored to the walls, on either side of the reception desk, in the passages leading to the side wings.

Condition:  
The copper plates are tarnished and dusty. The framed prints above are dusty as are the two bronze plaques. Temperature is not stable due to the presence of a high traffic outside doorway.
HALLWAY BY MARKET CLERK OFFICE LEADING TO PROPERTY TAX OFFICE AND CITY CLERK

Temperature: 25.5°C
Light levels:
µW/Lumen: 22
Lux: 122
UV: 2.5 mW/M²

Objects in the room:
2 paintings
2 archival documents
1 time capsule

Description:
The paintings, of O.S. Gildersleeve and John Creighton, are securely hung on the wall, of the hallway leading to the property tax office and city clerk reception area. Two framed archival documents are also hung on the wall. There is a time capsule incased in one of the alcoves at the side of the hallway.

Condition:
Nothing of particular note is found in this area.
LOYALIST’S ROOM

Temperature: 25.0°C
Light levels:
µW/Lumen: 20
Lux: 20
UV: 13.7 mW/M²
*Note: measurements taken with blinds closed

Objects in the room:
10 framed pewter ornament collections, 1994-2007
Framed 1st night Kingston etching and posters with two pins.

Description:
The objects are hung on the walls of the room, matted and framed. The matting and framing is modern.
Temperature: 25.0°C
Light levels:
µW/Lumen: 36
Lux: 566
UV: 20.9 mW/M²
*Note: blinds closed and lights on when reading was taken.

Objects in the room:
various

Description:
This room contains empty cases and open floor space. This room is carpeted and there is distinct ordure. There is a window on the north wall. This room also has a hung, suspended ceiling, which allows air from the whole market wing to infiltrate.

Condition:
The smell in the room may indicate the presence of contaminants and could pose a significant threat to the objects stored in it. The ease of airflow from the entire wing into the room will increase contaminant threat to the objects. The lack of a light switch for this room also means that the lights are left on for extended periods of time when they are not actually needed in the room, increasing the light damage to the objects.
MARKET SQUARE WING, COLLECTION STORAGE BY OFFICE

Temperature: 24.5°C  
Light levels:
μW/Lumen: 226  
Lux: 59.2  
UV: 12 mW/M²  
*Note: blinds closed and lights off when reading was taken.

Objects in the room:  
various

Description:  
This room contains steel shelf storage with floor space for additional storage; there is minimal large framed painting storage space. This room has a hung, suspended ceiling, which allows air from the whole market wing to infiltrate. The carpet in this room is old. This room is in the southwest corner of the building, which is the corner that will be exposed to the highest light and heat levels throughout the day. There are two windows, one on the south and one on the west with blinds.

Condition:  
The ease of airflow from the entire wing into the room will increase contaminant threat to the objects.
LANDING OF 1ST FLOOR STAIR CASE ON NORTH SIDE OF ENTRANCE BY JOHN COUNTER ROOM

Temperature: 26.0°C
Light levels:
μW/Lumen: 23
Lux: 98.6
UV: 2.3 mW/M²

Objects in the room:
1 painting
2 color photos
1 certificate of commendation

Description:
Three artifacts are framed and securely hung on the walls in this area, attached with Robertson screws. The painting, of Arch. Livingston, is attached by 2 eyehooks attached to the back of the frame hung on 2 “S” hooks bolted into the wall like most paintings in the collection.
PAYMENT CENTER HALLWAY NORTH WING

Temperature: 26.0°C
Light levels:
µW/Lumen: 7
Lux: 270
UV: 1.9 mW/M²

Objects in the room:
1 painting

Description:
The painting, of James Sampson, is securely hung on the wall, as the other paintings in the collection.
PAYMENT CENTER HALLWAY (OFFICES)

Temperature: 26.0°C
Light levels:
µW/Lumen: 0
Lux: 217
UV: 1.3 mW/M²

Objects in the room:
1 painting

Description:
The painting, of Chas Livingston, is securely hung on the wall, of the hallway leading to the loyalist’s meeting room by the secretary clerk and enforcement agent cubicles.
Temperature: 26.0°C
Light levels:
µW/Lumen: 25
Lux: 53.6
UV: 1.3 mW/M²

Objects in the room:
1 painting
Framed map of Kingston 1875
2 commemorative plaques
1 color photograph

Description:
Three artifacts are securely hung on the walls of the area, securely attached with Robertson screws, in some cases going right through the frame. The painting is attached by 2 eyehooks attached to the back of the frame hung on 2 “S” hooks bolted into the wall like most paintings in the collection.
MEMORIAL HALL

By Portrait of Sir John A. Macdonald:
Temperature: 24.0°C
Light levels:
\( \mu \text{W/Lumen} \): 25
Lux: 17.6
UV: 0.4 mW/M²

By Memorial Book Case:
Temperature: 23.5°C
Light levels:
\( \mu \text{W/Lumen} \): 63
Lux: 59
UV: 3.6 mW/M²

Objects in the room:
2 large size portrait paintings: Sir John A. Macdonald, and Christopher Alexander Hagerman
8 normal size portrait paintings: John McDonald Mowat, James McCammon, H. Cunningham, John Breden, O. S. Strange, Thomas W. Robison, Edward H. Smythe, and S. T. Drennan
2 large bronze plaques
4 small bronze plaques
1 large bronze plaque on stand
4 framed textiles
1 framed commercial print
1 memorial book case
1 memorial book
2 millennium registry books and case for them
1 table
6 side chairs
6 arm chairs
1 Mayor's chair
1 Drennan chair with foot stool
12 stain glass windows
1 framed color photo
5 framed black and white reproduction photos
1 grand piano
4 frescos on ceiling- remains of original paintings on ceiling

Description:
This is the largest room in the building and has been extensively documented over the years. All of the previous reports were considered when evaluating the condition of the objects and the room itself. This room has been monitored for pests, see pest monitoring report. A number of the objects in this room have been examined by a conservator, see collection condition survey.

One of the great interior spaces of the City Hall, Memorial Hall was dedicated in 1921 in memory to the fallen of World War I and the City Hall moved to the north room of the First Floor. The provision of McCausland stained glass depicting important and evocative scenes from the war to each of the large arched window openings, in conjunction with the motto along the north wall and new decorative finishes, significantly transformed the space. However: the remarkable ceiling, coffered with decorative plaster motifs/rosettes within each space and culminating with the semi-rotunda at the northern end; the deep cornice/frieze with modillions, the pilasters with Ionic capitals the elaborate window surrounds (combining plaster and wood below the Greek key), the entrance doors/surrounds (including the false door) are all original elements. However the 'pineapple' at the broken pediment was added in 1972. Whether this addition was based on research/documentation is unknown. The current stage dates from 1972 but incorporates balusters taken from the original Ontario Hall stage dismantled at that time.

- From: Kingston City Hall CMP, André Scheinman, Heritage Preservation Consultant, June 17, 2010, DRAFT

Condition of Artifacts:
The paintings are in fairly stable condition, though their frames are in overall poor condition. The textiles have recently been added and exhibit active deterioration. The stained glass windows are stable structurally with minor cracking; more detailed condition of the windows can be found in the Kingston City Hall CMP draft. The metal plaques are stable. The Drennen chair and memorial book case are extremely unstable structurally and actively infested. The mayor's chair should be carefully
examined for similar infestations. The upholstered side chairs and old table are actively degrading and see everyday use. The ceiling has had water coming through in places such as above the Christopher Alexander Hagerman portrait, creating the need for a conservator to be brought in to cover the portrait to prevent water damage in April of this year, see CSMO's report. Painted surfaces should be carefully examined and the feasibility of removing over paint and restoring the original paintings should be examined. Some flaking paint and plaster from the ceiling decorations is evident. Also see the notes above in the discretion on other reports which contained detailed description of condition for the room and some of the objects contained within it.
MAYOR’S OFFICE, CAO OFFICE AND HALL BETWEEN THE TWO

Temperature: 25.0°C
Light levels:
μW/Lumen: 124
Lux: 116
UV: 14.4 mW/M²
*Note: readings taken from hallway as offices were in use at time of survey

Objects in the room:
1 painting in mayor’s office
1 painting in CAO office

Hallway:
8 chairs

Display case:
1 watch
1 chain of office

Description:
There are two administrative offices, with the main hallway to councilor’s chamber between them. The Mayor’s office on the east side and the CAO office is on the west side. These offices were a recent renovation/addition to the wing, work was done in the late 1990s.
COUNCILOR'S CHAMBERS

By paintings in North east corner of the room:
Temperature: 24.5°C
Light levels:
µW/Lumen: 444
Lux: 91
UV: 49.5 mW/M²

Center- back of chamber by painted crest:
Temperature: 24.0°C
Light levels:
µW/Lumen: 13
Lux: 82.4
UV: 1 mW/M²
*Note: readings taken with lights on

Objects in the room:
5 paintings
1 framed textile
1 framed proclamation
2 photos of royals
1 painted metal crest
1 copper alloy bell from the H.M.C.S. Frontenac

Description:
This is a semi-circular room, with concentric circles of desks and chairs, radiating out from the open circle, in the center of the room. All the objects, including the paintings of George Davidson, John H. Bell, Thomas Kirkpatrick, Neil C. Polson and Norman McLeod Rogers, with the exception of the bell are hung on the walls of the room. The bell is on a plinth in the northeast corner of the room.
Temperature: 24.0°C
Light levels:
µW/Lumen: 955
Lux: 559
UV: 574 mW/M²

Objects in the room:
1 large table
2 side tables
1 telephone stand
12 arm chairs

Description:
This room, which overlooks the market square, has a large semi-round panoramic window on the west side of the room.
Temperature: 23.5°C  
Light levels:  
μW/Lumen: 400  
Lux: 264  
UV: 115 mW/M²

Objects in the room:  
3 paintings  
1 framed flag

Description:  
This hallway has windows on the north side and the objects are hung on the walls. The paintings, Francis C. Ireland, Robert E. Kent and Helen Cooper are securely hung in a manner similar to other paintings in the collection.
Temperature: 23.5°C
Light levels:
\( \mu \text{W/Lumen}: 599 \)
Lux: 192
UV: 113 mW/M²

Objects in the room:
2 paintings
2 framed reproduction photos

Description:
This hallway has windows on the south side and the objects are securely hung on the walls. The paintings, Edward Ryan and Gary Bennet, are hung across from the windows.

Condition:
One of the paintings is damaged where the name plaque on it was improperly cleaned.
Temperature: 24.5°C
Light levels:
μW/Lumen: 75
Lux: 42
UV: 2.8 mW/M²

Objects in the room:
1 round table
6 chairs

Description:
This is a small room off of Memorial Hall, door on north wall, that also exits onto the north landing, door on west wall. A third door in the room (south wall), may exit onto an access space for the dome ceiling on the other side of the wall (door is locked). The room is octagonal in shape with the doors interspersed with four small alcoves; the wall across from the door leading to the landing (east wall) has a window instead of a door. A round table sits in the middle of the room surrounded by chairs. The chairs and table show evidence of use and age.
NORTH LANDING OF 2\textsuperscript{ND} FLOOR STAIRCASE IN FRONT OF CATARAJU ROOM

Temperature: 24.5°C
Light levels:
\(\mu\text{W/Lumen}: 311\)
Lux: 77.3
UV: 2.6 mW/M\textsuperscript{X}

Objects in the area:
3 paintings
1 bronze plaque
1 photo
1 framed archival document

Description:
Three paintings, J. Morgan Shaw, Isabella Clark Macdonald, and John L. Whiting, are securely hung on the walls of the area in a manner similar to other portraits in the collection. One of these paintings is larger than the average size, and one is smaller than the average size. The photo and archival document are framed and securely hung on the wall. The bronze plaque is also securely hung on the wall. This section of the building is on 2 levels separated by a half staircase. This landing leads to the north market wing hallway, Cataraqui Room and Memorial Hall.

Condition:
The small painting display heavy \textit{Craquelure} and showing damage due to improper environmental conditions.
SOUTH LANDING OF 2ND FLOOR STAIRCASE

Temperature: 25.0°C
Light levels:
µW/Lumen: 28
Lux: 77.5
UV: 2 mW/M²

Objects in the area:
3 plaques
1 bronze plaque
1 framed photo display
3 framed proclamations
1 painting
1 bronze coat of arms

Description:
The painting, Archibald John Macdonell, is securely hung on the wall, in a manner similar to other portraits in the collection. The other objects are also securely hung on the walls of the area. The bronze coat of arms is hung over top of the door to the mayor’s assistant’s office which is across from the staircase. This section of the building is on 2 levels separated by a half staircase. This landing leads to the south market wing hallway, mayor’s assistant’s office and the south wing containing the council chambers, CAO office and Mayor’s office.
COUNCILOR’S LOUNGE, FRONT HALLWAY, AND KITCHEN

Front Hallway:
Temperature: 22.5°C
Light levels:
µW/Lumen: 0
Lux: 82.5
UV: 0 mW/M²

Councilor’s Lounge:
Temperature: 22.5°C
Light levels:
µW/Lumen: 67
Lux: 285
UV: 19 mW/M²
*Note: readings taken with lights on

Kitchen:
Temperature: 22.5°C
Light levels:
µW/Lumen: 28
Lux: 78
UV: 2.4 mW/M²
*Note: reading taken with lights on

Objects in the room:
Front Hallway:
2 paintings
2 bronze plaques
2 chairs

Councilor’s lounge:
Hundreds of books
2 paintings
1 black and white photo
2 color photos
1 framed embroidery
1 ceramic statue
1 gun shell in a glass case
1 plaster bust

Missing Painting
1 scale set with weights
1 bone sculpture
1 framed rug
1 old phone
2 large tables
3 side tables
2 chairs

Kitchen:
1 lamp
1 small canon
1 framed archival document
1 writing desk

Description:
The Front Hallway:
The two portraits, Michael Flanagan and John Carson, are hung on the wall of the front hallway like other portraits in the collection. The two bronze plaques also hung on the walls. The chairs are positioned in the corners of the hallway on either side of the door leading to the councilor's lounge.

The Councilor's Lounge:
The two paintings, B.M. Britton and Charles Livingston, are hung on the walls of the room, as other paintings in the collection. Also hung on the walls are the photos, embroidered textile, and rug all of which are framed. A side table, at the far end of the room from the door, holds the ceramic statue, scale set with weights, and plaster bust. The whalebone sculpture sits in an alcove in the wall next to this side table. On the other side of the alcove there is another side table. The two large tables sit in the middle of the room, surrounded by modern chairs, and the books are in book shelves along the north wall of the room. The large caliber artillery casing sits in its own case on top of these bookshelves.

The Kitchen:
The lamp sits on a modern end table in one corner of the room, a model of a canon sits on top of the writing desk a the far end of the room from the entrance, under the hung and framed archival document. The kitchen sink, counters, etc. and washrooms can be found on the east wall of the small room. There are two end tables and a couch, which are modern, in the room as well.

Condition:
The ceramic statue is damaged, one piece is held on by a small string, and in need of repair. There is damage associated with the age of some of the objects. One of the tables and the feet of the book selves have white stains on them, likely caused by improper cleaning. Carpet cleaning chemicals likely have caused the staining.
3RD FLOOR, READING ROOM

Temperature: 24.0°C
Light levels:
µW/Lumen: 75
Lux: 273
UV: 21.3 mW/M²
*Note: readings taken with lights on

Objects in the room:
3 paintings
3 proclamations
1 commercial print
1 wooden, low relief, commemorative plaque
1 desk, Sir John A. Macdonald’s desk
1 chair

Description:
This reading room sits on a landing between the third and fourth floors. There is an access door to ceiling above Cataraqui Room behind Sir John A Macdonald’s desk. The portrait paintings of Robert Mclean, Frances Manning Hill and James O’Reilly, the wooden plaque, and the framed proclamations are hung securely on the walls around this space. The desk sits behind a small cordon barrier in the small alcove of the landing. There is a fire extinguisher in the cabinet in the wall on the south wall and there are two empty brackets on the east wall.

Condition:
There are many bright lights shining on these objects and a fan blowing air right at the desk. One of the paintings is severely damaged, likely due to one of the fires in this area and is crudely conserved and badly repaired. The frames on the portraits in this space have been improperly treated as has been the desk.
3RD FLOOR, NORTH LANDING AND STAIRCASE

Temperature: 24.0°C
Light levels:
µW/Lumen: 128
Lux: 218
UV: 286 mW/M²

Objects in the room:
2 paintings
1 cast iron urn, painted

Description:
The two portraits, John S. Skinner and Timothy J. Rigney, are securely hung on the walls surrounding this landing like other portraits in the collection. One of these portraits is smaller than the average size in the collection. The metal urn sits beside the couch under the west facing window and has garbage in it. This landing has stairs leading to the fourth floor.

Condition:
These portraits are particularly dusty and they are faded and damaged in places. The urn is currently holding garbage.
3RD FLOOR, SOUTH LANDING AND STAIRCASE WITH EMERGENCY EXIT

Temperature: 20.5°C
Light levels:
µW/Lumen: 841
Lux: 128
UV: 93.8 mW/M^2

Objects in the room:
4 paintings
1 wall scroll
1 cast iron urn, painted

Description:
The four portraits, Donald M. McIntyre, John M. Hughes, Daniel Couper and Abraham Shaw, are securely hung on the walls surrounding this landing like other portraits in the collection. 3 of these portraits are larger in size than the average in the collection. The metal urn sits beside the small staircase leading to the emergency exit, which is poorly sealed in places. The emergency exit has a window and is surrounded by two windows, all west facing.

Condition:
The small portrait is severely damaged and in need of treatment. The urn has been painted, multiple times in different colors, the layers can now be seen where the paint is chipped. All of these works are particularly dusty.
Temperature: 24.0°C
Light levels:
µW/Lumen: 162
Lux: 101
UV: 18.9 mW/M²

Objects in the room:
Numerous memorabilia, gifts and archeological finds

Description:
Memorabilia of every type of material from silk to metal, from books to archeological material are collected and displayed in this room. Everything is placed on painted wooden shelves with Mylar lining with the shelves following the circle the outer wall of the tower. Most of the shelves are protected by sheet of Plexiglas covers. There are some plaques attached to the walls between the shelves. This area is adjacent to the legal offices.
4TH FLOOR, STAIR LANDING BY WINDOW

Temperature: 24.5°C
Light levels:
μW/Lumen: 656
Lux: 602
UV: 186 mW/M²

Objects in the room:
3 paintings
6 reproduction prints

Description:
On the walls surrounding the landing three paintings, James A. Minnes, W. Melville Drennan, and William Allen, hang securely in the same manner as other portraits in the collection. Two of these portraits are larger than the standard size found in the collection. This landing holds a west-facing window, which is right next to the oil paintings. In the hallway just off the landing leading to legal aid there are 6 reproduction prints, framed and securely hung on the walls.
BASEMENT PLAN
‘WATER’

May 2009
Source Mapping: GIS Fire Mapping
BASEMENT PLAN 'LIGHT'

May 2009
Source Mapping: GIS Fire Mapping
May 2009
Source Mapping: GIS Fire Mapping
FIRST FLOOR PLAN
'WATER'

May 2009
Source Mapping: GIS Fire Mapping
FIRST FLOOR PLAN

'VANDALS'

May 2009
Source Mapping: GIS Fire Mapping
SECOND FLOOR PLAN
'PHYSICAL FORCES'

May 2009
Source Mapping: GIS Fire Mapping
THIRD FLOOR PLAN 'PESTS'
FOURTH FLOOR PLAN
'WATER'

May 2009
Source Mapping: GIS Fire Mapping
FOURTH FLOOR PLAN
'VANDALS'
FOURTH FLOOR PLAN
'PHYSICAL FORCES'

Second Floor Roof

Flat Roof

Second Floor Roof

Flat Roof

Second Floor Roof

Clock Tower

WC

Elev.

WC

Comp.

Senior Council

Law Clerk

Legal Secretary

City Solicitor

Assoc. Council

May 2009
Source Mapping: GIS Fire Mapping
FOURTH FLOOR PLAN
'CONTAMINANTS'

May 2009
Source Mapping: GIS Fire Mapping