



## Agenda: Mill of Kintail Museum Advisory Committee

Monday October 6, 2025

2:30 p.m.

Hybrid meeting via Zoom and MVCA Office Boardroom

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Roll Call

Declarations of Interest (written)

Adoption of Agenda

Main Business

1. Approval of Minutes: Mill of Kintail Museum Advisory Committee Meeting Minutes, April 17, 2025, Page 2
2. Draft Transition Plan, Sally McIntyre, Page 8
3. Draft CCI Findings, Scott Lawryk, Page 9
4. R. Tait McKenzie Memorial Trust & Fundraising

Adjournment

## Minutes: Mill of Kintail Museum Advisory Committee

April 17, 2025,

Hybrid Meeting via Zoom and MVCA Office Boardroom

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### Roll Call

#### Members Present

- Bev Holmes, Chair
- Darcy Moses, Vice-Chair
- Lucy Carleton
- Diana Jackson (Virtual 11:24 a.m.)
- Kathy McNenly
- Sarah More
- Jill Moxley

#### Staff

- Sally McIntyre, General Manager
- Scott Lawryk, Facilities Manager
- Maybe McInnis, Museum Curator
- Kelly Hollington, Recording Secretary

#### Guests

- Fauzya Moore, Consultant

#### Members Absent

- Sara Chatfield

B. Holmes called the meeting to order at 11:05 a.m.

### Declarations of Interest

Members were asked to declare any conflicts of interest and informed that they may declare a conflict at any time during the session. No declarations were received.

### Agenda Review

There were no additions to the agenda.

#### MAC25/04/17 - 1

**MOVED BY:** D. Moses

**SECONDED BY:** S. More

**Resolved, that the agenda for the April 17, 2025 Mill of Kintail Museum Advisory Committee Meeting be adopted as presented.**

**“CARRIED”**

## MAIN BUSINESS

1. Approval of Minutes: Mill of Kintail Museum Advisory Committee Meeting, January 29, 2025

There were no amendments to the minutes.

### MAC25/04/17 - 2

**MOVED BY:** S. More

**SECONDED BY:** K. McNenly

**Resolved, that the minutes of the Mill of Kintail Museum Advisory Committee Meeting held on January 29, 2025 be received and approved as printed.**

**“CARRIED”**

2. Mill of Kintail Staff Updates, Report 003/25, S. Lawryk.

S. Lawryk introduced the newly hired Museum Curator, Maybe McInnis to the committee. Two museum summer students will be starting shortly, he noted that one is a current student and one a graduate of the museum program at Algonquin college. He reviewed action items on the workplan including development of the gift shop space and development of a formal script for museum tours. He highlighted staff member, S. Kirkham's vital role at the Mill of Kintail site.

B. Holmes asked if M. McInnis is local and for credentials and experience. M. McInnis explained they have a degree in Art History, approximately 15 years experience working with non-profit and museum organizations including a local youth program organization and the Textile Museum in Almonte. They highlighted the ongoing support from the curator at the Textile Museum.

W. Bridges asked if the museum will be open 7 days a week for the 2025 season. S. Lawryk confirmed.

W. Bridges asked if there will be 1 or 2 staff members at the museum. S. Lawryk explained that there will usually be 2 staff members at the museum. He noted that during the week, museum staff are supported by operations staff on-site.

3. Presentation: Mill of Kintail Strategic Plan, Fauzya Moore.

F. Moore presented findings of her evaluation of the Mill of Kintail Strategic Plan. She summarized her findings, noting good progress on organizing collections, mounting

exhibitions, and facilities management with challenges in communications, marketing and fundraising. The Museum Advisory Committee survey largely aligns with her assessment, showing moderate to strong support for curation efforts but indicating more work is needed on communications and visitor experience. She highlighted that the museum faces major financial challenges, including the loss of municipal funding, and the MVCA board has decided that another organization should assume management of the collections. Despite these challenges, the museum has returned to pre-COVID visitation levels, roughly 7,000 visitors, which is better than many American museums.

F. Moore emphasized the need for the museum to establish a strong financial footing and to involve the community in Lanark and possibly Ottawa in its management. She suggested forming a fundraising committee to explore potential financial sources and improve communication and outreach efforts. She highlighted the importance of increasing visitation, particularly from Ottawa, and suggested leveraging social media and partnerships with other museums for this purpose. She proposed strengthening the Naismith connection, improving signage, strengthening communications and exploring circuit tourism as potential future strategies. She highlighted the importance of increasing the museum's visibility and rebranding the Mill of Kintail as a Canadian heritage site.

L. Carleton asked if the visitation statistics for 2024 reflect visitors to the site or the museum specifically. S. Lawryk confirmed that the statistics represent the visitor count recorded by museum staff in 2024.

J. Moxley asked if there is a donation box at the museum. S. Lawryk confirmed that there is a donation box, but it requires updated improved signage. J. Moxley highlighted the importance of encouraging visitors to donate.

L. Carleton asked F. Moore for about a comment regarding the Canadian Conservation Institute (CCI) visit to the museum. She clarified that, to her understanding, the CCI was merely checking in and did not offer any comments on the condition of the collection. D. Jackson commented that she was present during the CCI visit. She noted that CCI made informal comments expressing their positive impression of the condition of the artifacts relative to other museums in the province.

S. Lawryk noted that MVCA has applied for a formal visit from CCI in 2025 to evaluate the condition of the collection. The application has been recognized; confirmation of visit will be determined in May.

J. Moxley asked if there is availability for funding through CCI. S. McIntyre explained that MVCA connected with CCI initially in 2023 and has continued communications and to explore available opportunities. She commented that CCI is pleased to endorse the museum and offer technical support; however, they have not provided any avenues for financial assistance.

K. McNenly asked what avenues MVCA has researched for funding opportunities. S. McIntyre explained that MVCA previously explored opportunities with federal organizations with no success. She noted that the Museum is in competition for funding with many organizations in the Capital region.

J. Moxley commented that greater effort is needed to increase the volunteer base for the museum. S. McIntyre explained that MVCA had previously reached out the community to form a fundraising committee but received no applications. She noted that the MVCA Board is looking for increased community support and volunteer base and asked if any MAC members could assist with fundraising.

L. Carleton expressed her support in improving community engagement and volunteerism and highlighted the importance of attending community events.

M. McInnis commented that they have interest in attending community events to improve community engagement and relationships and to solicit volunteers. They asked members of the committee to notify them of upcoming community events to consider attending. They asked for support from the committee by attending events and providing information as it relates to the collection. They highlighted the potential for collaboration with the Textile Museum and other local museums in various areas including volunteer engagement and joint grant applications. They expressed their interest to the Lanark County Arts and Heritage Committee in joining their Marketing and Joint Projects Committee.

J. Moxley commented that there is a need to develop a budget specifically for the museum. S. McIntyre explained that the visitor services category of the MVCA budget outlines specific allocations related to the museum program, along with facility rentals and other services.

4. 2025 Museum Work Plan, Scott Lawryk.

S. Lawryk reviewed the 2025 Museum Work Plan. He explained that most of the tasks relating to moving items within the museum is complete. He suggested an on-site meeting with M. McInnis and committee members to coordinate the exhibit design.

L. Carleton explained that members of the committee and volunteers have formed a working group. At a recent meeting the working group developed a list of ideas on how to support the museum and to develop an exhibit for 2025.

L. Carleton commented that she has developed a draft tour script to provide to M. McInnis for review and further development.

M. McInnis noted that work on the gift shop will commence in following weeks. D. Jackson expressed interest in assisting with the development of the gift shop.

B. Holmes suggested that M. McInnis share their availability with the committee members to schedule time to collaborate on the various aspects of the museum. Members of the committee agreed to connect with M. McInnis.

W. Bridges asked if M. McInnis' main office will be at the Museum or at the Gatehouse. M. McInnis responded that they will be primarily in the Museum assisting with tours.

5. Corporate Strategic Plan, Report 3491/25, Sally McIntyre.

S. McIntyre provided background regarding the update of MVCA's Corporate Strategic Plan. She noted that the board emphasized a need to focus on core mandate and modernizing asset management. She explained that MVCA lacks the capacity to manage the museum long-term and have received Board direction to find another entity to manage the museum collection. She explained that there are plans to develop a framework to solicit interest from potential management organizations. She highlighted the current focus of improving the museum's marketability. She noted that the Museum has 3-years remaining of municipal funding to enable the transition.

## ADJOURNMENT

**MAC25/04/17 - 3**

**MOVED BY: D. Moses**

**SECONDED BY: S. More**

**Resolved, That the Mill of Kintail Museum Advisory Committee meeting be adjourned.**

**“CARRIED”**

The meeting adjourned at 12:08 p.m.

K. Hollington, Recording Secretary

## Phase 1 - Feasibility Analysis

(Fall 2025 - Spring 2026)

- Establish Working Group
- Confirm short-list of potential options
- Evaluate business case of each
- Determine if there is a financially feasible option to retain the collection(s) at the MOK CA or in the community
- If yes, recommend preferred approach(s) to MVCA Board

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- Update *Mill of Kintail 5-year Strategic Plan* – due June 2026
- Digitize collections

## Phase 2 - Detailed Planning

(Summer 2026 - Fall 2027)

### 1) RETAIN COLLECTION(S) ON SITE

- Parties negotiate and sign lease and any other required agreements

### 2a) RELOCATE COLLECTION(S)

- Determine destination for all items
- Confirm transport requirements and costs
- Package and transport collection(s)

### 2b) DESIGN/LAUNCH VIRTUAL MUSEUM

### 2c) PLAN NEW ED. FACILITY

- Establish Working Group
- Identify and shortlist interactive displays
- Identify and secure sponsor/funding for each display
- Develop detailed implementation plan
- Design installations

## Phase 3 - Implementation

(Fall 2027 - Fall 2028)

- 1) Implement any agreed upon leasehold improvements

- 2c) Construct and install new interactive displays (would likely extend beyond Dec. 2028)

## January 1, 2029 Future State

New ownership, management and financial model in place for museum collections.

# REPORT



Facility Assessment 2025-2026

## Mill of Kintail Conservation Area: Mill of Kintail and Gatehouse Almonte, Ontario



**Draft Report (version 2)**  
29 September 2025

Evelyn Ayre  
Preventive Conservation Advisor

Preventive Conservation

Report No. 136454



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## CCI Mission Statement

CCI advances and promotes the conservation of heritage collections in Canada through its expertise in conservation science, treatment and preventive conservation.

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## 1 Executive Summary

This facility assessment reviewed the Mill of Kintail at 2854B Ramsay Concession 8 and the Gatehouse at 2854A Ramsay Concession 8. A systematic survey of the building, equipment and collections care processes was used to identify risks to the collections and ways to mitigate them. Below is a summary of observations of strengths and challenges, and recommendations. Please refer to the main text for additional details.

### Site and building envelopes

The region has a moderate seismic hazard and may be exposed to wildfire. The Gatehouse is well sited outside flood hazard zones; however, the Mill is located in the river's flood fringe. In general, the buildings provide reasonable protection for collections within.

#### **Renew FireSmart landscaping to reduce wildfire risks and reduce pest pressure on the Mill.**

- Create a vegetation-free, non-combustible zone that extends 1.5 m around the Mill, with gravel (FireSmart Canada).
- In the zone 1.5-10 metres from the building reduce the density of deciduous trees and shrubs, favouring fire-resistant native plants.
- Plan to maintain the vegetation-free zone and manage nearby vegetation on a regular basis.

#### **Replace broken windowpanes at the Mill.**

It is important to the historic character of the Mill to maintain and retain historic building elements such as windows. A sensitive intervention could be made to replace broken glass panes with a visually similar glass pane.

### Fire Protection

Despite reasonable fire protection measures, both buildings and collections within are at elevated risk of damage or loss due to fire and fire is likely the highest risk to the Mill and the collection. While installation of a fire suppression system would be a cost-effective way to reduce risk, the rural location and historic structures make the potential installation of fire suppression complex.

#### **Maintain robust practices to prevent fire from igniting.**

- Inspect electrical systems in both buildings every 10 years.
- Require hot work permits for any construction or repair work that includes open flame or heat-producing equipment.
- Conduct seasonal fire safety inspections using a checklist. Please refer to Appendix A: Fire inspection checklist.
- Print and post the poster [Four main causes of museum fires](#) (CCI 2025) in spaces such as staff offices and kitchens to provide a visual reminder of ongoing fire prevention activities.

#### **Renew FireSmart landscaping to reduce wildfire risks to the Mill.**



Refer to Site and building envelopes recommendations.

**Conduct a study to evaluate the feasibility of installing fire suppression.**

## Security

Past security events show that unauthorized activity on site occurs on a regular basis. A reasonable level of security is provided for the Mill of Kintail, but gaps in security practices leave the Gatehouse vulnerable to security issues.

**Improve security measures and procedures at the Gatehouse.**

Security for the collection stored at the gatehouse can be improved through some adjustments and updates to security measures:

- Consider installing motion-activated outdoor lighting, particularly at entry points to discourage unwanted activity near the building. This would provide the added benefit of improving visibility for groups who use the Gatehouse in the evenings.
- Install a deadbolt lock, keyed separately and a registered keyway (so it can't be copied), on the collection storage door. Install an additional lockbox for the key to the collection storage room. Share the passcode with collection staff, the lead hand, and trusted collection volunteers only, and reset the passcode annually.
- Maintain a key sign out and sign in log at each lockbox, to track the date, time, and name of the person accessing keys in the lockboxes.
- Re-key all perimeter door locks.
- Contact the security contractor and inquire if the alarm and detection system could be programmed to automatically arm and disarm according to a schedule.

**Remove non-functional cameras in the Mill of Kintail studio.**

Remove all non-functioning cameras to avoid creating a false sense of security for visitors and avoid any potential liability.

## Temperature, Relative Humidity and Pollutants Control

Both buildings are provided with heating for human occupants, with no heating at the Mill in the last two winters (during the seasonal closure). Before this, there was a period of about 15 years during which the Mill was heated to 10 °C, and prior to that the Mill was not heated during winters.

Although MKCA is not currently monitoring temperature and relative humidity, it is clear collections are exposed to damp (over 75% RH). Another challenge, related to temperature, the Naismith collection includes artifacts made of unstable plastics that degrade relatively quickly at room temperature.

**Only display artifacts made of materials that are resilient to damp in the basement level of the Mill.**



- Avoid placing artifacts in spaces where damp occurs. If it is important or necessary to display artifacts in the basement level, clean, non-salt-contaminated stone, ceramics and stable glass are generally not sensitive to damp and may be appropriate in this space.
- Although mould will not grow on materials such as stone, mould will grow on accumulated dust on stone surfaces, so dusting surfaces regularly and monitoring for dust accumulation will prevent mould.
- Consult [ClimaSpec](#) (Michalski and Lambert 2025), and select “stone, rocks, minerals, fossils” and “ceramics and glass objects” in the Type of object or collection drop down list for a more detailed exploration of sensitivity to damp (over 75%) for these materials.

### **Deploy data-loggers and collect a full year of data for collection spaces.**

- Deploy data-loggers that automatically measure and record temperature and relative humidity on an ongoing basis. Set the sampling interval to a 20-minute interval (at most frequent) or at least a 60-minute interval.
- Place one data-logger in each of the following spaces, away from direct streams of air from vents and away from exterior walls:
  - In the artifact storage, on shelving,
  - On the main floor of the Mill.
  - In the studio of the Mill.
- Check data at least monthly to get a sense of conditions in the space. Once 12 months of data has been collected, review the data, and consider creating a graph of conditions over the year. This data will be useful to evaluate risks to the collection. Furthermore, this data is often useful to communicate collection preservation needs and is required by some lenders to secure loans.
- For an overview of environmental monitoring, consult the video [Monitoring Your Environment](#) (Ayre 2021).

### **Manage unstable plastics as they age, and expectations for their lifetime.**

To minimize damage as rubber (basketballs), polyurethane (puppet) and flexible PVC (on jerseys) age:

- Support unstable plastics in their intended shape, without compressions or creases. Keep basketballs lightly inflated to maintain their spherical shape and keep the Noreen Young puppet upright. Store the basketball jerseys flat to avoid permanent creases, particularly in the printed areas. If they must be stored folded, fold the jerseys so that folds do not pass through the printed area.
- Monitor storage materials and unstable plastics by checking them at least every two years for signs of active degradation (crumbling, cracks, odours) that could affect nearby collections. Replace tissue and housing materials as it becomes degraded.
- Manage expectations for how long these collection items will last. While it may be possible to extend the lifetime of these materials through cool or cold storage, this is costly over the long term, and limits access. It may be valid to exhibit unstable plastics as much as possible and document them while they are in presentable condition and expect to deaccession these objects due to degraded condition in the coming decades.



## Integrated Pest Management

Basic Integrated Pest Management (IPM) measures are reasonable given the nature of the buildings and site. The following recommendations will contribute to preventing pest damage.

### **Create a vegetation-free border around the Mill.**

- Create a vegetation-free border as part of FireSmart landscaping, will also reduce pest pressure on the building.
- Cut back branches from the building to reduce access points for rodents into the Mill.

### **Block birds from entering through the chimney.**

- Install a historically sympathetic screen chimney cap to prevent ducks, other birds, and bats from entering through the chimney. Leave no opening larger than 0.5 cm to block birds and bats (Strang and Kigawa 2009).

### **Continue using mousetraps to monitor mice activity; keep a record of trap locations and a log of where mice are trapped.**

- Continue using snap trap mouse traps to detect where mice are entering and most active and show where the building could be better sealed to block mice.
- Keep a log of traps and mice trapped. A simple option for tracking is to print floor plans for each level of the buildings and mark the trap locations. Continue using the same floor plan print out over the course of the open season, and again over the winter closure, or one sheet per month, and mark a dot at each trap location to create a tally of mice found. This will help to visually see where mice activity is concentrated, and when mice are most active in the buildings.

## Exhibitions

The Mill provides a unique, charming surprise for visitors to the conservation area. Collection challenges are related to exhibited plaster objects, which are highly sensitive to physical forces; year-round exposure to daylight and over-bright electric lighting in some areas; small, unsecured copper-based sculptures that are vulnerable to theft; and the presence of uranium glass artifacts which may concern some who are aware of potential radiation from this type of glass.

### **Continue to minimize handling of plaster.**

Continue always leaving the plasters in situ (do not move them to the artifact storage in the winter) to limit damage due to handling. Given the fragility of plaster, and the number of plaster objects on display, it is impossible to entirely prevent damage due to physical forces. However, the following measures will help to reduce and address this damage:

- Check the integrity of polyethylene foam cushions in customized cradles annually. Be aware that eventually foam in the cradles will need to be replaced. Even archival/conservation quality polyethylene foam won't retain its cushioning capacity forever.



- Ensure that rolling casters on display cases can be locked, or otherwise secured in place, to avoid movement due to accidental bumps, or during a seismic event.
- Hire a conservator specialized in objects to reattach detached pieces, to restore the aesthetic appearance of the plasters, and prevent detached pieces from becoming dissociated from the sculptures.

### **Manage daylight entering through windows and electric lighting at the Mill.**

To reduce artifacts' exposure to light and UV (from daylight entering through windows) at the Mill:

- Reduce the light level for R. Tait McKenzie's portrait, by replacing the light bulb with one with a lower wattage (or equivalent rating if LED), or by installing dimmers.
- Close the shutters during the winter closure. In addition to reducing exposure to daylight for collections left in situ, this will contribute to security by adding an additional layer of protection at the windows.
- If appropriate, add historically accurate curtains to block daylight when the museum is closed. Archival photographs could be consulted to determine if curtains were used historically in the home, and if so, to create period-accurate replicas.
- Choose to display objects with materials and colourants that are less sensitive to light near windows, such as metals, stone, and ceramics. Avoid displaying organic materials for long durations near windows.

### **Re-install jewellery case locks on display cases in the studio to provide an additional layer of protection for small sculptures.**

- Ensure that all small brass and bronze sculptures are secured in locked display cases. While a motivated thief could still potentially smash glass, the jewellery case locks will discourage most thieves.
- Secure the silver Naismith basketball trophy in a display case, or at minimum, exhibit it out of reach (for example, on an upper shelf).
- Smaller sculptures of plaster or other materials will also benefit from display in secured cases.

### **Document uranium glass objects.**

It is unlikely that the display and storage density of uranium glass objects will pose a health and safety risk; however, to provide reassurance to staff and visitors, identify and document all uranium glass objects.

- Uranium glass will glow bright green when lit by a UV light.
- Approach health and safety officials, or a college or university to confirm that radiation levels are acceptably low, using a radiation detector.
- Document the potential radiation hazard in the catalogue records for these objects.
- Do not use uranium glass objects for food or drink.

## **Collection Storage**



Motivated collection volunteers have made a significant contribution to the collections' care through housing, storage solutions and cataloguing. In general, collections are stored to prevent them from becoming wet; but some items are more likely to be affected by water. Recently built shelving, though not used for collections, may deteriorate collection housing materials in contact with the wood products. And some framed works that are light-sensitive are exposed to light whenever lights are on (when collection work is occurring).

### **Establish a collection policy to guide collecting and collection management.**

Ensure that essential policy content, as outlined in the Collections Standard of the Standards for Community Museums in Ontario (Ministry of Tourism, Culture and Gaming, 2025), is included.

### **Make adjustments to collection storage to minimize risks to collections.**

The following recommendations for collection storage will reduce fading, reduce the risk of potential exposure to water on the floor and keep housing materials in good condition.

- Add vertical slotted storage for framed works. Building slotted shelving could be a project that Men's shed volunteers complete. Consult [Storage and Display Guidelines for Paintings—CCI Notes 10/3](#) for guidance on building vertical slotted shelving of plywood:
  - Select a medium density overlay (MDO) plywood.
  - Sand any wood surfaces and seal with two coats of high-quality exterior or interior grade acrylic latex paint. Use acrylic latex varnish if a clear coating is desired.
  - Attach a smooth cushioning material (e.g., corrugated twin-wall plastic) to the bottom of the shelves to prevent scratching the back edges of mouldings as frames are moved in and out of the slots.
  - Use sheets of cardboard to separate paintings grouped together in the same vertical storage slot.
  - Don't overcrowd the shelves.
  - Reduce handling by labelling the edges of the cardboard separators in order to easily identify works.
  - Reduce unnecessary handling by numbering and documenting the contents of each shelf (Arnold and Baker 2017).

In addition to blocking overhead light, works stored in slot storage are more likely to be protected should a seismic event occur than works stored on the wall.

- Ensure that all collection objects are stored at least 10 cm above the floor.
  - If shelving units with lower shelves close to the floor must continue to be used, only store materials that are resilient to water (such as stone) on the lower shelf.
  - Avoid storing absorbent housing materials (such as cotton muslin) and collections (such as textiles and paper) near the floor. In addition to reducing the risk of absorbent materials wicking up water from the floor, this measure will help to reduce the risk of mould as relative humidity is higher closer to the floor (where it is likely cooler) and these materials are more susceptible to mould.
- Prevent staining and acidic emissions from damaging materials shelved on wooden shelving.
  - Seal the wood with paint allowed to dry fully.



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- Alternatively, wood can be sealed using plastic-laminated aluminum foil. Consult [Low-Cost Plastic/Aluminum Barrier Foil—CCI Notes 1/9](#) for instructions.

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## Emergency Planning

Effective planning ahead of an emergency can mitigate the severity and extent of damage to a collection, makes salvaging collections more manageable, and helps to keep people safe. The Mill of Kintail has an emergency plan; some updates will make it more effective.

### Keep the Emergency Response Plan up to date.

- Update the emergency response plan to facilitate effective response by staff and limit damage to the collection in the event of a fire, major water leak, or other kinds of collection emergency. Clarify who would be the collections lead, should an emergency affecting collections occur during the winter seasonal closure. Include a list of salvage priorities.
- Clarify who would be the collections lead, should an emergency affecting collections occur during the winter seasonal closure.
- Include a list of salvage priorities.
- Reference to policies related to discard or deaccession of damaged collection items could also be included.

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## 2 Introduction

A facility assessment of the Mill of Kintail by the Canadian Conservation Institute (CCI) was initiated by Scott Lawryk, Property Manager, Mississippi Valley Conservation Area (MVCA).

The Mill of Kintail (also called the R. Tait McKenzie and Dr. James Naismith Museum) is a repurposed historic mill located at 2854B Ramsay Concession 8, Almonte, ON. Museum collections are stored nearby in the Gatehouse located at 2854A Ramsay Concession 8. Both are located within the Mill of Kintail Conservation Area, managed by the MVCA.

### 2.1 Methodology

The facility assessment is based on reviews of facilities documents, discussions, and communications with MVCA staff and museum volunteers, a site visit to Mill of Kintail Conservation Area, and consultation with CCI staff. Preventive Conservation Advisor Evelyn Ayre toured the facilities on June 3 and 4, 2025 and met with Lead Hand Sarah Kirkham, Operations Supervisor John Henry, Collection volunteers Lucy Carleton and Jenny Carleton, Property Manager Scott Lawryk, Curator Maybe McInnis and seasonal museum staff. During the visit, photographs and measurements of relative humidity, temperature, light levels, and UV levels were taken. Staff at CCI, Irene Karsten and Victor Hiromatsu Hatai Ribero, were consulted.

### 2.2 Scope

This facility assessment reviewed the Mill of Kintail at 2854B Ramsay Concession 8 and the Gatehouse at 2854A Ramsay Concession 8. A systematic survey of the building, equipment and collections care processes was used to identify risks to the collections and ways to mitigate them. The ten agents of deterioration were used to consider potential risks to collections:

- Physical Forces
- Thieves and Vandals
- Fire
- Water
- Pests
- Pollutants
- Light, Ultraviolet and Infrared
- Incorrect Temperature
- Incorrect Relative Humidity
- Dissociation

Other buildings located in the Mill of Kintail Conservation Area (the Cloister, Educational Centre, The Roy observatory, field garage) along with historic pieces of the Mill (such as grist mill stones) not stored at the Mill of Kintail nor the Gatehouse were not within the scope of this assessment.



### 3 Facility Assessment: Mill of Kintail Conservation Area—Mill and Gatehouse

The Mill of Kintail (museum building) was originally constructed as a grist mill in 1830, by John Baird. It was later purchased by R. Tait McKenzie in 1931, who converted it into a summer home and art studio. Major James Leys, who purchased the property in 1952, created the museum in McKenzie's memory. MVCA acquired the Mill of Kintail and the McKenzie collection in 1972. The Mill of Kintail exhibits a mixed collection consisting of artworks, artifacts and archives related to R. Tait McKenzie (surgeon, sculptor, educator), Ethel O'Neil (poet and McKenzie's partner), and James Naismith (inventor of basketball, close friend of McKenzie), as well as historic tools collected by James Leys. Recently, collections from the Naismith basketball foundation were added.

The Gatehouse was originally built as a general store in 1830, by John Baird. McKenzie hosted guests and tenants in the building. MVCA purchased the building 1986. An extension on the back of the house was added in the 1990s. The artifact storage room is located in the basement of this extension.

Both buildings are located within the Mill of Kintail Conservation Area, a 62-hectare area of meadow, mixed forest, through which the Indian River flows, in the countryside near Almonte, ON. It is managed by the Mississippi Conservation Authority (MVCA).

#### 3.1 Site and building envelopes

##### Current Strengths and Challenges

###### **The Mill is at higher risk of damage due to water than the Gatehouse.**

The Gatehouse is located outside of flood hazard areas and drainage around the building was improved recently. Occasional puddles occur in the artifact storage room near the sump pit, but the collection is raised off the floor and has not been affected (see 3.7 Collection Storage: Gatehouse artifact storage room).

At the Mill, the recent roof replacement has addressed leaks that previously occurred in the studio; however, the Mill remains at higher risk of damage due to water than the Gatehouse. Its nature as a historic mill places the Mill directly next to the river, within the flood fringe ([MVCA 2025](#)). Artifacts in the basement level are therefore more vulnerable to water damage due to flooding, especially those on or near the floor. In addition, water ingress occurs occasionally on this level: water flowed into the basement spring 2025 along the northeast wall leaving puddles on the floor. This may have correlated with water run off along the hill from snow melt.

###### **The Mill of Kintail Conservation Area is located in a moderate seismic hazard zone.**

MKCA is located in an area with a moderate relative seismic hazard (for 1–2 storey structures), where there is a 5 to 15 per cent chance that significant damage will occur every 50 years ([Natural Resources Canada 2015](#)). In a seismic event, collection shelving and mounts may destabilize, collections may vibrate, shake, and topple resulting in damage such as breaks, cracks, abrasions and total destruction (see Exhibitions: Mill of Kintail and Collection Storage: Gatehouse artifact



storage room). Plaster casts are particularly sensitive to physical forces, such as those generated by seismic events.

#### **The area occasionally experiences wildfires (grass fires, brush fires).**

Periods of drought may create conditions that are conducive to wildfires in the area, such as a [large bush fire in 2022](#) and [a brush fire in 2020](#). A larger fire, in which 152 hectares burned, occurred in 1999 at Corkery Woods (ESRI 2023). MVCA has an open-air burning permit and carefully manages special event campfires on site; however, should a fire ignite accidentally, during unauthorized activity on site, or by lightning, vegetation growing in close proximity to and against the Mill, particularly on the river and southwest sides of the building, could allow fire to spread to the Mill. While the Mill is less vulnerable to fire than many other buildings (see 3.2 Fire Protection), the vegetation also supports pests living at the building's envelope which can increase pest activity in the building. As a conservation area, it is likely necessary to balance the preservation needs of the Mill with preservation of native flora, but this shouldn't be an issue as some of the overgrown vegetation in this area are invasive species, possibly introduced as ornamental plants.

Vegetation is more managed around the Gatehouse with a tended garden off the veranda, and no vegetation growing against or near the extension, where artifact storage is located.

#### **In general, the buildings provide basic protection for collections within.**

The building envelope is the first layer of protection for collections within. The building envelopes generally provide decent barriers to outdoor conditions, sunlight, pests, and undesirable human activity. Ongoing maintenance and most importantly, recent repairs (such as repointing the Gatehouse and re-roofing the Mill) significantly contribute to blocking outdoor conditions and pests. Some ongoing pest activity is to be expected in historic structures, with many gaps and cracks that allow pests entry (see Integrated Pest Management). In addition, a number of glass windowpanes are broken at the Mill. Glass shards will eventually fall, leaving large openings; and, leaving broken panes may attract further breakage, by vandals throwing stones.

### Recommendations

#### **Renew FireSmart landscaping to reduce wildfire risks and reduce pest pressure on the Mill.**

- Create a vegetation-free, non-combustible zone that extends 1.5 m around the Mill (FireSmart Canada). A vegetation-free zone can be created with gravel in the existing moat around the Mill without disrupting the appearance of the Mill. This gravel border may also contribute to improved drainage around the building and reducing relative humidity (RH) in the basement level. Trim branches away from the building.
- In the zone 1.5-10 metres from the building reduce the density of deciduous trees and shrubs, favouring fire-resistant native plants<sup>1</sup>. Fire-resistant plants have moist, supple leaves, water-like sap with little or no odour, a low amount of sap or resin, little dead wood and tend not to accumulate dead material. Remove woody debris (fallen branches for example), and any coniferous trees (if present) in this zone. Prune tree branches 2–3 m from the ground.

<sup>1</sup> A list of fire resistant plants is found in [FireSmart Canada Guide to Landscaping](#), and some examples of fire resistant plants for Ontario are listed in [FireSmart landscaping \(Ontario\)](#).

- Plan to maintain the vegetation-free zone and manage nearby vegetation on a regular basis.

In addition, historic photos of the Mill (Figure 1) show clearer grounds directly around the Mill, so FireSmart grounds may be more closely aligned with the historic appearance of the Mill.

#### **Replace broken windowpanes at the Mill.**

It is important to the historic character of the Mill to maintain and retain historic building elements such as windows. A sensitive intervention could be made to replace broken glass panes with a visually similar glass pane.



Figure 1: historic photo from 1935 on display showing the driveway and main entrance to the Mill.

### **3.2 Fire Protection**

#### **Current Strengths and Challenges**

**Despite reasonable fire protection measures, both buildings are at elevated risk of damage or loss due to fire.**

The following fire protection features, measures and equipment are in place at the Mill and Gatehouse:

- The walls and foundation of the Mill are made of non-combustible large limestone blocks, the roof covered with asphalt shingles with some vertical surfaces (along gables) clad with wood shingles. The building's structure is made of heavy timber.
- The Gatehouse addition is less resistant to fire: it is a wood frame, with wood cladding, drywall interiors, with a cement block foundation, and asphalt roof shingles.
- The buildings' electrical systems were last inspected over 35 years ago.
- Fire rated doors and frames are installed in the entrance to the furnace rooms; but it is unclear if a fire separation is provided for artifact collection storage, and there are no fire separations for exhibit rooms (which is reasonable for a historic home).
- Both hardwired and standalone battery-operated photoelectric smoke detectors are located on each floor, in both buildings. Some detectors also include heat detection.
- Egress paths and exits are available in both buildings: notably, a metal fire escape staircase from the top level of the Mill that references decorative elements of the Mill, and a fire escape stairway from the basement collection storage room of the Gatehouse addition.
- Portable fire extinguishers are present throughout and are checked monthly in both buildings. All full-time staff (6 people) have completed hands-on extinguisher training, part-time staff and at least one volunteer have completed online training.
- There are no suppression systems in either building.



- The Almonte fire department is available full time and can respond in 10–15 minutes.
- There are no municipal fire hydrants on site; in a fire response, Almonte fire services would draft water from the river.

According to the current level of protection, in both buildings, fire can be expected to occur, on average, more than once every 140 years, and this fire would have more than a 1 in 4 chance of spreading to the entire structure.

The presence of photoelectric smoke detectors (that detect smouldering fire in its early incipient stage) that will communicate alarms not only locally, but offsite is extremely valuable in facilitating a quick response to a fire. Despite this, the travel time from Almonte to the site and the time required to set up for drafting from the river, would likely allow fire to fully develop before fire services suppression begins. Additional time would likely be required in a winter fire response, due to ice on water sources, and snow coverage on roads and terrain. Flashover, when fire transitions from the first material burning to burning throughout the room, typically occurs 4–10 minutes after ignition. Therefore, should a fire ignite, it is very likely that a whole room or the whole building will be affected.

Fire could cause damage ranging from minor smoke damage to total loss of the building and collections within. All collection materials are sensitive to heat and combustion, but some materials held in the collection, such as papers, textiles, and paintings are highly sensitive and would burn rapidly, while others, such as plaster may survive a fire, but become cracked and embrittled in a significant fire (Tétreault 2008). Other materials that are part of the building's historic structure and finishes, may survive a fire, but be irrevocably damaged. For example, stone walls may remain and the heavy timber in the Mill's structure may only char due to the bulk and density of the wood beams; however, the structural integrity could be impacted, and these beams could not be replaced, as timber such as this is extremely rare or impossible to find.

### **The rural location and historic structures make the potential installation of fire suppression complex.**

Given the elevated risk of fire, it would be warranted to consider installation of fire suppression in the Mill and in the Gatehouse. A fire suppression designed for the specific needs and challenges of the site and buildings would automatically, and quickly respond to a fire, before fire services. This would significantly reduce the damage to collections and historic buildings. The installation of fire suppression is one of the most cost-effective measures to reduce fire risk.

However, fire suppression for MVCA buildings would be complex, and likely very costly. Wet pipe suppression is often the most cost-effective and durable fire suppression system; but this type of system would not be an obvious choice in this instance. The following factors would need to be accounted for:

- As MVCA is not connected to a municipal water system, a water reserve (such as a tank or designated reservoir) would be required to supply water to the suppression system.
- Because the Mill is not heated in the winter, a dry pipe system would likely be required in the Mill. Wet pipe fire suppression, though easier to maintain and cost-effective, would require heating throughout the winter to prevent suppression pipes from freezing and bursting.



- Installation of any type of fire suppression system would need to minimize disruption to collections and historic finishes. Many large collection objects would need to be protected in situ during installation, and the appearance and configuration of suppression pipes and sprinkler heads sensitively integrated into historic rooms at the Mill.

DRAFT



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## Recommendations

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### **Maintain robust practices to prevent fire from igniting.**

In addition to current practices, such as inspecting fire extinguishers annually, MVCA can reduce the risk of a fire igniting through the following measures:

- Inspect electrical systems in both buildings every 10 years.
- Require hot work permits for any construction or repair work that includes open flame or heat-producing equipment.
- Conduct monthly fire safety inspections using a checklist. Please refer to Appendix A: Fire inspection checklist.
- Print and post the poster [Four main causes of museum fires](#) (CCI 2025) in spaces such as staff offices and kitchens to provide a visual reminder of ongoing fire prevention activities.

### **Renew FireSmart landscaping to reduce wildfire risks to the Mill.**

Refer to Site and building envelopes recommendations.

### **Conduct a study to evaluate the feasibility of installing fire suppression.**

While complex and likely costly, a fire suppression system that is well configured for the context would have a significant impact on reducing risk to the collections and historic buildings. Even if it is out of the question to install fire suppression in the near future, it is useful to understand what would be involved should it become possible at some point.

## 3.3 Security

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### Current Strengths and Challenges

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#### **Past security events show that unauthorized activity on site occurs on a regular basis.**

Although no security events that have impacted collections or historic buildings are known to have occurred, a number of security events indicate that unauthorized activities occur in the conservation area on a regular basis:

- Unauthorized camping was discovered twice in the last 16 years. Camping activity could include campfires, which could lead to wildfire.
- Two incidents of vehicle break-ins occurred in the last year in the parking lot, where windows were smashed, and visitor belongings were stolen from vehicles.
- Two break-ins, into the museum garage and road garage, resulted in stolen tools. And a break-in at the education centre resulted in a taxidermied bear being stolen.

Such events suggest the potential for a security incident to cause damage or loss to collections or historic building in the future.

#### **A reasonable level of security is provided for the Mill of Kintail.**

The Mill is secured through the following measures:



- The gate is closed to block vehicles from driving along the gravel road to the Mill after hours, and during the winter closure.
- Doors are locked after opening hours in the summer and kept locked through the winter closure. Staff check that doors are closed and locked as part of the end of day sweep during the summer.
- An alarm and detection system that includes motion detection and contact sensors on doors are activated after opening hours in the summer and kept activated through the winter closure.
- If an alarm is activated, the alert is sent to the contracted security company and then relayed to the lead hand for the site (with identified alternates if the lead hand can't be reached) who decides if emergency services should be called.
- Obsolete, non-functioning video cameras are installed in the studio. The presence of cameras may be slightly effective in deterring criminal activity in some, but not all, cases (Welsh and Farrington 2002). The primary function of security cameras is to capture and record footage, for reference or evidence as needed, which a non-functioning camera does not do. Furthermore, visible cameras (which are not operating) provide a false sense of security for the public and possibly create a liability (Benson 2017). It does not appear that security cameras are required at this time.

#### **Gaps in security practices leave the Gatehouse vulnerable to security issues.**

Detection, access and key control at the Gatehouse are typical of a small museum with gaps in security measures that leave the Gatehouse vulnerable to security issues.

- Outdoor lighting is installed, but it is not regularly kept on at night, nor motion activated.
- There is a detection and alarm system at the Gatehouse that includes motion detection, but it is not set.
- Installation of card readers and fobs has been considered; however, this was ruled out due to unreliable network connectivity in the area.
- Key control needs improvement:
  - Departed staff are known to have distributed keys more freely.
  - Locks have not been recently re-keyed.
  - Collection volunteers retrieve keys to the building and the collection storage room from a dedicated lockbox, with a code that was changed last year. Volunteers are usually only on site when staff are present.
  - Renters who use the board room get keys to the board room only (available for rental). It is the renters' responsibility to lock up when they leave.
  - There is no record kept of key sign out.
- An additional layer of security is not well provided for the collection storage. Although there are solid walls and a door with a lock into the collection storage room that is keyed differently than other doors, the lock is a key-in-knob lock. These locks are easy to pick.

Although it is unlikely that a targeted collection theft would occur, unauthorized access into the building, and potentially into the collection room could result in damage or loss to collections through mischief, vandalism, or arson. Gaps in key control make it possible that keys are circulating



that would allow someone to enter by simply unlocking doors. The lack of active detection would allow security incidents to go undiscovered until the next time someone is in the building.

## Recommendations

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### **Improve security measures and procedures at the Gatehouse.**

Security for the collection stored at the gatehouse can be improved through some adjustments and updates to security measures:

- Consider installing motion-activated outdoor lighting, particularly at entry points to discourage unwanted activity near the building. This would provide the added benefit of improving visibility for groups who use the Gatehouse in the evenings.
- Install a deadbolt lock, keyed separately and a registered keyway (so it can't be copied), on the collection storage door. Share the passcode for the collection room key lockbox with collection staff, the lead hand, and trusted collection volunteers only, and reset the passcode annually.
- Maintain a key sign out and sign in log at each lockbox, to track the date, time, and name of the person accessing keys in the lockboxes. This will make it easier to retrieve keys if they are not returned.
- Re-key all perimeter door locks.
- Contact the security contractor and inquire if the alarm and detection system could be programmed to automatically arm and disarm according to a schedule. The system could be scheduled to automatically alarm after facility rentals are done (for example, after 11 p.m. Sunday-Thursday, and after 2 a.m. on Fridays and Saturdays), and then disarm when activity in the building resumes in the morning.

### **Remove non-functional cameras in the Mill of Kintail studio.**

Remove all non-functioning cameras to avoid creating a false sense of security for visitors and avoid any potential liability.

## 3.4 Temperature, Relative Humidity and Pollutants Control

Heating is provided, in the Mill and Gatehouse, by a furnace in each building located in the basement. Portable dehumidifiers are used in the basement level of both the Mill and Gatehouse. A window air conditioning unit is used in the Gatehouse meeting room.

### Current Strengths and Challenges

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#### **MKCA is not currently recording temperature and relative humidity; however, it is clear collections are exposed to damp (over 75% RH).**

Although dial hygrometers are placed for visual checks, no ongoing recording of temperature and RH is being conducted in either building. As such, no data was available for review.

The Gatehouse basement artifact storage is lightly heated for human comfort in winter, and a dehumidifier reduces RH in summer. In artifact storage, based on observations of the collections,



the collections are exposed to periods of damp (>75% RH): spalling corrosion was observed on an iron axe head. Workers recounted that mouldy artifacts have been discarded from this space. And, with winter heating for human comfort, collections are exposed to dry conditions, below 25%.

Conditions in the Mill are expected to follow outdoor conditions, with some buffering by the building's massive stones and timbers, covering a wide range of temperature and RH over the course of a year. Although a furnace is present, the Mill has not been heated during the winter closure in the past two years. Prior to that, there was a period of about 15 years when the Mill was minimally heated, to 10 °C during winters. Natural ventilation in the Mill helps to reduce risks related to high RH; conversely, water ingress (such as through the basement northeast wall) exacerbates high RH. Artifacts displayed in the basement level are at highest risk of deterioration due to damp, as there is less air movement on this level, and longer periods of damp as well as higher RH levels almost certainly occur on this level.

The greatest environmental risk to collections is exposure to damp, over 75%. Damp, particularly prolonged periods of damp, affects collections by creating conditions that are favourable for mould to grow on collections, rapid corrosion to occur, dyes to bleed, glues to soften, photograph gelatin layers to cement to adjacent surfaces, among other phenomena (see [Agent of Deterioration: Incorrect Relative Humidity—Damp \(over 75% RH\)](#), Michalski 2021).

β-Hemihydrate (plaster of Paris) used for artistic casts is likewise sensitive to damp, resulting in surface efflorescence and powdering (Doubal 2023). The powder noted by staff when cleaning around plaster sculptures may be attributed to the occurrence of damp.

#### **The Naismith collection includes artifacts made of unstable plastics that degrade relatively quickly at room temperature.**

A number of unstable plastics are found in the Naismith collection, including the Noreen Young puppet displayed in the Mill's basement (likely made of polyurethane foam), a collection of basketballs (rubber), and basketball jerseys with plastic print (likely flexible PVC).

While unstable plastics in the collection are currently in good condition, rubber, flexible PVC and polyurethane foam are moderately to highly sensitive to degradation by thermal oxidation at room temperature and can be expected to only last 30 to 100 years. As they degrade, cracking, deformation and powdering (polyurethane) will occur. In addition, all three are malignant plastics; that is, they corrode and pollute materials in contact with them or in their immediate vicinity and become increasingly harmful as they degrade (Fenn and Williams 2020).

#### **Recommendations**

##### **Only display artifacts made of materials that are resilient to damp in the basement level of the Mill.**

In general, it is best to avoid placing artifacts in spaces where damp occurs. If it is important or necessary to display artifacts in the basement level, clean, non-salt-contaminated stone, ceramics and stable glass are generally not sensitive to damp and may be appropriate in this space. For example, the Naismith stone currently displayed in the basement level, is a good choice for display in this space. Although mould will not grow on materials such as stone, mould will grow on



accumulated dust on stone surfaces, so dusting surfaces regularly and monitoring for dust accumulation will prevent mould. A more detailed exploration of sensitivity to damp (over 75%) can be made using [ClimaSpec](#) (Michalski and Lambert 2025), and selecting “stone, rocks, minerals, fossils” and “ceramics and glass objects” in the Type of object or collection drop down list.

### **Deploy data-loggers and collect a full year of data for collection spaces.**

Deploy data-loggers that automatically measure and record temperature and relative humidity on an ongoing basis. Place one data-logger in each of the following spaces, away from direct streams of air from vents and away from exterior walls:

- In the artifact storage, on shelving,
- On the main floor of the Mill.
- In the studio of the Mill.

Set the sampling interval to a 20-minute interval (at most frequent) or at least a 60-minute interval. Check data at least monthly to get a sense of conditions in the space. Once 12 months of data has been collected, review the data, and consider creating a graph of conditions over the year. This data will be useful to evaluate risks to the collection. Furthermore, this data is often useful to communicate collection preservation needs and is required by some lenders to secure loans.

For an overview of environmental monitoring, consult the video [Monitoring Your Environment](#) (Ayre 2021).

### **Manage unstable plastics as they age, and expectations for their lifetime.**

To minimize damage as rubber (basketballs), polyurethane (puppet) and flexible PVC (on jerseys) age:

- Support unstable plastics in their intended shape, without compressions or creases. Keep basketballs lightly inflated to maintain their spherical shape and keep the Noreen Young puppet upright. Store the basketball jerseys flat to avoid permanent creases, particularly in the printed areas. If they must be stored folded, fold the jerseys so that folds do not pass through the printed area.
- Monitor storage materials and unstable plastics by checking them at least every 2 years for signs of active degradation (crumbling, cracks, odours) that could affect nearby collections. Replace tissue and housing materials as it becomes degraded.
- Manage expectations for how long these collection items will last. While it may be possible to extend the lifetime of these materials through cool or cold storage, this is costly over the long term, and limits access. It may be valid to exhibit unstable plastics as much as possible and document them while they are in presentable condition and expect to deaccession these objects due to degraded condition in the coming decades.

## **3.5 Integrated Pest Management**



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## Current Strengths and Challenges

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### **Basic Integrated Pest Management (IPM) measures are generally sufficient but could be improved.**

In historic buildings, ongoing pest activity can be expected. IPM measures by staff reduce the risk of pests damaging the collection:

- In both buildings, kitchen garbage is removed promptly after events, and minimal amounts of food is kept on site, in closed plastic containers.
- Buildings are kept clean. Staff vacuum windowsill deposits of dead ladybugs and flies regularly.

However,

- Vegetation around the building is growing in close proximity to and against the Mill (see Building Envelope and Site).
- Staff have reported ducks in the Mill living room that have entered through the chimney. Although ducks are not a collection pest per se, they could soil artifacts and historic finishes while in the Mill.
- Mousetraps placed in both buildings and are checked regularly. Mice found in traps show that mice regularly enter both buildings, particularly in the fall as the weather turns cold.
- Evidence of past dermestid activity was observed in the hair wreath frame, in Edith's room.

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## Recommendations

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### **Create a vegetation-free border around the Mill.**

As discussed previously (see Site and building envelopes) creating a vegetation-free border as part of FireSmart landscaping, will also reduce pest pressure on the building. Cutting back branches from the building will also reduce access points for rodents into the Mill.

### **Install a screen chimney cap to block birds from entering through the chimney.**

Install a historically sympathetic screen chimney cap to prevent ducks, other birds, and bats from entering through the chimney. Leave no opening larger than 0.5 cm to block birds and bats (Strang and Kigawa 2009).

### **Continue using mousetraps to monitor mice activity; keep a record of trap locations and a log of where mice are trapped.**

This can provide an indication of where mice are entering and most active, to show where the building could be better sealed to block mice. Continue using the same floor plan print out over the course of the open season, and again over the winter closure, or one sheet per month, and mark a dot at each trap location to create a tally of mice found. This will help to visually see where mice activity is concentrated, and when mice are most active in the buildings.

### 3.6 Exhibitions: Mill of Kintail

The Mill of Kintail exhibits a mixed collection consisting of artworks (including a large number of plaster casts), artifacts and archives related to R. Tait McKenzie (surgeon, sculptor, educator), Ethel O'Neil (poet and McKenzie's partner), and James Naismith (inventor of basketball, close friend of McKenzie), as well as historic tools collected by James Leys. Recently, collections from the Naismith basketball foundation were added (Figure 2).



Figure 2: Naismith artifacts on display on the main floor (left), historic entertaining rooms on the main floor (middle), R. Tait McKenzie studio on the upper floor (right).

### Current Strengths and Challenges

#### **The Mill provides a unique, charming surprise for visitors.**

Staff commented that visitors often are surprised and delighted to discover the Mill as part of their visit to the conservation area. The impressive limestone walls and exposed wood set the stage for period rooms that reflect the summer home of R. Tait McKenzie and Ethel O'Neil. Large plaster casts and other sculptures by R. Tait McKenzie occupy the generous, light-filled studio space on the upper floor, with exposed massive wooden beams and rafters. Staff warmly welcome visitors and connect visitors to the Mill by sharing stories about the Mill and its history.



Figure 3: broken missing finger on "Mercy".

#### **Plaster is highly sensitive to physical forces.**

Plaster sculptures, such as McKenzie's plaster casts, are extremely fragile, and is highly sensitive to damage due to handling, abrasion, and shocks (Marcon 2018).

At Mill of Kintail, damage due to physical forces is limited by keeping the plaster in situ at the Mill all year, through static displays, the use of display cases for many smaller plaster pieces, and stanchions and signage to discourage visitor interaction for plaster on open display. In addition, many larger reliefs are displayed in custom cradles. However, some damage has occurred to plaster on open display, perhaps through visitor interaction, or through removing and replacing plastic covers (to protect plaster from leaks and bat guano before the roof was replaced). The detached finger on the sculpture of Mercy is the most notable example of this (Figure 3). Although very rare, seismic activity may occur in the region. At least one

display case is on casters so that it can be moved around; it did not appear that locks are present on casters, which would allow them to roll in a seismic event.

**Permanent exhibits, including some sensitive materials, are exposed to daylight year-round and some electric lighting is overbright on the main floor.**



Figure 4: Overly brightly lit painting of R. Tait McKenzie.

As is typical of historic homes, period rooms permanently display of objects and are exposed to daylight entering through the rooms' windows. Although shutters are installed on ground floor windows, these are kept open, even during the winter closure. No blinds or curtains are installed on the windows. Daylight can provide very high lux levels and includes ultraviolet radiation (UV). In addition, some halogen bulbs are in use which emit high light levels and UV levels as compared to other bulbs in use (LEDs).

Many artifacts on display, such as glass tableware and McKenzie bronzes and plaster casts are not sensitive to

light nor UV. And many objects that are vulnerable to fading are replicas, or non-collection items (such as printed materials near the fireplace). However, a few notable collection and loaned artifacts are vulnerable to fading and UV damage. During the visit, the light level received by the portrait of R. Tait McKenzie painting (Figure 4) measured 1344 lux, and the UV received measured  $110 \text{ mW/m}^2$ . It is preferable to keep UV levels below  $10 \text{ mW/m}^2$  (Tétreault 2017) for organic materials such as paintings, plant materials, textiles and wood. In addition, the light level provided by track lighting for this painting is overbright relative to other areas of the room, producing a glare that makes it harder to view and appreciate.

**Unsecured, small copper-based (brass and bronze) sculptures are vulnerable to theft.**



Figure 5: Unsecured display case in the R. Tait McKenzie studio.

Several smaller brass and bronze sculptures are displayed in the studio. Many of these are displayed in display cases, with unsecured sliding doors, or on open display (Figure 5). Due to the commodity value for copper, brass and bronze sculptures are targeted by thieves. The small, portable unsecured sculptures could be easily stolen during open hours.

A number of sliding jewellery case locks were found in display case drawers, suggesting that these locks were used in the past; it is unclear why the use of locks was discontinued.

Similarly, the Jim Naismith Basketball Trophy is made of a silver alloy and may also be vulnerable to theft as it is currently easily accessible on open display, at hand height.



Figure 6: uranium glass glowing under UV light.

**Many uranium glass artifacts are displayed and stored in the Mill, which may concern some who are aware of potential radiation from this type of glass.**

Tableware and glassware of uranium glass are displayed on the dining table, and additional pieces are stored in a storage cabinet on the main floor. Uranium was used extensively to colour glass produced between the 1830s and 1940s. Although radiation from individual uranium glass objects is generally very low (Strahan 2010), a potential radiation hazard may concern some workers and visitors who are aware of the presence of uranium in these objects.

## Recommendations

### **Continue to minimize handling of plaster.**

Although there is a small risk to plasters associated with periods of damp, greater damage, such as cracks, chips and breaks, is much more likely when plasters are moved and handled; therefore, it is recommended to continue always leaving the plasters in situ (do not move them to the artifact storage in the winter). Given the fragility of plaster, and the number of plaster objects on display, it is impossible to entirely prevent damage due to physical forces. However, the following measures will help to reduce and address this damage:

- Check the integrity of polyethylene foam cushions in customized cradles annually. Be aware that eventually foam in the cradles will need to be replaced. Even archival/conservation quality polyethylene foam won't retain its cushioning capacity forever.
- Ensure that rolling casters on display cases can be locked, or otherwise secured in place, to avoid movement due to accidental bumps, or during a seismic event.
- Hire a conservator specialized in objects to reattach detached pieces, to restore the aesthetic appearance of the plasters, and prevent detached pieces from becoming dissociated from the sculptures. Refer to the [Canadian Association of Professional Conservators](#).

### **Manage daylight entering through windows and electric lighting at the Mill.**

To reduce artifacts' exposure to light and UV (from daylight entering through windows) at the Mill:

- Reduce the light level for R. Tait McKenzie's portrait, by replacing the light bulb with one with a lower wattage (or equivalent rating if LED), or by installing dimmers.
- Close the shutters on the ground floor windows during the winter closure. In addition to reducing exposure to daylight for collections left in situ, this will contribute to security by adding an additional layer of protection at the windows.
- If appropriate, add historically accurate curtains to the main floor to block daylight when the museum is closed. Archival photographs could be consulted to determine if curtains were used historically in the home, and if so, to create period-accurate replicas. Alternatively, or



along with curtains, minimally obtrusive roller blinds could be installed, and pulled down when the Mill is closed to visitors.

- Choose to display objects with materials and colourants that are less sensitive to light near windows, such as metals, stone, and ceramics. Avoid displaying organic materials for long durations near windows.

**Re-install jewellery case locks on display cases in the studio to provide an additional layer of protection for small sculptures.**

- Ensure that all small brass and bronze sculptures are secured in locked display cases. While a motivated thief could still potentially smash glass, the jewellery case locks will discourage most thieves.
- Secure the Naismith basketball trophy in a display case, or at minimum, exhibit it out of reach (for example, on an upper shelf).
- Smaller sculptures of plaster or other materials will also benefit from display in secured cases.

**Document uranium glass objects.**

It is unlikely that the display and storage density of uranium glass objects will pose a health and safety risk; however, to provide reassurance to staff and visitors, identify and document all uranium glass objects. Uranium glass will glow bright green when lit by a UV flashlight. Approach health and safety officials, or a college or university to confirm that radiation levels are acceptably low, through Geiger counter measurements. This could be an interesting case study project for a student. Document the potential radiation hazard in the catalogue records for these objects. And, as a general rule, collections should not be used to serve food or drink; this is particularly the case for uranium glass objects.

### 3.7 Collection Storage: Gatehouse artifact storage room

The collection is stored in the artifact storage room, located in the basement of the Gatehouse's extension (Figure 7).

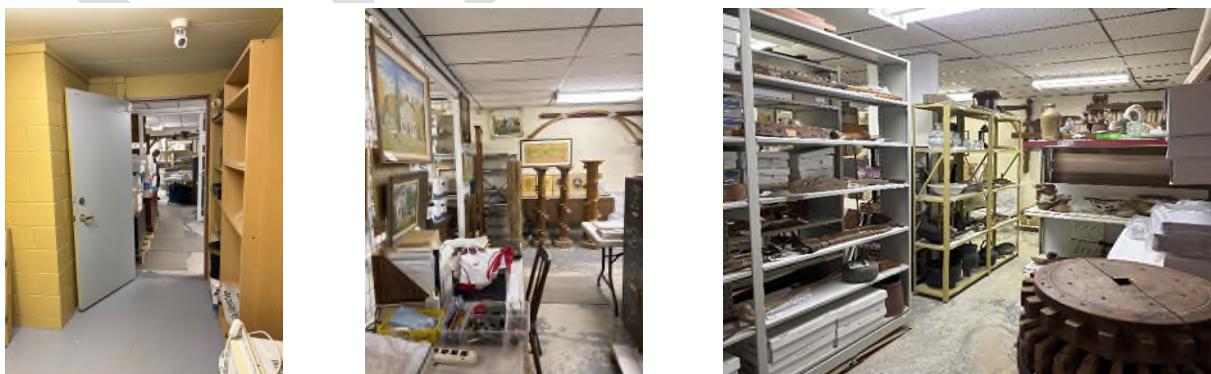


Figure 7: entrance into artifact storage (left), artifact storage room (middle and right)



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## Current Strengths and Challenges

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### **Motivated collection volunteers have made a significant contribution through housing and cataloguing collections.**

Ongoing work by dedicated volunteers has made a significant impact on the overall preservation for the collection. Over the years, volunteers have rehoused collections into archival materials, added cushioning to shelves and reorganized the collection storage area, making effective use of recently acquired high-density shelving. Volunteers have also diligently catalogued the collection, making use of bar codes as well as text labels to track and record objects. [Naismith Men's shed](#) volunteers have contributed to shelf building projects and contribute to site maintenance.

In addition to contributing to the care of the collection, these activities connect the community to the collection and build a sense of collective responsibility for the collection and site.

### **There is currently no formal collections policy.**

A collections policy is a core museum document that guides appropriate and ethical collecting, and collection management. Currently, no such document exists for the collection at MKCA.

### **In general, collections are stored to prevent them from becoming wet; some items are more likely to be affected from water.**

Workers are aware of potential water issues in this space, including occurrences of small puddles and seepage primarily near the sump pit. Most storage shelving has accordingly been configured so that the lowest shelf (and collections) is at least 10 cm off the floor, and pallets are used for many larger objects. However, some artifacts are close to the floor, and therefore more likely to be affected by water:

- The bottom shelf of grey and beige metal shelving is only a few centimetres higher than the floor.
- Cotton muslin wrapped around rolled textiles that is a couple of centimetres above the floor may wick up water.
- Some objects (such as a historic, wooden mill components) are stored directly on the floor.

### **Some framed works that are light-sensitive are exposed to light whenever collection work is occurring.**

A small number of gouache and watercolour framed works, and signed certificates are stored on wall hooks and a grille. As there is no separate area for collection work, any works that are not housed with a cover (such as a box or cloth cover) are exposed to overhead lighting whenever the room is occupied. Many works, such as metal tools and plaster casts, are not sensitive to light; however, gouache, watercolour and many ink signatures are sensitive to light. The cumulative exposure to light has resulted in faded colours, and fading will continue, though likely at a slower rate, with continued exposure.

### **Recently built shelving may deteriorate collection housing materials in contact with the wood products.**

Recently built shelving helps to store collection housing materials such as tissue paper, foams and board; however, the particle board and bare wood used for shelves emit acidic volatile organic



compounds which can stain some materials, and result in degraded, acidified materials that are unsuited for use.

## Recommendations

### **Develop a collection policy.**

Establish a collection policy to guide collecting and collection management. Ensure that essential policy content, as outlined in the [Collections Standard of the Standards for Community Museums in Ontario](#) (Ministry of Tourism, Culture and Gaming, 2025), is included.

### **Make adjustments to collection storage to minimize risks to collections.**

Make adjustments to collection storage to reduce fading, potential exposure to water on the floor and keep housing materials in good condition longer.

- Add vertical slotted storage for framed works. Building slotted shelving could be a project that Men's shed volunteers complete. In addition to blocking overhead light, works stored in slot storage are more likely to be protected should a seismic event occur than works stored on the wall. Consult [Storage and Display Guidelines for Paintings—CCI Notes 10/3](#) for guidance on building vertical slotted shelving of plywood:
  - Select a medium density overlay (MDO) plywood.
  - Sand any wood surfaces and seal with two coats of high-quality exterior or interior grade acrylic latex paint. Use acrylic latex varnish if a clear coating is desired.
  - Attach a smooth material (e.g., corrugated twin-wall plastic) to the bottom of the shelves to prevent scratching the back edges of mouldings as frames are moved in and out of the slots.
  - Use sheets of cardboard to separate paintings grouped together in the same vertical storage slot.
  - Don't overcrowd the shelves.
  - Reduce handling by labelling the edges of the cardboard separators in order to easily identify works.
  - Reduce unnecessary handling by numbering and documenting the contents of each shelf (Arnold and Baker 2017).
- Ensure that all collection objects are stored at least 10 cm above the floor.
  - If shelving units with lower shelves close to the floor must continue to be used, only store materials that are resilient to water (such as stone) on the lower shelf.
  - Avoid storing absorbent housing materials (such as cotton muslin) and collections (such as textiles and paper) near the floor. In addition to reducing the risk of absorbent materials wicking up water from the floor, this measure will help to reduce the risk of mould as relative humidity is likely to be slightly higher closer to the floor (where it is likely cooler) and these materials are more susceptible to mould.
- Prevent staining and acidic emissions from damaging materials stored on wooden shelving.
  - Seal the wood with paint allowed to dry fully.
  - Alternatively, wood can be sealed using plastic-laminated aluminum foil. Consult [Low-Cost Plastic/Aluminum Barrier Foil—CCI Notes 1/9](#) for instructions.



### 3.8 Emergency Planning

#### Current Strengths and Challenges

##### **MKCA has an emergency plan; updating the plan will make it most effective in case of emergency.**

Effective planning ahead of an emergency can mitigate the severity and extent of damage to a collection, makes salvaging collections more manageable, and helps to keep people safe. MKCA has a recent emergency response plan (following the CCI Response Ready template), but some details are out of date (such as the collections lead contact), which could cause delayed response, resulting in greater damage to collections. Other aspects appear to require further elaboration (Salvage Priorities—currently blank), and others may require rethinking, given the change to a seasonal curator.

#### Recommendations

##### **Keep the Emergency Response Plan up to date.**

Update the emergency response plan to facilitate effective response by staff and limit damage to the collection in the event of a fire, major water leak, or other kinds of collection emergency. Clarify who would be the collections lead, should an emergency affecting collections occur during the winter seasonal closure. Include a list of salvage priorities.

Once MKCA has developed a collections policy (see Collection Storage: Gatehouse artifact storage room)reference to policies related to discard or deaccession of damaged collection items could also be included.



## Appendix A: Fire inspection checklist

The following checklist focusses on preventing fire and reducing its impact. The checklist assists trained staff to inspect every part of the buildings, from top to bottom and every room within. Anything that requires corrective action should be reported and addressed promptly.

Please note: Inspection of fire detection and alarm systems is not included here. These should be inspected, tested and maintained by a qualified person as required by the authority having jurisdiction.

### **Avoid**

#### **Outdoor**

- Dry or flammable vegetation close to the building is removed (including fallen branches, needles).
- Combustible material is not accumulated near the building (including goods, waste, debris, etc.).
- The address of the building is clearly visible.
- Buildings on the site are easily identifiable.
- Fire lane and access routes for emergency vehicles are clear.
- Exits and outside egress paths are cleared of vegetation or snow.
- Fire hydrants are not obstructed by fences, vegetation, snow, ice, or any other material.
- Fire department connections are not obstructed by fences, vegetation, snow, ice, or any other material.
- Dedicated smoking areas are provided away from the building, and non-combustible ashtrays are present.
- Lightning protection systems (typically not required by the building code) are in good condition.
- Trash containers and dumpsters are at least 5 to 10 metres away from buildings and structures.

For facilities at risk of wildfire, in addition to the above:

- Roof and gutters are free of combustible debris (for example, leaves or needles).
- Vents are clean and screened with 3 mm metal screening.
- Exterior siding is in good condition, free of gaps or holes where embers can lodge.
- Roof is in good condition, free of gaps or holes where embers can lodge.
- Lawn is cut to a length of 10 cm or less.
- The vicinity of the building (within 1.5 metres) is free of combustible materials, including organic mulch.
- If present within 10 metres of the building, branches of coniferous trees below 2 metres of the ground are removed.
- If present within 10 metres of the building, all coniferous trees are at least 3 metres apart from each other.

#### **Indoor**

- Combustible material is not excessively accumulated, particularly in paths of egress.



- Combustible materials are kept at least 1 metre away from heat sources.
- Commercial cooking areas have the appropriate type of extinguishing system.
- Commercial cooking equipment is maintained, with a tag showing a cleaning date within the last three months.
- Exhibition and storage areas are not overcrowded (for example, aisles are not blocked).
- The quantity of packaging and shipping materials, components of display cases, as well as containers for the recycling program, comply with the fire rating of the room.
- Decorative materials including those for special events are non-combustible or at a distance of, at least, one metre from ignition sources such as light fixtures, candles, radiators, or any heat-generating devices.
- Chimneys and flue pipes are inspected and cleaned at least annually.

### **Hazardous materials**

- Gas cylinders are chained and secured.
- Flammable and combustible liquids in work room are limited to a daily use amount.
- Flammable and combustible liquids are kept in approved containers or cabinets according to ULC 1275 (2021).
- Oil-based paint or linseed oil-soiled rags are kept and disposed of in approved waste containers.
- Chemical spill kits in place where flammable and combustible liquids are used and stored.
- Spray booths are cleaned and maintained according to NFPA 33.

### **Electric system and equipment**

- Electric panels are cool to the touch and unobstructed with a 1-meter clearance.
- Electric systems are inspected regularly by a qualified person and for code compliance and corrections are made if needed.
- No combustible materials are stored in electrical rooms.
- Extension cords are grounded, properly rated, are in good condition, and are not used in a permanent manner.
- No octopus wiring.
- Electronic instruments are ULC rated.
- Exhibit case lights do not show signs of overheating and electric wire in good condition.
- Small electric appliances are unplugged when not in use.
- Space heaters are kept at least 1 metre away from combustible materials and unplugged when no one is in the room.
- Portable equipment (heaters, dehumidifiers) has been checked for recalls

### **Block**

- Doors in fire separations are in good operating order and are not blocked or wedged open.
- Interior doors are kept closed when the building is unoccupied.
- Penetrations in fire separations (such as openings around pipes, cables or ducts) are properly sealed using listed materials.

### **Detect: detection and notification**



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- Fire detectors are free of obstructions and are not painted.
- Manual fire alarms boxes (pull station) are not obstructed.
- Emergency telephone numbers been verified with the last three months.

### **Respond**

- Fire hose cabinets are in good order, easily visible, and accessible.
- Sprinkler control valve cabinet or room is easily accessible (to shut off the water when appropriate).
- A space of 45 cm is maintained between sprinkler heads and materials (such as shelving or objects on top).
- Portable fire extinguishers are provided in all spaces where collections are stored, or displayed, in addition to where required by local regulations.
- Portable fire extinguishers are appropriate (proper fire classification), unobstructed, and properly hung in place. They have their pin secured and have their inspection tags indicating the date they were last inspected.
- Emergency lighting units operate for at least 30 minutes when tested.

### **Procedures**

- Fire prevention and security programs have been reviewed within the last year. Note the date of the last revision.
- Fire safety plan on file and up to date.
- Fire safety for new exhibitions is checked before opening.

### **Training**

- Basic training in fire prevention is provided to all staff members.
- Training in emergency evacuation is provided to all staff members.
- Training in early fire suppression techniques is provided to key staff members.
- Training in chemical spill response is provided to key staff members.
- Training on Workplace Hazardous Materials Information System (WHMIS) is provided to key staff members (valid for three years).
- Basic training in fire prevention is provided to all staff members.

(Tétreault et. al. forthcoming)



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DEPARTMENT OF NATIONAL REVENUE, TAXATION  
875 HERON ROAD, OTTAWA, ONTARIO, K1A 0L8

CANADIAN CHARITABLE ORGANIZATIONS AND  
CANADIAN AMATEUR ATHLETIC ASSOCIATIONS

NOTIFICATION OF REGISTRATION



MINIS. DE REVENU NATIONAL, IMPÔT  
875, CHEMIN HERON, OTTAWA (ONT.), K1A 0L8

ŒUVRES DE CHARITÉ CANADIENNES ET  
ASSOCIATIONS CANADIENNES D'ATHLÉTISME AMATEUR  
NOTIFICATION D'ENREGISTREMENT

REGISTRATION NUMBER ASSIGNED - N° D'ENREGISTREMENT ATTRIBUÉ <b>0410107-55-10</b>	PLEASE QUOTE THIS NUMBER IN ALL CORRESPONDENCE WITH THIS OFFICE. PRIÈRE D'INDIQUER CE NUMÉRO DANS TOUTE CORRESPONDANCE.	EFFECTIVE DATE - DATE DE PRISE D'EFFET <b>January 1, 1973</b>
NAME OF ORGANIZATION OR ASSOCIATION - NOM DE L'ŒUVRE OU DE L'ASSOCIATION <b>R. Tait McKenzie Memorial Trust,</b>		
ADDRESS - ADRESSE <b>c/o Mississippi Valley Conservation Authority, Edmund and George St., CARLETON PLACE, Ontario.</b>		

THE ABOVE-NAMED ORGANIZATION OR ASSOCIATION HAS DULY FILED AN APPLICATION FOR REGISTRATION AS A "REGISTERED CANADIAN CHARITABLE ORGANIZATION" OR A "REGISTERED CANADIAN AMATEUR ATHLETIC ASSOCIATION" WITHIN THE MEANING OF THE INCOME TAX ACT.

DONATIONS MADE TO THE ORGANIZATION OR ASSOCIATION ON OR AFTER THE EFFECTIVE DATE MAY BE CLAIMED AS A DEDUCTION BY THE DONORS IN COMPUTING THEIR TAXABLE INCOME IN ACCORDANCE WITH AND TO THE EXTENT PROVIDED BY PARAGRAPH 110(1)(a) OF THE INCOME TAX ACT IF SUBSTANTIATED BY A RECEIPT CONTAINING ALL THE INFORMATION REQUIRED BY PART XXXV OF THE INCOME TAX REGULATIONS.

IT IS UNDERSTOOD THAT THE PRESENT REGISTRATION WILL ONLY REMAIN VALID SO LONG AS THE ORGANIZATION OR ASSOCIATION CONTINUES TO FULFIL THE REQUIREMENTS OF THE INCOME TAX ACT AND THE INCOME TAX REGULATIONS IN RESPECT OF REGISTERED CANADIAN CHARITABLE ORGANIZATIONS OR REGISTERED CANADIAN AMATEUR ATHLETIC ASSOCIATIONS, AS THE CASE MAY BE.

THE REGISTRATION MAY BE REVOKED IF:

A REGISTERED CANADIAN CHARITABLE ORGANIZATION OR A REGISTERED CANADIAN AMATEUR ATHLETIC ASSOCIATION

- APPLIES TO THE MINISTER IN WRITING FOR REVOCATION OF ITS REGISTRATION.
- CEASES TO COMPLY WITH THE REQUIREMENTS OF THIS ACT FOR ITS REGISTRATION AS SUCH.
- FAILS TO FILE AN INFORMATION RETURN AS AND WHEN REQUIRED UNDER THIS ACT OR A REGULATION.
- ISSUES A RECEIPT FOR A GIFT OR DONATION OTHERWISE THAN IN ACCORDANCE WITH THIS ACT AND THE REGULATIONS OR THAT CONTAINS FALSE INFORMATION.
- FAILS TO COMPLY WITH OR CONTRAVENES SECTIONS 230 OR 231, OR
- IN THE CASE OF A REGISTERED CANADIAN AMATEUR ATHLETIC ASSOCIATION, ACCEPTS A GIFT OR DONATION THE GRANTING OF WHICH WAS EXPRESSLY OR IMPLICATED CONDITIONAL UPON THE ASSOCIATION MAKING A GIFT OR DONATION TO ANOTHER PERSON, CLUB, SOCIETY OR ASSOCIATION.

L'ŒUVRE OU L'ASSOCIATION SUSMENTIONNÉE A DÜMENT PRODUIT UNE DEMANDE D'ENREGISTREMENT COMME «ŒUVRE DE CHARITÉ CANADIENNE ENREGISTRÉE» OU COMME «ASSOCIATION CANADIENNE ENREGISTRÉE D'ATHLÉTISME AMATEUR», AU SENS DE LA LOI DE L'IMPÔT SUR LE REVENU.

DANS LE CALCUL DE LEUR REVENU IMPOSABLE, LES DONATEURS POURONT RÉCLAMER EN DÉDUCTION LES DONS VERSÉS À L'ŒUVRE OU À L'ASSOCIATION À COMPTER DE LA DATE DE PRISE D'EFFET, CONFORMÉMENT À L'ALINÉA 110(1)a) DE LA LOI DE L'IMPÔT SUR LE REVENU ET DANS LA MESURE PRÉVUE PAR LES DISPOSITIONS DUDIT ALINÉA, SI LES DONS SONT APPUYÉS D'UN REÇU RENFERMANT TOUS LES RENSEIGNEMENTS EXIGÉS PAR LA PARTIE XXXV DES RÈGLEMENTS DE L'IMPÔT SUR LE REVENU.

IL EST ENTENDU QUE L'ENREGISTREMENT NE SERA VALIDE QUE TANT QUE L'ŒUVRE OU L'ASSOCIATION SE CONFORMERA AUX EXIGENCES DE LA LOI ET DES RÈGLEMENTS DE L'IMPÔT SUR LE REVENU VISANT LES ŒUVRES DE CHARITÉ CANADIENNES ENREGISTRÉES OU LES ASSOCIATIONS CANADIENNES ENREGISTRÉES D'ATHLÉTISME AMATEUR, SELON LE CAS.

L'ENREGISTREMENT PEUT ÊTRE ANNULÉ SI:  
UNE ŒUVRE DE CHARITÉ CANADIENNE ENREGISTRÉE OU UNE ASSOCIATION CANADIENNE ENREGISTRÉE D'ATHLÉTISME AMATEUR

- DEMANDE AU MINISTRE, PAR ÉCRIT, L'ANNULATION DE SON ENREGISTREMENT;
- NE SE CONFORME PLUS AUX EXIGENCES DE LA LOI RELATIVES À SON ENREGISTREMENT À CE TITRE;
- FAIT DÉFAUT DE PRODUIRE UNE DÉCLARATION DE RENSEIGNEMENTS EN LA FORME ET À L'ÉPOQUE PRÉSCRITES PAR LA LOI OU LES RÈGLEMENTS;
- DÉLIVRE UN REÇU POUR UN DON OU UNE DONATION EN CONTRAVIENANCE DE LA LOI ET DES RÈGLEMENTS, OU UN REÇU CONTENANT DE FAUX RENSEIGNEMENTS;
- NE SE CONFORME PAS OU CONTREVIENIT AUX ARTICLES 230 OU 231; OU
- DANS LE CAS D'UNE ASSOCIATION CANADIENNE ENREGISTRÉE D'ATHLÉTISME AMATEUR, ACCEPTE UN DON OU UNE DONATION SOUS LA RÉSERVE TACITE OU IMPLICITE QUE L'ASSOCIATION FASSE UN DON OU UNE DONATION À UNE AUTRE PERSONNE, UN AUTRE CLUB, UN AUTRE ORGANISME OU UNE AUTRE ASSOCIATION.

REGISTRAR EXAMINER OF CHARITABLE ORGANIZATIONS

REGISTRAR EXAMINER OF CHARITABLE ORGANIZATIONS

THE R. TAIT MCKENZIE MEMORIAL TRUST

The Mill of Kintail, now The R. Tait McKenzie Memorial, was the summer home and studio of Dr. R. Tait McKenzie, noted Canadian surgeon, sculptor and physical educator. The Memorial contains many of McKenzie's major works and is now operated and maintained as a museum by the Mississippi Valley Conservation Authority. The Memorial is located within the 167 acre Mill of Kintail Conservation Area.

The responsibility of administering the R. Tait McKenzie Memorial is that of the Mill of Kintail Advisory Board, a special board established for this purpose by the Conservation Authority.

A trust, The R. Tait McKenzie Memorial Trust, has also been established by the Mississippi Valley Conservation Authority to perpetuate R. Tait McKenzie, the man and his work as a surgeon, sculptor and physical educator and to receive funds, as charitable donations, to implement the terms of reference of the Mill of Kintail Advisory Board.

The trustees of the trust are the Executive Committee and Secretary-Treasurer of the Mississippi Valley Conservation Authority.

The trust is operated under the following rules and by-laws:

- All monies received by the R. Tait McKenzie Memorial Trust shall be turned over to the Mississippi Valley Conservation Authority, a charitable organization.
- All monies received through the R. Tait McKenzie Memorial Trust are to be expended on the Mill of Kintail Conservation Area.
- All monies received shall be used for maintenance, operation and development of the Mill of Kintail in accordance with the general rules and regulations of the Mississippi Valley Conservation Authority.
- The R. Tait McKenzie Memorial Trust shall be carried on without purpose of gain for its members and trustees, and any profits or other accretions to the R. Tait McKenzie Memorial Trust shall be used in promoting its objects.

Donations to the Trust may be made in cash, cheque or pledge. Cheques and money orders should be made out to the R. Tait McKenzie Memorial Trust and may be handed in at the R. Tait McKenzie Memorial, or mailed to The Mississippi Valley Conservation Authority, P.O. Box 419, Carleton Place, Ontario. K0A 1J0.

Receipts will be provided for income tax purposes.