

5. Wood Used Architecturally  
Structural and decorative, interior and exterior.

The details of the programme are now in active preparation and a number of possible specialists for the different sessions are being considered. We want people who are competent, from their specialized knowledge, to produce balanced reviews, and those who are making a lively contribution. We would not flinch from going slightly outside the framework to pick up something particularly valuable.

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BILL BOUSTEAD

Recently William Boustead retired from the Art Gallery of N.S.W. where he had worked in the Conservation Field for over 30 years. All of us, in one way or another, owe a great debt to Bill Boustead for his pioneering work in Conservation in Australia.

In the early years Bill got together what was possibly the first Conservation Laboratory in the country. The Laboratory today, and all those who have visited it will agree, is the most celebrated facility in the country.

In 1950 Bill showed his diverse talents as a pioneer in the development of the vacuum hot-table for relining easel paintings. Soon after he travelled overseas to study at Stuttgart, Munich, Paris, The National Gallery London, and The Courtauld Institute of London University.

Bill has always been interested in the Australasian-Pacific Region and has made many important contributions towards the development of Conservation in the area. In 1961 at the Rome Conference of IIC, Bill read a paper on the problems of conservation in tropical and sub-tropical areas. It was not long after this delivery that the late Dr Paul Coremans set up an ICCM working party to investigate the problems of preservation in tropical countries. He was later made a Fellow of IIC for his work on conservation in the tropics and sub-tropics. During the 60s he instigated the first Conservation training scheme in Australia: Some 16 students passed through the laboratory over about 15 years. The Students were not all from Australia and had come from afar as India and the Phillipines.

In 1967 Bill was sent to Florence by the Australian Government to help out on the Flood Disaster programme. Bill was instrumental in the establishment of a specialist paper conservation laboratory for pictorial material at the Biblioteca Nazionale. The laboratory was funded by the Australian Government and presented as a gift to the Italian people. He has always had a wide conservation interest and has worked in the areas of metal and stone conservation, easel paintings and ethnographical materials. Bill did some very interesting work on the straightening of warped and cracking Aboriginal bark paintings and has made a number of special studies on the conservation of paper based materials. Bill, I think was the first person in Australia to employ deacidification methods for paper stabilization.

Bill Boustead has published many articles and papers on various aspects of conservation and has contributed to a number of published handbooks which are now considered as conservation classics. The following bibliography shows his actual role over the last few years.

Bill has always considered himself to be very fortunate in being involved with what he has described as a most fascinating career. I take this opportunity on behalf of all those people who have been associated with Bill and for the profession as a whole, to thank Bill for his contribution to Conservation and to wish him a fruitful and rewarding retirement. I also congratulate him on being appointed the first honorary life member of ICCM.

Papers and articles on Conservation Read and  
Published by W.M. Boustead

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- 1963 "The Conservation of works of art in tropical and sub-tropical zones" *Recent Advances in Conservation* (Contributions to the IIC Rome Conference 1961) Ed. G. Thomson. Butterworth, London
- 1964 "Deacidification of prints and drawings." *Studies in Conservation*. Vol. 9, No. 2, p. 50
- 1966 "Conservation of Australian Aboriginal Bark Paintings" *Studies in Conservation*, Vol. 11, No. 4 (November 1966)
- 1967 "The care of paintings", Parts 1 and 2, *Art and Australia* December 1966 and March 1967
- 1967 "Dehumidification in Museum Storage Areas". Contributions to the IIC London Conference on *Museum Climatology*, IIC London 1967, pp. 103-107
- 1968 "The Conservation and Restoration of Easel Paintings" *The Conservation of Cultural Property* (Museums and Monuments Handbook XI), UNESCO, Paris, 1968, pp. 191-208

- 1968 "Conservation of Aboriginal Bark Paintings and Artefacts" *Kalori*, No. 35, December 1968, pp. 46-53, Museums Association of Australia (Special Issue: Proceedings of Technical Seminar, South Australian Museum, Adelaide, September 1968)
- 1969 "Museum Conservation of Anthropological Material" in *Aboriginal Antiquities in Australia: Their nature and preservation*, Australian Institute of Aboriginal Studies, Canberra 1969. (Aboriginal studies No. 22, Prehistory and Material Culture series 3)
- 1969 "Problems of Art Conservation" *Hemisphere*, Canberra, April 1969
- 1971 "Influence of Light on the Ageing of Works of Art" *Lighting Review*, April 1971, Vol. 33, No. 2, pp. 45-46
- 1972 "Strengthening Bleached and Oxidised Papers by Resizing and Deacidification..." Paper delivered at IIC Conference, Lisbon, September 1972
- 1972 "The Conservation of Ethnographical Material." ICOM Conference Madrid, September 1972
- 1972 "Training of Restorers and Conservators." Asian Pacific Conference, New Delhi, 1972
- 1972 Design details of the New Wing of the Art Gallery of N.S.W. Asian Pacific Conference on Conservation, New Delhi, 1972
- 1972 "The Print Conservation Department of the Art Gallery of New South Wales" *Lisbon IIC Conference on the Conservation of Paintings and the Graphic Arts*, October 1972, pp. 907-914
- 1972 "Synthetic Resins and Natural Oil Binders" *Contribution to National Seminar on the Conservation of Cultural Material*, Perth, 6th-11th August, 1973
- n.d. "Conservation Techniques in Relation to Archives" *Library Association of Australia*, 16th Conference proceedings
- n.d. "Radiography and it's Application to the Conservation of Works of Art" *Annual Conference of Radiologists*

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