

AICCM

NATIONAL NEWSLETTER

Australian Institute for the Conservation of Cultural Material (Inc.)

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IIC 18th International Congress, Melbourne 2000

OPENING STATEMENT

Marcelle Scott
President, AICCM

Distinguished guests. Ladies and gentlemen. Good morning.

My name is Marcelle Scott and I am the President of the Australian Institute for the Conservation of Cultural Material, the AICCM.

We are delighted to be the local hosts for this the 18th International Congress of the IIC, and we are very pleased that so many of you are here from near and far.

Firstly, I would like to respectfully acknowledge that we are meeting on the traditional land of the Wurundjeri people.

Over the last few decades, and with growing momentum in recent years, Australian society has been learning that for us, as a nation to go forward and seek a better fairer future, we need a true reconciliation between Indigenous and non-Indigenous Australians.

To fully realise this shared future we need genuine expressions of intent, in words and in actions, in both the private and the public domains.

In this public domain, the AICCM would like to make a statement before you all.

That, we the members of AICCM acknowledge and value the unique status of Aboriginal and Torres Strait Islander peoples as the original owners and custodians of this land and its waters.

As conservators we especially recognise and respect Aboriginal and Torres Strait Islander peoples ownership of and right to self-determination concerning the preservation and representation of their material culture.

We agree that the objects and the information relevant to them are of equal importance, and that conservation practice must adapt to cultural requirements.

We join with many Australians in expressing our sorrow and sincere regret for the wrongs and injustices of the past, for their continuing consequences and resultant disadvantage. We are sorry for the pain and suffering Indigenous Australians endure as a result of these practices.

We look forward to a future together that recognises these wrongs, a future where all Australians enjoy equal rights, with the opportunity to achieve our full potential.

It is in this spirit of reconciliation that I am honoured to introduce Ms Joy Murphy, Wurundjeri Elder, and custodian of the land on which we are meeting.

CLOSING REMARKS

David Bomford
Secretary-General, IIC

By long tradition, the President opens the IIC Congresses and the Secretary-General closes them. It is traditional also, to put the present conference in context of other IIC conferences, to compare it with (say) the elegance of Kyoto, the beauty of Bologna, the excitement of Madrid, the exuberance of Dublin.

But this conference in Melbourne is *sui generis*, and can only be judged uniquely in an Australian context. What a three months we are having here! September - the Olympics; November - the Melbourne Cup; and, in between, the jewel in the crown, the IIC Conference. And of course, I can do no better than echo what that other speechmaster said at the end of his event "This was the best IIC Conference ever!" I'm sorry, I can't even attempt the accent.

This has been a wonderful conference and - for me - it has been just the right size. For me, conferences of up to about 400 are perfect: Everybody feels able to speak up, to join in, and you get to meet everybody. We have all made many new friends and been reacquainted with old ones this week.

Speaking personally, this is my fourth visit to Australia (and indeed my fourth visit to Melbourne). I love it here - the warmth of the welcome, the stupendous night sky, the exotic unfamiliarity of plants and animals, alongside the familiar faces of friends and far-flung family. Although the tyranny of distance ruled us all, in postwar England we were brought up to think of Australia as exotic and familiar at the same time. I remember reading as a child one of the worst poems ever written in English, which contained the immortal lines "Hail our great Queen in her regalia; one foot in Canada, the other in Australia".

But my favourite quote about Australia is from Oscar Wilde - he can usually be depended on for something to the point, and he doesn't often let us down. In Lady Windermere's fan, the Duchess of Berwick says at one point: "Dear Agatha and I are so much interested in Australia. It must be so pretty with all those dear little kangaroos flying about. Agatha has found it on the map. What a curious shape it is! Just like a large packing case!"

In truth, we are all envious of this packing case of a country, and the warmth and generosity of our friends here. It has been a wonderfully enjoyable and successful conference because of those things, and also because of a great deal of hard work by the brilliant team here - and I want, before I go any further, to thank them on your behalf. Firstly, I want to thank Marcelle Scott and AICCM, our hosts, for inviting us in our half-centenary year, and

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CODE OF ETHICS AND CODE OF PRACTICE ADDENDUM

The 1999 AICCM DRAFT Code of Ethics and Code of Practice was ratified at the organisation's Annual General Meeting on 12 October 2000, with the following changes to the Code of Practice.

4. **Approach:** It is recognised that the significance of cultural material may have a bearing on conservation decisions. Accordingly, without breaching the provisions of the AICCM Code of Ethics or Code of Practice, the AICCM Member shall ensure that cultural material in her/his care receives levels of conservation appropriate to its significance and available resources.
5. **Cultural issues:** The AICCM member should be informed and respectful of the cultural and spiritual significance of cultural material and should, where possible, consult with all relevant stakeholders before making treatment or other decisions relating to such cultural material.

The AICCM member should recognise the unique status of Aboriginal and Torres Strait Islander peoples as first peoples, and as key stakeholders in the conservation of their cultural heritage material. When undertaking conservation of Aboriginal and Torres Strait islander cultural property, the AICCM member should recognise that the objects and the information relevant to them are of equal importance, and that conservation practice must adapt to cultural requirements, particularly in respect of secret/sacred items.

44. **Natural Environment:** The AICCM Member shall recognise the potential for conservation activities to cause environmental damage. Accordingly, without endangering the welfare of cultural property, she/he should endeavour to undertake conservation treatments, or use materials, which have the lowest potential to pollute; unnecessarily waste resources; or otherwise damage the natural environment.

for taking on all the hundred-and-one tasks that make up a conference as smooth, efficient and enjoyable as this one. The organising committee was expertly chaired by Julian Bickersteth, and included Marcelle Scott, AICCM President, Robyn Sloggett and Colin Pearson. They have done a brilliant job, and were utterly delightful colleagues to communicate with half a world away over the last two years. To all of them, thank you.

Here, the staff of Melbourne Town Hall have been unfailingly friendly and helpful, and our audiovisual crew - Ben, Tim and Mark - have been magnificent. It's not often that a conference AV arrangements are as good as they have been here, and all the speakers and the audience have thoroughly appreciated their expertise.

A very special vote of thanks is due to the team that ensured it all really happened here in Melbourne Town Hall this week. They are listed in your programme, and I want an especial round of applause for their Chair, who has lived, breathed and dreamed this conference for the last few months - the wonderful Jude Fraser. Perry Smith and I are agreed that if we had Jude for every IIC conference then our worries in that particular area would be at an end for evermore.

There are other people I must thank, of course. Sarah Staniforth for her superb Forbes lecture - which, as I anticipated in my programme introduction, got the conference off to the best possible start. To all our speakers, chairs and poster presenters, we are very grateful; and I would like to give my final thanks - both private and public - to Perry Smith, the head, heart and hands of IIC, without whom nothing would be possible.

Conferences have a way of accelerating towards the end. At the start we come with the prospect of six long days of catching up with old friends and making new ones. Before we know it, the days slip away and it is over. We take away the happiest of memories of a week in the best to company. We will remember the moving opening ceremony with its speeches of reconciliation. Some of us will take away the inspiring words of our colleagues from India, Nigeria, Papua New Guinea, Hong Kong, Taiwan, Thailand, Palau, Korea - all brought in through the generosity of the Getty grant program - who told us about their countries on Tuesday evening.

All of us will treasure this great week, and the friendships we made or renewed. IIC could not have celebrated its 50th birthday in more splendid style.

The last tradition I must observe is to tell you about our next conference in 2002 - where many of us will meet again. It is to be in Baltimore on the east coast of the USA, and it will be the first time since 1982 that IIC has met in America. The dates will be 1-6 September 2002, and the theme will be everything to do with paper - techniques and conservation of books, manuscripts, fine art, photographs and archives. There will be something in it for everyone, and I look forward to seeing many old friends there.

The moment has come for me to close the conference. As well as all the people I have mentioned, it is you the delegates, who make a conference such as this a resounding success. If you are going home, travel safely; if you are taking a holiday, enjoy it. From me and my colleagues in IIC and AICCM, goodbye, thank you for coming, and see you in Baltimore.

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From the Editor

Many thanks to all those who contributed to this issue of the Newsletter and who helped to get it onto the streets, including Vicki Humphrey and Sue Mayrhofer. A special thank you to Marg Alexander without whom the content of the Newsletter would have been much slimmer during the past couple of years!

PRESIDENTS REPORT

Marcelle Scott

Another year is nearly over. And quite a year it has been. We held our nerve over the millennium bug (I know I know, it wasn't the real millennium!), we didn't catch the love bug (well hang on, there was that time when you know who and you know who, sorry I digress), we've held several successful symposia and workshops, we caught up with *The Bulletin* backlog, our Newsletter continues to excite debate, we hosted the IIC Congress (yes, like Sydney it was the best ever!), we ratified changes to our Constitution and adopted our *Code of Practice*. Not bad for a volunteer run organisation.

Our AGM took place as advertised during the IIC Congress, allowing for a greater than usual number of attendees. My thanks to you for allowing me to serve in the Office of President for another year. Counting was tight, but fortunately neither a recount (by hand or otherwise) nor legal argument was required. My sincere thanks to the outgoing Executive and welcome to the new. A most special thanks is due to our outgoing Honorary Secretary, **Marg Alexander**. Marg has been Secretary for longer than she wishes to have recorded on this page, suffice to say she's seen quite a few National Councils! Her "corporate memory" has been a marvelous asset, and the Institute has greatly benefited from her contributions. I have personally appreciated her sage counsel, and her wonderful organisational skills. I'm sure every member joins with those who were present at the AGM in thanking Marg for all she has done for the Institute.

Fortunately we will not completely lose Marg's input, as she is now our new Publications Officer. A very big welcome to **Kylie Roth**, who has bravely accepted nomination and (therefore!) election to the Honorary Secretary position.

As mentioned above we now have a ratified *Code of Practice*. The AGM considered the proposed changes, discussed their merits and thought carefully about their likely impact. The points raised reflected a membership who cares deeply about our profession and our constituents. That there were some differing views is welcome and indicative of robustness in our ranks - a very good sign. Nonetheless, I believe I interpret the feeling of the meeting correctly when I report that there was strong support for the *Code of Practice* and amendments as presented, and for the spirit of the statements it makes. I am strongly of the view that such a document demonstrates the continued growth and maturity of our profession, which when considered along with our national preservation policy, and our own accreditation process, augurs well for our shared future. Many thanks to those who crafted the document so carefully - in particular to **Jenny Dickens** and **Jude Fraser** (I think I have given them an Honourable

mention once before for this very task. Pardon this I do not intend to make it a precedent, but credit where its due!), and to those who contributed so thoughtfully to the discussions.

I am also especially proud that we took the opportunity, before an international audience, at the IIC Congress, to state our commitment to the Reconciliation process and to express our sorrow to Aboriginal and Torres Strait Islander peoples for the suffering they continue to endure. The content of my opening welcome to delegates is published elsewhere in this Newsletter. Thank you to National Council members and others for their assistance in framing the statements.

Through our representation on the Collection Management and Conservation Working Party of the HCC we have successfully expanded the profile of the AICCM at a federal government policymaking level. I believe this will have a long-term positive benefit for the preservation of Australia's distributed national collection. While the format of the HCC or its future equivalent has not yet been determined, the products and the momentum developed by the Working Party must not be lost. To that end, I, as your representative, along with the other members of the Working Party continue to articulate the need for a national and bipartisan framework to assist governments to fulfil their charter to preserve cultural material, a "collective memory" that is so fundamental to our understanding of who we are.

Let's continue to remind ourselves of our privileged role as caretakers of other people's material evidence of being. That would be a fine New Year's (every year!) resolution.

AICCM Code of Ethics and Code of Practice

The new *Code of Ethics* and *Code of Practice* and recent amendments were ratified by AICCM members at the AGM held in Melbourne on 12 October. A related change to the AICCM constitution was also approved. This change will require all AICCM members to observe and adhere to the *Code of Ethics* and *Code of Practice*. Previously only professional members were required to abide by the Codes.

Enclosed in this newsletter is an insert containing the recent amendments, which is to be placed into the cream-coloured 1999 *Code of Ethics* and *Code of Practice* booklet. It is intended to print a final version in 12 months. In the meantime keep using the *Code of Ethics* and *Code of Practice* and contact us if you have any comments or suggestions for changes.

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Contact **Sue Mayrhofer** for extra copies of the *Code of Ethics* and *Code of Practice*.

Conservator of the Year Award

A notice regarding the nominations for Conservator of the Year appears on the back page of this issue of the Newsletter. This is an important award; please read the notice and search your mind for deserving recipients! (And don't forget to send in a nomination before the due date).

New Members

AICCM welcomes the following new members:

Andrew Pearce	Lisa Stoddart
Cathy Collins	Louise Wilson
Ellie Young	Melissa Hicks
Emily Gilbert	Michelle Wassall
Fiona Kemp	Neville Crawford
Jaishree Srinivasan	Nicki Smith
John Hook	Nicole Rowney
Julia Sharp	Phillipa Morrison
Stacey Dix	Susanne Wullen

Tasmanian Division News

The division held its AGM on September 15, and elected a new committee:

President: **Bob Broughton**

Secretary: **Cobus van Breda**

Treasurer: **Linda Clark**

Prior to the AGM, **Dennis Lake** (Private Restorer), **Tony Colman** (Tasmanian Museum and Art Gallery) and **Ray Prince** (Tasmanian Museum and Art Gallery) presented information about identifying woods, particularly helpful in identifying the woods in 19th century decorative arts and picture frames. We learnt about structure, effects of seasonal variations, colour (both new and aged), veneers, types of cuts, varnishes, and specific timbers. Tony Colman brought an interesting 19th Century set of timber samples, which were made to look like two shelves of leather-bound books, with the species printed on the spines.

ADVERTISING IN THE AICCM NEWSLETTER

There is a new classifieds advertising section in the AICCM Newsletter, where short advertisements can be placed at a cost of 88c per word, including GST.

Please note that a 10% GST is now applied to all advertising costs, including flyers. Prices for advertising can be found on page 2 of this newsletter.

ART NEWS

NEW POSSIBILITIES FOR PAPER

New Possibilities for Paper is a multi-faceted project involving the national and international paper industry, educative institutions, multi-cultural traditions in papermaking, digital technologies and artists and craftspeople. The major components of the project include an international conference, an artist-in-residence program and exhibitions.

The conference will be held at the University of the Sunshine Coast, Queensland, and will occur from the 13-15th July, 2001. The conference aims to create an awareness of 'paper' as a contemporary medium, a 'smart surface' and a commodity important in the preservation of culture. It will provide an opportunity for different perspectives and vision to be presented. Topics will include *The Psychology of Paper*, *Pushing Pulp through the Wall*, *Paper as Substrate - the smart surface* and *The Future of the Book?*.

A number of paper industries are sponsoring artists to work with their products, process or company ethos and create works for a major touring exhibition, as part of the artist-in-residence program.

Paper as Object will open at the Noosa Regional Gallery during the conference. This exhibition is about seeing paper as an end-point, rather than

a commodity, and is about the future of paper in the digital world. Other exhibitions include *Interwoven Vision*, at the Cooloola Regional Gallery, a collaborative exhibition between artists who use the construction processes of felting/weaving/mechanically joining fibres to create their work; *Virtual/Surface* which will exhibit objects given 'reality' after being virtually created during a collaborative project between the Computer-Based Art and Design Faculty of the University of the Sunshine Coast and a sister university in Indonesia; and *Making Marks*, a contemporary exploration of mark-making by artists drawn from societies with an established tradition in the use of the brushed, printed or carved 'word' in, on or with paper.

New Possibilities for Paper intends to engage a number of large communities where 'paper' is the common language. These communities will include paper industry members involved in traditional and alternative fibre production, manufacturing, merchandizing, paper converting, printing, packaging, recycling, book, magazine, and newspaper production, educative institutions, libraries, art galleries, traditional and contemporary hand papermaking, digital technologies, art/craft practice and the community at large.

For further information contact Christine Ballinger, 41 Flaxton Mill Road, Flaxton 4560, fax (05) 478-6109, flaxtonmill@sun.big.net.au.

SEND POSTCARDS

Odessa Numismatics Museum in the Ukraine has recently opened a Club of Discoverers for young collectors aged 8-14. (Numismatics is the science and study of coins and medals). They would be very grateful for donations of

postcards from different countries for the children's collection, so that the Ukrainian people can receive more information about the history and culture of other countries. See www.museum.com.uz for further information. AICCM members can send postcards directly to Peter Loboda, Director, Odessa Numismatics Museum, GPO Box 17, 65000 Odessa, Ukraine, or to the AICCM Secretariat who will then send a bundle to the museum.

PEOPLE & PLACES

Australian Capital Territory

Australian War Memorial

Like most cultural institutions the pressure of exhibition work just continues. The Australian War Memorial this year has opened the refurbished Bradbury Aircraft Hall and is working towards the opening of Anzac Hall which is being constructed behind the main War Memorial Building. Preparation of items large and small for these exhibitions has occurred along side a continual procession of loans and travelling exhibitions. The largest of these travelling exhibitions, *Forging the Nation*, was opened at the Memorial by the Governor General Sir William Deane, AC KBE on 26 October.

Each of the Laboratories has been involved in this work. **Wendy Dodd** is now back in the Textile Lab after acting as Registrar for 5 months. During this time the Textile Lab was ably run by **Cathy Challenor**.

As well as their normal duties **Gina Drummond** (Preventive Conservation Officer) and **Sarah Clayton** (Soft Objects Conservator) have been teaching the textiles components of the Materials Conservation course at the University of Canberra.

Upon reading past Newsletters it is very noticeable that the AWM Large Technology component has been missing for the last few years or so! Here is why.

Stage One of Gallery Redevelopment and Bradbury Aircraft Hall are now complete. Technology objects that were treated, disassembled, transported from Mitchell over to the Memorial at Campbell, fed through a relatively small doorway, reassembled and installed include:

Aircraft - Mosquito, Mustang, Kittyhawk, Zero, Mig 15, Spitfire, Wirraway, Japanese Oscar wreck, Sioux helicopter and Sea Fury.

Vehicles - M113A1 Fire support vehicle, Bren gun carrier.

Sundries - V1 Flying bomb, Jeep train, LW/AW radar, 25 pounder Short and Long field guns, Bofors gun, Japanese Type 88 Anti aircraft gun, transport and installation of HMAS Brisbane gun turret, Hudson engine, 2 Pounder gun, Pak 38 Anti tank gun, Japanese midget submarine tail, a Bomb Mine, and others.

We are currently deeply involved in preparing objects for the new Anzac Hall exhibition space behind the Memorial by Anzac Day 2001. These objects include: a Lancaster bomber nose section, the *HMAS Sydney* gun and stern, an Emden gun, Centurion tank, Japanese midget submarine, Kuttabul wheelhouse, Iroquois helicopter, Meteor jet, Me 163 Komet, WW1 Mark IV tank, Leyland lorry, David Brown airfield tractor and trailer, sundry WW1 aircraft, a horse drawn ambulance, linesmans' limber, a general service wagon, Crossley tender, General Morshead's caravan, a 9.2 inch howitzer, sundry guns, and a WW1 observation post and an Observation tree!

Concurrently a number of new acquisitions are arriving, including a Pilatus Porter scout plane, a Tiger Moth and a Hudson bomber. Some large objects are also going out on loan to exhibitions at other institutions, including a French Renault RT17 tank and a DH 9 WW1 aircraft.

Ongoing projects beyond Anzac Hall include the treatment of myriad small components for the assembly of a Beaufort bomber, the remainder of the Lancaster bomber, and the V2 rocket. And there are more to come.

Somewhere behind all this a joint working group with the Australian National Museum is investigating and coordinating technology maintenance procedures and evaluating relevant research topics.

This has, and is, all being achieved with a very close team from Conservation, Registration and the Technology Workshop.

Conservation includes **Alison Wain** (as Little Boss), conservators **George Bailey**, **John Kemister**, **Alayne Alvis**, **Keith Borck**, **Meagan Jordan-Jones** and **Steve Jackson** (both unfortunately no longer with us), **Ian Miles** (plus object treatments and research project on PCB's from UC), **Tasha Brown** (research project on hydraulics in objects), **Ruth Van Tienen** (back with us again from the Apple Isle), field placement students **Jonathan Tse** (Hong Kong Museum of History) and **Chin-Kee Chua** (Singapore) from UC, seven work experience students from local high schools, and an extensive team of volunteers.

Movement and reassembly of the large (and often weighty) relics is coordinated by Registration - **Gordon Klebba**, **Neill Burton**, **Paul Crossley**, and **Jason D'Arx**, with assistance

from all the team as necessary. Technology Workshop staff include **David Gordon** and **Tom Tubbs**. In addition to the above work, David has been providing workshop management, logistical and dimensional set out assistance in the Galleries and Tom is running an ongoing technology maintenance program.

So we all have been, and still are, rather busy!

National Archives of Australia, National Office

Ian Batterham has been involved in advising the 100 youth envoys assembled by the National Council for the Centenary of Federation. These envoys are to spend the centenary year attending events and touring the country. Part of their task is to keep a diary of their experiences. These diaries will end up in the National Archives and are to be kept in perpetuity. Advice has been provided on the paper and binding used for the diaries and the best writing materials to use. Some of the envoys are complicating matters by wishing to include such things as videos, PowerPoint presentations and music with their diaries. Advice has also been provided on the most archival ways of achieving this.

Three Canberra-based staff and one from Melbourne attended the International Institute for Conservation Congress in Melbourne in the second week of October.

Currently Preservation staff are busy with a lot of exhibition activity associated with next year's Centenary of Federation. This includes not only our own federation exhibition but loans to other organisations such as the National Museum, the National Gallery, the Legislative Assembly of the Northern Territory and others who are preparing exhibitions.

Preservation staff in the ACT are organising the next ACT Combined Disaster group Disaster Preparedness Workshop in late November.

Farewell to **Karen Caldwell** who has resigned for family reasons - we hope to be able to continue to make use of her conservator skills via future occasional contracts.

The National Office conservation lab is currently a little under-staffed and may have contract work available. Any unattached conservators out there are invited to contact **Ian Batterham** on (02) 6212 3424 if they are looking for work.

National Library of Australia

Congratulations to conservators **Rachel Spano** and **Rowena Jameson** who have been promoted to permanent positions within Preservation Services. They have both acted in the positions for over a year - Rachel as book/preventive conservator and Rowena as the exhibitions conservator. **Neale Wootton**, well known ACT conservation bookbinder and **David Roberts**, conservation assistant, have also been appointed permanently.

Lisa Jeong was on leave for most of October, visiting future in-laws in Germany. While there she attended a conference on mass

deacidification in Bucheburg. (See her conference report under *Reviews*).

Deb Woodyard also attended a conference on 2-4 October - *The 3rd National Digital Library Conference: Positioning the Fountain of Knowledge* - in Malaysia as a guest presenter. The venue was the brand new and quite spectacular *Pustaka Negeri Sarawak* (State Library of Sarawak) in the state capital, Kuching. Her paper, *Digital Preservation: the Australian Experience*, is available at www.nla.gov.au/nla/staffpaper/dw001004.html.

Preservation Services has begun Phase 1 of refurbishment in which several walls have been removed, considerably opening up the lab space increasing its flexibility and functionality. Several sections have relocated and new office space has been created.

The National and International Preservation Activities (NIPA) section is sponsoring a person from the Universities Central Library in Myanmar to attend a preservation training course at the UNSW in January. Following this he will spend three weeks at the NLA.

Jennifer Anderson has taken over the Cellulose Acetate Project since **Angeletta Leggio** has returned to Victoria. The NLA is developing a national strategy for the preservation of cellulose acetate and will be liaising with other institutions around Australia. (See the Cellulose Acetate Project Report elsewhere in the Newsletter).

National Museum of Australia

Conservation staff at the National Museum of Australia have been steadily working towards the opening of the spectacular new building on Acton Peninsula in Canberra, on March 11th 2001. Staff have been involved in a range of activities, primarily the treatment and documentation of approximately 3,000 objects, and also in the planning, fit-out and finally the installation of objects in the permanent and temporary exhibition galleries.

Robin Tait and **David Hallam** (senior conservators) have been supervising the treatment of paper, textiles and objects for display in the new Museum. Both lab teams have almost completed the treatment project, and the paper/textiles team are currently mounting paper and textiles objects. **Rosalind Wight** has been appointed Conservation Project Officer which involves researching and setting up conservation outreach and public programs as well as being involved in other conservation projects.

Judith Andrewartha (textiles) has been working on treatments, display methods and installation processes for objects going on display. **Carmela Mollica** (textiles) has given birth to a healthy baby. Carmela is back part time, preparing the Museum's Convict Jacket for exhibition.

Detlev Lueth (paper/photography) is still doing his best to recover from the successful Book, Paper and Photo Symposium which has not been helped by his recent attendance of the World Congress of the IIC in Melbourne. However, with

his spare energy he has been kept busy working on various paper and photo objects for the opening of the museum. These have included 50 B/W Jon Lewis portrait photographs from 1988 and 70 Wik Jigsaw puzzle pieces which were part of the National Reconciliation Convention, Melbourne 1997, as well as treating an Albert Namatjira water colour c1953. **Kim Morris** (paper) has been working on paper treatments, as well as revising the Museum's counter disaster plan to include the new building on Acton Peninsula.

Mark Henderson (ethnographic) has been attaching larger Aboriginal objects to their exhibition supports prior to packing and transport to the new Museum building at Acton. Some assistance has been given to paper/textiles for either matting and framing or preparing mannequins for costume. Mark has also been developing an alternative perimeter railing solution for Paddle Steamer Enterprise, which will result in something more aesthetically pleasing than the current solution affectionately known as cattle rails. The bi-annual slipping of the vessel is due soon so organisation is underway.

Ellie McFadyen (objects) has been working on the Acton objects treatment program, wet specimens and supervising the Mitchell collection storage and maintenance project. **David Thurrowgood** (objects) is working on the final reassembly and inhibition of the Francis Birtles Bean car and the development of lubrication guidelines and lubricant testing procedures for museum vehicles. **Anne I'ons** and **Patrya Kay** (objects) have been working on the objects treatment program as well as assisting on a range of textile and objects mounting requirements.

Nicki Smith has joined us as one of the research fellows working on the bark painting research project. Initial experiments are monitoring bark movement in various storage environments. **Carolyn Parsons**, **Jaishree Srinivasan** and **Giselle Banks** have been employed to assist with the installation and preparation of objects in the new building. **Alison Burge** has been working with us as a volunteer on her day off from her 'real' job with a law firm. Alison has just completed a lengthy project which involved the improvement of supports and boxes for ethnographic objects.

University of Canberra

Twenty students attended the IIC Congress in Melbourne thanks to a generous grant from the AICCM. Students greatly appreciated the opportunity to hear the experiences of conservators from around the world. The students were last seen making the most of the final drinks and nibbles reception.

A staff exchange between the University of Canberra and the National Gallery of Australia will see **Benita Johnson** at the NGA and **Beata Tworek-Matuskiewicz** at the UCAN. Both relish the anticipated challenges! During the next year (2001), **David Wise** will act as Course Convenor at the University.

Maria Kubik is off to Launceston in November where she will take up the position of paintings conservator at the Queen Victoria Museum and Art Gallery. Also in November, **Suzi Shaw** will start as Art Foundation Conservator of Objects at the National Gallery of Victoria. **Ceridwen Fraser** recently spent four weeks at the Conservation Centre in Melbourne treating numerous paper objects from Beleura as the Tallis Foundation Practicum Intern.

This year's third year research projects cover a wide variety of objects and topics. The list of project titles can be found under *Research News*.

New South Wales

The Australian Museum

David Horton-James and **Karen Coote** left the museum on the 3rd of November after around twenty years service with the museum. David has been the Head of Materials Conservation since 1990 and before that he worked on a range of projects using his scientific training to great effect. Karen has been with the museum since graduating from the Institute of Archaeology, London in 1981 and has specialised in ethnographic conservation. She developed the Aboriginal Outreach program during the 1990s and has published papers on bark paintings and the treatment of resins and wax on artefacts from Irian Jaya. The loss of their experience and knowledge will be keenly felt by the department.

Vinod Daniel and **Marcela Pacheco** organised a five day training course on the Museum Building and Environment in Melbourne. (See the review elsewhere in this publication). **Prof. Colin Pearson** was one of the lecturers. Vinod chaired a project team that organised an exhibition for the Olympics Arts Festival at the Australian Museum on *The Landmarks for the 21st Century*. Vinod also presented a paper on tropical museum buildings at the IIC conference.

Colin Macgregor and **Tracey Duncan** have been working on the preparation of a number of loans from the Aboriginal collection. **Anne Leculier** installed *Transitions: 17 Years of the National Aboriginal and T.S.I. Art Award* at the Customs House gallery. This is the last exhibition which the Australian Museum will hold on these premises. **David Horton-James** worked hard on the completion of the major exhibition *Australia's Lost Kingdoms*, a major palaeontological exhibition developed by the museum which opened at the end of August. This included the reconstruction of a severely damaged diprotodon skull which **Karen Coote** painstakingly pieced together.

International Conservation Services

That quiet relaxed time we all thought the Olympics would bring never eventuated (and perhaps we were glad). While **Cath Akeroyd** and **Lisa Stoddart** took the quick plane out to France and **Maree-Lee Haynes** to the UK, the rest of us busily removed offending graffiti from sculptures, cleaned paintings that needed to be

off-site during the Games, and even hurriedly installed a bronze statue of Athena, a gift from the Mayor of Athens to Sydney.

Arek Werstak even found time to spend two weeks up a scaffold conserving the Bushells tea sign on the Bushells Building in the Rocks. Then it was off to Melbourne for 7 of us for that fabulous IIC Congress. On the way home **Michelle Wassall** and **Anna Diakowska Czarnota** spent two weeks in Corowa conserving a stage surround, which plays a vital part in the story of federation, while **Nicole Rowney** and **Lisa Stoddart** moved to Bathurst to remove wallpaper from Miss Traill's House.

Catriona Angus has been supervising fountain conservation projects in Randwick and Wellington, whilst **Fiona Tennant** has been undertaking a collection survey for Tocal Agricultural College.

National Archives of Australia, Sydney Office

Lynn Wong continues examining and recanning films in Film Preservation, from the *Life in Australia* series and has begun working on other films from the Australian Film, Television and Radio School. These components will be stored in the Low Temperature Film Vault. Meanwhile, **David Branscombe** has documented and ultrasonically cleaned motion picture films from the Australian Tourist Commission, ASIO and the Snowy Mountains Hydro Electricity Authority. In addition, **Nina Santos** has examined and recanned an important series of ethnographic films by **Ian Dunlop** from Film Australia. A preliminary experiment into the effects of cold storage on vinegar-affected motion picture film materials has also begun.

A physical review of our audio-visual holdings is currently being undertaken by staff in Preservation. Relocation and consolidation of the audio-visual records in Sydney will follow this. Recent copying requests for audio and video material handled by **Gerard Kleist** in the studio include material on East Timor, Australian Tourist Commission films and ASIO films.

In Paper Preservation, **Belinda Andrews** has re-folded and listed a large series of Telstra files, which included an early issue of a Phantom comic and some fascinating women's magazines from the 1940s. **Belinda** also designed and made book supports for use by researchers and staff. **Anita Gustavson** has been repackaging negatives and prints from the early days of the Australian Film, Television and Radio School that include images of **Gillian Armstrong**. **Robyn Lowe** gave a presentation on Preservation Issues and Disaster Planning to 10 students from the University of New South Wales library and archives program and also attended a Collection Management workshop in Canberra.

Powerhouse Museum Conservation Department

Well the Olympic frenzy is beginning to subside at the Powerhouse Museum and the conservation staff are attempting to come to terms with post-

Olympic life after conserving, installing and surviving our brush vacuuming touches with fame!

Tim Morris, **Carey Ward**, **Jennifer Edmonds** and **Suzanne Chee** assisted in the installation of the Olympic opening night ceremony costumes and large fish for a temporary exhibition at the PHM. Just in time for a part in the Olympic frenzy, **Megan Jordan Jones** returned to fulltime employment at the PHM in September, and was responsible for the preparation and display installation of 2 Olympic torches (**Cathy Freeman's** torch that lit the cauldron and the torch that went into space) and 1 Paralympic torch.

Four years ago Sydney City Council requested the assistance of the Powerhouse regarding the care of the Olympic Flag, resulting in the documentation and conservation of both the Olympic and Paralympic flags by **Mary Gissing**. **Teresa Werstak** and **Margaret Jurazek** were caught licking, I mean mounting, the philatelic first-day covers of the Olympic champions for exhibition early each morning of the Games. **Suzanne Chee** installed a selection of historical Speedo costumes forming a feature "Olympic" window in Grace Bros Department Store.

Extending the Olympic theme, the floral motif of the waratah formed the basis of an exhibition at the S.H. Irving Gallery including 36 mixed media items installed by **Geri Hunt**. Finally to completely overdose in the Olympic experience, a group of us attended the Paralympics for a day of teambuilding!

As mentioned in the last newsletter, we have been preparing for numerous exhibitions that were to be opened over the Olympic period at the Powerhouse. **Gosia Dudek**, **Teresa Werstak** and **Suzanne Chee** jointly installed the ceramic, paper and textile exhibition *Earth Spirit Fire - Masterpieces of the Choson Dynasty*. **Frances Fitzpatrick** prepared a recent acquisition of Korean musical instruments adding Korean focus to the permanent music gallery. **Leonardo da Vinci's Codex Leicester** was condition checked and installed by **Teresa Werstak** who commented on the interesting back-lit images for documenting skinning, tears and losses in these delicate double-sided pages.

Nadia de Wachter, **Dee McKillop**, **Gosia Dudek** and **Teresa Werstak** continue their conservation work on several plaster moulds by students of **Lucien Henry**, as part of the *Visions of a Republic* exhibition to open in April 2001. **Nadia** has also documented some printing wood blocks carved by **Lucien Henry**, whilst **Teresa** has concentrated on conserving the paper items for this exhibition. **Emily Gilbert** has been assisting **Teresa** in the paper conservation area 1 day per week. **Margaret Jurazek** is undertaking treatment of photographs in very poor condition for outward loan to The Museum of Sydney and also the treatment of watercolour bookplates by **Lucien Henry**.

Bronwyn Griffin has returned from maternity leave and is working on the Clements Collector's cabinets recently acquired by the Museum. **Tim**

Morris and **Carey Ward** have been documenting, conserving and constructing storage frames for a series of architectural models representing King Street Sydney and Parliament House for loan.

One of **Megan Jordan Jones'** other projects has been the conservation treatment of the 2 wax covered candelabrum of an 1820s Regency Silver Gilt Tableware from **Kerry Packer's** collection, which is the largest set after the Queen's collection.

Work in the Powerhouse archives continues and recently all standing volumes have been given horizontal storage. **James Elwing** is presently working on basic repair, mostly re-backing, of these volumes, which will subsequently be boxed by **James** and **Len Lark**. Len continues to transfer archives to acid free archives boxes.

Out at the Eveleigh railway yards **Ross Goodman** and **Jennifer Edmonds** continue the re-building work on the 3265 P-class locomotive including the re-riveting of the frame and the re-manufacturing of foot and running boards. Ross and Jenny have also been undertaking operational tours of the locomotive 3830 to Katoomba and Mudgee. A dehumidifier is about to be adapted for use in the boiler of the 3830 during non-operational periods. **Graham Clegg** is preparing a petrol engine for storage, employing inhibitors.

After a period of real-time and accelerated aging tests on materials and methods for the marking and labeling systems for museum collections, **Sue Gatenby** is drafting a review and report on this topic, in addition to conducting an environmental and pest monitoring survey of the off-site storage areas including building deficiencies in relation to present mould growth. Sue and Mary are also investigating the conservation treatment and possible transfer of 2 painted images from broken glass.

Teresa Werstak and **Alissar Chidiac**, community project officer with the Lebanese and Arab-speaking community, conducted a successful paper conservation workshop for community members. In addition, Alissar is liaising with the Information and Cultural Exchange in Parramatta towards a community-based project to locate stories, images and objects for an exhibition. **Frances Fitzpatrick** is currently in Noumea presenting part of a PIMA (Pacific Islands Museums Association) workshop on the *Conservation and design of a travelling exhibition*. **Graham Clegg** and **Mary Gissing** each presented conservation workshops to members of the public associated with museums.

A group of us were fortunate to be able to attend the day seminar *The application of recent advances in Collection Care* organized by NSW branch of AICCM, the Museum and Galleries Foundation and the Museum of Sydney including presentations by **Jonathan Ashley-Smith**, **Helen Lloyd** and **Robert Waller**.

A number of overseas conservators visited after the Melbourne conference and were shown

around current exhibitions and the department by **Pat Townley**. Pat also presented a paper on operating objects at the recent ARC meeting in Canberra and is interested in further discussion of this issue.

State Library of New South Wales

The Olympics in Sydney left the basement corridors at the State Library rather empty. **Anna Higgs** was enjoying herself as an Olympic volunteer. Others used that time to take some holidays, the most enviable one being **Nichola Parshall's** four weeks in France. The few of us left behind used the relatively quiet time to catch up on some work.

The IIC conference in Melbourne was attended by Anna, **Heather Mansell**, **Agata Rostek**, **Catherine Thomson** and **Tegan Henderson**, who all enjoyed the networking and the good food.

Back on the home-front, loan projects comprise the greater part of our work at the moment. **Anna Higgs** and **Claudia Chemello** are preparing May Gibbs botanical drawings for loan to the *Open Garden Festival* at Nutcote, May Gibbs' house in Neutral Bay. They are also preparing Norman Lindsay *Magic Pudding* drawings for display in David Jones' City Store, to coincide with their Christmas displays and the movie release.

Returning items to storage from loan at SH Erwin Gallery's *State of the Waratah* exhibition and preparing items for the *Hard Boiled* exhibition at the Police and Justice Museum has been keeping **Trish Leen** occupied. She has also been working with Agata and **Anne Jordan** on preparing items for the National Trust *King Family* function and exhibition, Old Government House in Parramatta.

Nikki Ellis is preparing items for loan to the ANMM *Smuggler's* exhibition, assisting Agata with preparation of items for the *Sydney at Federation* exhibition Museum of Sydney and plodding on with collections conservation work.

The *Belonging* loan/exhibition has provided the challenge of organizing the photography of two large textile Union Banners. Each of the double-sided banners is approximately 3 meters square. They do not fit into any of our lifts, and therefore had to be carried up and down four flights of fire stairs. No mean feat, even with four bodies.

In *Conservation Access* Cath, Tegan, **Holly Guinness** and **Steve Bell** have been working hard on the usual array of jobs for commercial clients. They are also preparing for three upcoming workshops, *Enduring Images*, *Bound to Last* and *De-dramatising Disasters*.

Queensland

Queensland Art Gallery

It is with gratitude from all at QAG that we wish **Jacqueline Macnaughtan** well as she heads back to Melbourne. We would like to thank Jacqueline for the energy and insight that she has brought and hope to encourage her return

to Queensland soon.

Fortunately we have **Gillian Osmond** back on board for two days a week, and she is straight back into some difficult blue inpainting in the sky of an early Arthur Boyd painting. **John Hook** is also currently working two days a week.

Robert Zilli is undertaking some major projects. The first, the restoration of the frame for Nicholas Chevalier's *Weary: an episode at St Leonards*, has been completed. This is a Watts style frame originally on a painting by Louisa Starr. Through the restoration Robert has been able to recover much of the original surface. Robert is also working on a longer-term project, collating information for a future exhibition on the history of picture frames.

Amanda Pagliarino is working through our collection of Aboriginal Silk batiks, attaching hanging systems. She recently had an interesting "modern art" experience with an artwork being prepared for loan. Rumana Hussain's *A space for healing*; an installation, first displayed in APT 3, includes hospital intravenous equipment. The painted tubes had developed an unsightly appearance due to carpet fluff and particulate matter that had become stuck to the painted surface. After much discussion it was decided that the most unsightly parts of the tubes would be replaced, retaining as much as possible the original equipment. The treatment was stopped when it was discovered that fluid remained in the tubing. The equipment was subsequently quarantined and disposed of, and replacement parts sourced.

Anne Carter has been working on a new acquisition: Queenie McKenzie's *Texas Hills* that required much consolidation. The suction table and sturgeon glue were used for the consolidation of peeling paint with good results.

The Queensland Museum

The Queensland Museum's conservation registration department continues its program of moving collections around the country. **Jennifer Blakely** has been working on the condition reporting and packing of *Old Man Fog*, a Queensland Museum exhibition by the Australian Aboriginal Studies department, which highlights the work of Tulo Gordon. After 6 months on display at the QM *Old Man Fog* has been reconceived as a travelling exhibition. This large collection of works was documented and packed with the assistance of **Elizabeth Thompson**, a freelance conservator, **Cameran Chapman** from the Design department, and **Louise Jorgensen**, the acting assistant curator for AAS. Jennifer has also been working on a loan of a number of children's toys which will be going on exhibition at the Ipswich Global Arts Link. **Meg Sillar**, our very efficient conservation volunteer, carried out packing of this loan.

The Maritime collections are slowly but surely making their way up the coast to the Museum of Tropical Queensland. Maritime curator **Peter Gesner** is making regular visits from Townsville to assist Jennifer with the documenting and

packing of maritime objects.

Amanda Pagliarino has completed treatment on a collection of indigenous objects now on display in *Objects of Art*. She continues to work one day a week on the loan program for the Australian Aboriginal Studies and Oceanic Anthropology departments. She has been documenting and packing a loan to travel to the National Museum of Australia.

There aren't enough hours in the day for **Christine Ianna** who has been spending time compiling the QM disaster plan and consulting on a heritage project in Roma - The Big Rig, Oil and Natural Gas Institute. She recently spent a few days in Roma surveying and discussing the project. Christine will be carrying out a conservation survey, management plan and works plan on this project for DoCITA. In her 'spare' time Chris has been working on a safety audit and exhibitions preparation for *1901, Centenary of Federation* and *John Flynn Place*, Cloncurry.

It is also pleasing to note that the Senior Conservator's position has now been filled and **Christine Ianna** was the successful applicant. It is planned to fill Christine's old position in the near future.

Tasmania

Archives Office and State Library of Tasmania

Stephanie McDonald and **Sandy Hodgson** have moved into the new conservation laboratory and are very pleased with the results. We have twice the space and finally, we have areas dedicated to specific tasks. Despite losing our view of Mt. Wellington and a lot of natural south-facing light, we are enjoying our clean, white, light and airy space, though there's still been a lot of work involved in finishing off and setting up. The budget didn't stretch to fitting out, so we've had to scrounge a lot of furniture and work around the constant stream of plumbers, electricians etc who keep having small jobs to finish off. In between, we've managed to organize, for the Allport Library and Museum of Fine Arts, a small miniatures display to coincide with the Miniaturists Conference held in Hobart in September; mounting the tribute exhibition to Geoffrey Stilwell and have started on the next exhibition, *Double Features*. Archives work has included the flattening of newspapers for microfilming.

Furniture Restoration Unit - Tasmanian Museum and Art Gallery

No. 39 tram is now finished apart from the mechanics. We have acquired some electric motors from Britain and the trucks are going to be constructed in New Zealand, where they have the original castings/mouldings. The tram made its official public debut at the Hobart Show on October 26th. It marked the start of the program to get trams back into Hobart. To mark Federation during the early part of next year,

initially the tram will be run on a short length of track in Sullivan's Cove and will form the nucleus of the new Mawson Place development, which is based on a nautical and tramway theme. The tram will also be in the Christmas pageant.

We've also taken delivery of No. 17 tram which is a double-decker built in 1915. Work on this tram will begin in February/March of next year and is due to be completed in October. It is missing its top deck as it was converted to a single deck tram in 1949, as were all Hobart double-deckers. It will be restored as a double-decker. By the time of its launch next year, more track will be available for the start of the projected tourist service, which will run across Sullivan's Cove and eventually involve 5 trams.

Tony Colman, at the Furniture Restoration Unit, is now also tackling an interesting backlog of furniture.

Tasmanian Museum and Art Gallery and Conservators in Private Practice

Cobus van Breda and **Erica Burgess** are working part-time at the Tasmanian Museum and Art Gallery while **Jan Stanczyk** is away on extended leave. Being one of the oldest state museum and art galleries in the country the TMAG has an extremely interesting and varied collection. In addition to this Cobus and Erica are busy in their private practices for the rest of the week.

Dr Tony Werner (on his way back to Tasmania from Europe), **Tony Colman** and **Erica Burgess** attended the IIC conference in Melbourne.

Michael Staples is away for a couple of months working the repair of a 1940's building on Heard Island.

Victoria

The Conservation Centre

Ceridwen Fraser, a third year student at the University of Canberra, took up the inaugural Tallis Foundation Practicum in September, under the supervision of Paper Conservator **Louise Wilson**. While the primary focus was carrying out a series of treatments on works on paper from the historic Beleura House collection in Mornington, Ceridwen also assisted with a collection survey and several other projects. The Tallis Foundation has agreed to support a similar Practicum experience for a student planning to specialise in paintings, which will be supervised by Paintings Conservator **Caroline Fry**.

Other than the Practicum, **Louise Wilson** and **Pamela Najar** have been dealing with a large number of particularly challenging late 19th and to mid 20th century photographic treatment projects, including several 'mixed media' artefacts where other media including charcoal, pastel, watercolour or oils has been used to enhance or even completely cover the photograph. Of particular interest was an official photographic portrait of King George VI

completely overpainted in oils, which had been subjected to severe water (republican sewage?) damage with thick deposits of a brown fibrous material, and brown and green water stains. Paintings conservator **Noel Turner** collaborated in the treatment, which has been successful in removing the surface deposits and returning the monarch to a stable and recognisable state.

Abigail Hart and **Paul Hunt** have collaborated on the treatment of a leather covered aircraft pilot's seat from a Link Trainer for the RAAF Museum at Point Cook. The Link Trainer is one of many artefacts treated for the enlarged and updated exhibition space at the Museum, due to open in November.

Heritage Victoria

Karina Acton and **Tasha Brown** have been working as on-site conservators on the City of Launceston (1865) shipwreck excavation. **Jon Carpenter** from WA also worked on the site as diver, conservator and photographer. Approximately 100 artefacts were excavated, ranging from eggcups to a 2.5 metre wooden table. Packing artefacts for transport to Melbourne was one of the challenges. Karina and Jenny designed a vertical rack, which can be used for transport and treatment of the 10 leaves from the table. The rack holds the artefacts so as to maximise the exposure of all sides of the flat wooden items to the treatment solution while minimising the volume of solution needed.

One of the aims of the excavation was to determine the extent and type of other artefacts present. It was determined that there are many organic artefacts, including a large amount of wood, as well as suitcases of textiles. It appears that the cold Victorian waters and the large amount of silt on the site has inhibited the bacteria and marine borers, which can destroy these types of artefacts on shipwrecks. Karina, Tasha and Jenny will be spending the time between now and the next excavation in March determining how to excavate and conserve these objects.

Significant changes in Commonwealth funding for the conservation of shipwreck artefacts this year may force Heritage Victoria to stop active work on Commonwealth artefacts currently in treatment. The reduction of funding has raised interesting practical, jurisdiction and ethical issues. It is not always possible to simply place artefacts into holding solutions. In the case of organic, metal and some other types of artefacts, biocides and corrosion inhibitors need to be renewed at regular intervals. Leaving important objects to deteriorate would be contrary to the Code of Practice, however without Commonwealth funding they can not be maintained adequately. Diverting funds allocated for State artefact conservation would be a short-term and ultimately inappropriate stopgap at best, as would be attempts to maintain these objects in our own time.

National Gallery of Victoria

The paintings conservation studio has been hard at work on long-term projects. **Michael Varco-Cocks** has worked day and night to construct an interactive CD-ROM for the presentation of digital infrared reflectograms. The CD-ROM was first shown at the *Seeing Red* exhibition on infrared reflectography held at the Ian Potter Museum of Art at Melbourne University. Michael continues work on George Coates' *Walker Brothers*. **John Payne** continues his treatment on von Guérard's *A view of the Snowy Bluff on the Wannangatta River* and his catalogue of frames in the NGV. **Linda Waters** is carrying out treatments to works by Ginger Riley and Ti Parks, along with her ongoing research on pigment analysis and the development of a data base of contemporary artists material and techniques. **Carl Villis'** treatment projects this year have centred on eighteenth-century British painting: major treatments earlier this year included works by Richard Wilson and Joseph Highmore, and most recently he has cleaned Gainsborough's *Elizabeth Wrottesley* and Wright of Derby's *Lake Nemi, Sunset*.

Exhibitions Conservator **Catherine Earley** has spent large chunks of the past month or two in New Zealand and the United States overseeing the transfer of the NGV's huge *European Masterpieces* exhibition. The US leg of the tour has just opened in Cincinnati and will move on to three other venues over the next 18 months and has already attracted enormous interest.

Objects Conservation continue on through the lists of thousands of artworks, from

Greek Amphoras to unbelievably ornate porcelain figurines to synthetic fur-covered sculptures and so much more. **Catherine Millikan** and **Helen Privett** are looking forward to being joined by recent graduate **Suzannah Shore** in November under the Art Foundation Program.

Textiles conservator **Kate Douglas** has been working on preparations for the major November exhibition, *Gianni Versace: the Retrospective 1982-97*. This has involved preparing items for two "teaser" cases at Russell street and at Flemington racecourse, plus preparing items for photography for publicity purposes. The show has been completely revised from the earlier

exhibition in Sydney, with around 1,000 items sorted and packed, of which 78 will be going on display in Melbourne.

The Frames & Decorative Wooden Arts Conservation team were very pleased to see the final framing up of *Sea Idyll* by Rupert Bunny following the treatment of the original frame and construction of a new inner slip. **Lisette Burgess, Louise Clarkson & Matthew Adams** worked together on the project to produce an excellent result. Lisette has been patiently removing over-layers from the frame on the Colonial painting *Wood duck* by William Dexter, as well as developing an appropriate "white-wash" surface finish for a Charles Blackman work. Louise has recently completed the treatment of a large ornate frame for a portrait painting by George Coates and has been experimenting with the staining of oak timber for the manufacture of reproduction frames. As well as helping to transport a large bracket clock, **Holly McGowan-Jackson** has been coordinating several reframing & treatment projects, and has been looking into the shrinkage of different types of compo and the effective colouring of dental plaster.

The Paper Lab welcomed with great relief and pleasure the appointment of **Angeletta Leggio** as the NGV's first Conservator of Photographs. Angeletta has been very busy with a considerable array of projects including developing a system for the framing of large contemporary photographs, the treatment of a Frank Hurley photograph and the period reframing of a crystoleum.

As this is being written **Katy Glen** is in London having just attended the conference on *Developments in the Technology of Non-Impact Printing*. Whilst in Europe Katy will also attend a workshop in Florence on *Understanding the Photographic Album*. **Ruth Shervington** is very pleased the Fred Williams gouaches are almost ready for exhibition and is presently working on a badly damaged chine collé print by Tom Roberts of the *Opening of the First Parliament*.

Lyndsay Knowles is still embroiled in storage planning this time for our return to St Kilda Rd and also for a proposed additional new storage building here at North Melbourne.

OPINION

This issue's Opinion question is based on an issue that came up in some of the papers given at the IIC conference in Melbourne in October:

Conservation practice in Australia and many other parts of the world currently favours preserving an object in its current state - i.e. making no or little attempt to return the object to its original appearance. Other cultures have tended to favour the opposite approach to their cultural heritage - for example, a religious item may not have any value unless it appears new, which may require regular repainting or replacing of parts. Increasingly, however, it

seems that there is a crossover between these two approaches - traditional owners decide that some objects must be preserved in their original or current state, while we may decide to return some objects (eg cars) to their original appearance. Do you have any comments about this issue, or examples of these different approaches in practice? What are the advantages or disadvantages of each approach, or using both of them combined? Do you think there has been a contradiction in Australian conservation, as many treatments used could be described to be partly restorative and are often

intended to improve the appearance of the object? (eg cleaning, washing, inpainting, regilding). Do you think there is a difference in how we treat "old" heritage, and how we treat contemporary heritage? (Even though it may not be recognised as heritage yet). Do Australians like to see objects looking "new" also?



Perhaps the primary issue here is not what we do to an object - but why we do it.

The Australian War Memorial is a memorial to the involvement of the people of Australia in war, preserving and utilising the objects in the collection to illustrate and clarify this involvement - to tell the story, both the good and the bad.

Institutions vary in their mission, and objects vary considerably in their initial presentation to a conservator. Both these factors influence the treatment approach. Objects must be considered individually, but within the ethics of our profession. A blanket treatment approach can possibly lead to the presentation of incorrect information or the loss of significant information.

In mid-August this year I raised the issue of 'conservation' vs 'restoration' with War Memorial staff, with particular reference to the public's perception of what we achieve here resulting from media insisting on referring to our work as 'restoration'.

My issue in raising the question is that our work should always be referred to in the media as 'conservation', which may or may not include a 'restoration' component subject to the requirements of the object and to display parameters.

Some extracts from the comments of my colleagues, in reply to my question:

...although the museum world may agree, it is the general public that do not agree with your stance. The problem is that both words are interchangeable and most of the populace are too lazy and ignorant to bother about the variance.

Actually, the newspapers are not far out in using the descriptive term 'restoration' according to the definition of that term in the AICCM Code of Ethics...what we do need to do is to promulgate more widely the idea that restoration isn't about stripping an item back to its skeletal form and then rebuilding it using all new materials so that it looks like new - or like someone's idea of what it ought to look like at some point in the past.

Unfortunately, people equate a squeaky clean exterior with restoration and assume that everything under the paintwork has had an equally complete going-over.

Even if we educate reporters about the [difference between the] words their perception of what we achieve and do may remain unchanged.

I recently gave a talk to...a group of restorers...based upon a clear understanding of the significance, balanced against the need to present an object to the public. I discussed the difference between an object acquired as a 'type example'...which could be restored without fear of losing the historical significance, as against an object with great or known provenance, historically significant, where 'conservation' of the object was the prime objective, rather than making it look pretty.

One very obvious point was the value, from a public affairs viewpoint, of having us...in our overalls with the silkscreen on the back, to talk to people. We should get out more and mingle at other functions.

The AICCM Code of Ethics defines 'restoration' as *All actions taken to modify the existing materials and structure of cultural material to represent a known earlier state. Its aim is to preserve and reveal the aesthetic and historic value of an object and it is based on respect for remaining original material and clear evidence of the earlier state.* While we know this definition is an accurate statement of one tool we utilise in our work, it does not necessarily tally with the widely held public concept that 'restoration' should always result in a completely clean, brand new looking object.

Consider the list of objects recently treated at the War Memorial in People and Places, this issue. Objects in this list ranged from ones that had been originally totally stripped and 'restored' in the past, those subjected to imperfect partial restoration and repainting, those previously conserved, to those completely untouched. Unfortunately the latter are now few and far between.

Two cases in point. A Sea Fury carrier-based fighter aircraft has recently been treated and is now on display, illustrating how one appeared on the deck of HMAS Sydney in the early 1950's. This was originally a decrepit wreck showing years of neglect, abuse, weathering and missing parts. It could have been 'preserved' as a memorial to years of neglect, abuse, weathering, and missing parts - but it would not be effectively telling the story of Australians in the Korean War. So it was 'conserved', retaining the original information and inpainting where necessary. A 'restoration' component included repairing damage, repainting weathered top surfaces, replicating the original markings (but leaving original layers intact underneath), and replication of missing components (suitably identified) to enable assembly of a complete aircraft. The aircraft, however, was not completely 'restored', i.e. stripped to bare metal and repainted to an 'as new' condition. If this had been done at the beginning of the treatment, we would not now still have traces of the original mission markings on the side of the aircraft (revealed quite by accident in the latter stages of the project), indicating that, contrary to records (or the lack thereof), this aircraft did actually serve in Korea!

CALENDAR



AUSTRALIA

Gilded Objects Workshops

January-February, 2001. (Tentative). Wellington, New Zealand. Matthew O'Reilly, frame conservator at the Museum of New Zealand/Te Papa Tongarewa, Wellington, New Zealand, is working to organise two workshops to be taken by Professor Jonathan Thornton of the State University of New York (SUNY). The first of the practical workshops will examine the problems presented by overpaint on gilded surfaces; the second will be on hand-tool making. These workshops are still to be confirmed. Contact: Malgorzata Sawicki, (02) 9225-1766, fax (02) 9221-6226, margarets@ad.nsw.gov.au (C76).

Australian Map Circle 29th Annual Conference

4-7 February, 2001. Hobart, Tasmania. Last date for registration of posters 27 Jan 2001. Contact: John Cain, C/- Department of Geography and Environmental Studies, The University of Melbourne, Victoria, Australia, (03) 8344-8416, fax: (03) 9347-0974, j.cain@uni.melb.edu.au (C77).

AIME 2001 - the 9th AsiaPacific Incentives & Meetings Expo

20-21 February, 2001. Melbourne. For those who service, plan or organise meetings, conferences, product launches, road shows, exhibitions, incentive programs and corporate events, nationally and internationally. Contact: Reed Travel Exhibitions, (02) 9433-2500, fax (02) 9422-2562, aime@reedexpo.com.au, www.aime.com.au (C77).

Museums Australia 2001 National Conference

23-25 April, 2001. Canberra. The main theme is still under discussion and is most likely to focus on heritage collections in Australia's museums and galleries and their significance to the nation's culture. Other highlights will be a special forum on Anzac Day to focus on the significance of military history within Australian museum and gallery collections. Contact: Kris Newton, Programs Manager, Museums Australia, PO Box 266, Civic Square ACT 2608, (02) 6208-5044, fax (02) 6208-5015, programs@museumsaustralia.org.au (C75).

Australia ICOMOS: Making Tracks

23-27 May, 2001. Alice Springs. This conference aims for a broad understanding of Australian cultural routes. For registration contact Allen French, Network PR, Conference and Event Facilitator, PO Box 479, Alice Springs, NT 0871, (08) 8952-3339, 0418-897-317. For

further information see www.icomos.org/australia or contact Professor William Logan, UNESCO Chair of Cultural Heritage Studies, Director, Cultural Heritage & Museum Studies, Faculty of Arts, Deakin University, Burwood Victoria 3125, (03) 9244-3903, fax (03) 9244-6755, wl@deakin.edu.au (C76).

New Possibilities for Paper

13-15 July, 2001. Sunshine Coast, Australia. Contact: Christine Ballinger, 41 Flaxton Mill Road, Flaxton 4560, (07) 5445 7317, fax (07) 5478 6109, flaxtonmill@sun.big.net.au (C77).

AICCM Paintings Symposium: Fakes and Forgeries

14-16 September, 2001. (Tentative). Sydney. Call for Papers. The theme of Fakes and Forgeries was decided as a topic that would be of general interest to all in the Special Interest Group. Papers and Posters on other topics are also invited. Contact: Paula Dredge or Matt Cox, (02) 9225-1720; paulad@ag.nsw.gov.au (C76).

Australia ICOMOS: Twentieth-Century Architecture

November 2001. Adelaide. For further information see www.icomos.org/australia or contact Professor William Logan, UNESCO Chair of Cultural Heritage Studies, Director, Cultural Heritage & Museum Studies, Faculty of Arts, Deakin University, Burwood Victoria 3125, (03) 9244-3903, fax (03) 9244-6755, wl@deakin.edu.au (C76).

5th International Conference on Biodeterioration of Cultural Property (ICBCP-5)

12-14 November, 2001. Sydney. Call for Papers. The conference will be held under the auspices of the ICBCP and jointly hosted by the Australian Institute for the Conservation of Cultural Material and the Australian Museum Research Centre for Materials Conservation and the Built Environment. The organising committee is now inviting papers for the conference on any aspect of biodeterioration of cultural property. A special emphasis will be on the application of biodeterioration research outcomes to small museums and developing countries. The deadline for submitting abstracts is April 1st 2001, with the final paper due by September 1st 2001. For further information on the conference or to send abstracts, please contact Vinod Daniel, Head, Research Centre for Materials Conservation and the

Built Environment, Australian Museum, 6 College Street, Sydney, NSW 2010, (02) 9320-6115, fax (02) 9320-6070, Vinodd@austmus.gov.au (C77).

2002 AICCM Book and Paper/PHOTON Symposium

April 2002. Melbourne. Contact: Lyndsay Knowles; lyndsay.knowles@ngv.vic.gov.au (C76).



INTERNATIONAL

Courses: Contemporary Photographic Processes

2001. Newark, Delaware, USA. Contact: Mellon Collaborative Courses, c/- Art Conservation Department, 303 Old College, University of Delaware, Newark, DE 19716, inquiries to Debra Hess Norris at +1-302-831-2479 (C75).

CBBAG Bookbinding Courses

2001 Toronto, Canada. Contact: CBBAG at 176 John Street., Suite 309, Toronto, M5T 1X5, Canada, or contact Shelagh Smith at +1-905-851-1554, fax +1-905-851-6029 (C74).

International Academic Projects Courses

2001. London, Somerset and Durham, UK. Contact: IAP, 31 - 34 Gordon Square, London WC1H 0PY. Tel: +44-020-7387-9651; fax +44-020-7388-0283, iap@archetype.co.uk, www.academicprojects.co.uk/iapss.html (C74).

Courses at the Centro del Bel Libro

2001. Ascona, Switzerland. Contact: the Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona, +41 91 825 1162, fax +41 91 825 8586, r.mesmer@ticino.com or, info@cbl-ascona.ch (C75).

Institute of Paper Conservation Courses

2001. Various locations, UK. Contact: IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB England, +44-1886-832323, clare@ipc.org.uk (C75).

Nineteenth and Twentieth Century Finishing of Photographs Materials & Techniques

January 2001. New York, NY, USA. Five-day workshop. Contact: Nora Kennedy, +1-212-650-2168, nora.kennedy@nyu.edu, or Debra Hess Norris, +1-302-831-3849 (C70).

Distance learning in conserving historic structures

8 January - 14 April, 2001.

While historic structures range from modest to monumental, and encompass a remarkable variety of materials and uses, approaches to their conservation are governed by core principles and determined by well-developed standards of practice. Main topics: characteristics of heritage structures, systems, and materials, and provides frameworks for planning and managing appropriate conservation processes. Participants are encouraged to work with a local historic building or structure as focus for learning activities and assignments. Due to its limited length and broad scope, the course is not intended to provide participants with the skills to conduct specific conservation treatments. Participants must have completed senior level course work in heritage conservation on have two years' experience in conservation or preservation practice. Contact: Joy Davis, Program Director, or Brenda Weatherston, Program Coordinator, Cultural Resource Management Program, Division of Continuing Studies, University of Victoria, +1-250721-8462, fax +1-250-721-8774, joydavis@uvcs.uvic.ca, <http://www.uvcs.uvic.ca/crmp> (C77).

Conservation and Maintenance of Contemporary Public Art

15 January, 2001. Cambridge MA USA
Contact: Hafthor Yngvason., Cambridge Arts Council Tel: + (617) 349 4380; email: hyngvason@Cl.Cambridge.MA.US, www.ci.cambridge.ma.us/~CAC (C77)

Restoration and Renovation

15-17 January, 2001. Washington DC, USA.
Contact: Paula Schlueter, +1-800-982-6247 ext. 10, fax: +1-978-664-5822, psclueter@egixhib.com (C77).

Winterthur Winter Institute in Early American Decorative Arts

21 January - 9 February, 2001. Winterthur, Delaware, USA.
Contact: Cynthia Doty, Winterthur Museum, Garden and Library, Winterthur, DE 19735; +1-800-448-3883 ext 4923; cdoty@winterthur.org (C76).

West Dean College Courses

From February, 2001. Chichester, UK
Conservation and repair of masonry ruins; 20-23 February, 2001.
Conservation and repair of architectural metal work; 6-9 March, 2001.
Conservation and repair of stone masonry; 20-23 March, 2001.
Conservation and repair of plasters and renders; 3-6 April, 2001.
Conservation and repair of brick and terracotta masonry; 1-4 May, 2001.
Ecological management of historic buildings and sites; 22-25 May, 2001.
Cleaning masonry buildings; 5-8 June, 2001.

Conservation and repair of timber; 26-29 June, 2001.

Contact: The College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ England email: westdean@pavilion.co.uk or www.westdean.org.uk (C76).

School for Scanning: Cuba

5-9 March 2001. Havana, Cuba.
The Northwest Document Conservation Centre (NEDCC) together with the National Archives of Cuba present an International Conference on issues of preservation and access for paper-based collections. The conference will be conducted in English with Spanish translation. Contact: School for Scanning, Cuba, Archivo Nacional de Cuba, Habana Vieja 10100, C. Habana Cuba, +537-62-9436 or +537-63-6489, fax: +537-33-8089, arnac@ceniai.inf.cu (C77).

Interim Meeting of the ICOM-CC Working Group on Graphic Documents

7-10 March, 2001. Vantaa, Finland.
Call for Papers
The meeting will consist of two days of presentations as well as excursions to Finnish conservation workshops and paper mills. Proposals for papers and posters (summary of maximum 500 words) should be sent by 15 January 2001 to Dr. Jan Wouters, Royal Institute for Cultural Heritage, Jubelpark 1, B-1000 Brussels, Belgium, +32-2-7396840, fax +32-2-7320105, jan.wouters@kikirpa.be (C77).

National Archives and Records Administration (NARA) 16th Annual Preservation Conference 2001. A Case Oddity: Preserving the Physical Evidence of Artifacts and Records

27 March, 2001. College Park, MD, USA.
The day's program is available at <http://www.nara.gov/arch/techinfo/preserva/conferen/2001.html>. Contact: Eleanor Torain, +1-301-713-6718, fax +1-301-713-6653, eleanor.torain@arch2.nara.gov (C77).

History, Technology and Conservation of Glass and Vitreous Materials of the Hellenic World

2-4 April, 2001. Rhodes, Greece.
Contact: A. Nicolaou, Institute of Materials Science; National Center for Scientific Research; +30 (0) 1650-3302; fax +30 (0) 1654-7690; gkordas@ims.demokritos.gr (C76).

Metal 2001

2-6 April 2001. Santiago, Chile.
Contact Prof. Johanna Maria Theile, Departamento de Teroia, Facultad de Artes, Universidad de Chile, Las Encinas 3370, Santiago, Chile, +56-2-678-7517, fax +56-2-271-2039, jtheile@abello.dic.uchile.cl, restauro@mixmail.com (C76).

5th International Congress: Cultural Heritage: Context and Conservation

9-13 April, 2001. Havana, Cuba.
Call for Papers
Abstracts of not more than 250 words for papers and posters are due by 31 January, 2001. Official Languages: Spanish and English. Topics include: preventive conservation; the restoration of movable goods; materials, techniques and procedures for the conservation of the cultural patrimony; restoration and rehabilitation of architecture; 20th century heritage; environment and cultural heritage; environmental management and cultural planning; tourism, cultural patrimony and identity; economic aspects in cultural patrimony; and computers, information and heritage conservation. Contact: The National Center for Conservation, Restoration and Museum Sciences; El Centro Nacional de Conservación, Restauración y Museología, Cuba 610 / Sol y Luz, CP 10100, La Habana Vieja, Cuba, +53-7-61-3775, fax: +53-7-33-5696, congreso@cencrem.cult.cu (C77).

Catastrophes and Catastrophe Management in Museums

17-21 April 2000. Sarajevo, Bosnia and Herzegovina.
An international conference on disasters and disaster management. Contact: Congress Secretary, Mrs Lidija Fekeza, Zemaljski Muzej BiH, Zmaja od Bosne 3, 71 000 Sarajevo, Bosnia and Herzegovina, tel/fax +387-33-262-710, z.muzej@bih.net.au, www.sarajevo-congres2001.org (C76).

Experimental Design in Conservation Science

Easter 2001. UK.
Contact: The Postgraduate Secretary, Department of Archaeological Sciences, University of Bradford, W. Yorks, UK, BD7 1DP, +44-1274-235534, fax +44-1274-235190, or John McIlwaine, Co-ordinator for Continuing & Professional Education, j.j.mcilwaine@bradford.ac.uk, www.brad.ac.uk/acad/archsci/depart/pgrad/struc dec/ (C70).

The American Academy of Bookbinding (AAB) Summer 2001 Courses

From May 2001. Telluride, Colorado, USA.
French Style Leather Binding; 21 May - 1 June
Gilding and Onlay; 4-8 June
Three Miniature Bindings; 11-15 June
French Style Leather Binding for Beginning Students; 26 June - 6 July.
Deadline for registration is March 1, 2001. Contact: The American Academy of Bookbinding, P.O. Box 1590, Telluride, CO 81435, +1-970-728-3886, <http://www.ahhaa.org/bookbind> (C77)

International Seminar and Workshop on Integrated Pest Management

8-11 May, 2001. Stockholm, Sweden.

Contact: <http://www.nrm.se/re/premal/pmws2prog.html> and <http://www.nrm.se/re/premal/pmworkshop2.html> (C77).

AIC 2001 Conference : State of the Art: Conservation in 2001

29 May - 4 June, 2001. Dallas, Texas, USA. No specific theme; the focus of the conference will be to update membership on research projects and technological innovations in various specialties. Contact: AIC, 1717 K Street NW, Suite 200, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, info@aic-faic.org (C73).

Architectural Specialty Group Session for AIC

29 May - 4 June, 2001. Dallas, Texas, USA. The theme of the session is *Advancements in Outdoor Monuments Conservation: An Evaluation of Technology, Techniques, and Materials*. The term monument includes, but is not limited to, buildings, sculptures, fountains, and any other form of man-made object that is intended to memorialize a person, place, or event. Contact: Joe Sembrat, Program Chair, Conservation Solutions, Inc., 2100 Oakwood Lane, District Heights, MD 20747, +1-301-669-8550, fax +1-301-669-8552, joesembrat@conservationsolution.com (C77).

Ancient Peruvian Textiles in 2001

2-15 June and 16 - 29 June, 2001. Peru. Contact: Nanette Skov, PO Box 13465, Tucson, AZ 85732, USA, +1-520-648-6114, fax +1-520-393-7331, nanetteskov@hotmail.com (C77).

Fungi: A Threat for People and Cultural Heritage through Microorganisms

20-23 June 2001. Munich, Germany. Contact: 'FUNGI' Conference 2001, Dipl.-Rest. Angelika Rauch, Braunschweigisches Landesmuseum, Burgplatz 1, 38100 Braunschweig, Germany, +49-531-1215-2660, fax +49-531-1215-2607, callforpapers@gmx.de (C77).

Deterioration of artists' paints: effects and analysis

September 2001. London, UK. Call for Papers. A joint meeting of ICOM Committee for Conservation, Working Groups Paintings 1 and Paintings 2 and the Paintings Section, United Kingdom Institute for Conservation. Main subject: to present current perspectives on the deterioration of artists' paints, and to examine the implications for the identification of artists' materials, for the condition of works of art, for their interpretation and for their care and conservation. Abstracts of 750-1000 words are due by 31 January, 2001 and may be in French or English.

Send abstracts to Alan Phenix, Co-ordinator: WG Paintings 1, 4 Colehills Close, Clavering, Saffron Walden, Essex CB11 4QY, United Kingdom, +44-1799-550-375, alnphenix@aol.com (C77).

Past Practice - Future Concepts

British Museum International Conference on Conservation
12-14 September, 2001. London, UK. Topic: the history of the conservation of portable heritage before about 1960 and conservation in the 21st century. Contact: wooddy@british-museum.ac.uk (C75).

Congreso TICCIH-Chile 2001: Third Latin American Meeting on the Recovery and Preservation of Industrial Heritage

13-16 September, 2001. Santiago, Chile. The conference will focus on how to take advantage of Industrial Heritage for tourist and didactic purposes and to update current knowledge on the recovery and preservation of industrial heritage. Official languages: Spanish and English. Contact: TICCIH - Chile, Comité Nacional Chileno para la Conservación del Patrimonio, Industrial Esteban dell'Orto 6915, Las Condes, Santiago, Chile, +56-2-220-9966, fax +56-2-220-9966, conpalch@entelchile.net (C77).

Visibility of Restoration, Legibility of Art Works: Fifth International ARAAFU Conference

27-29 September, 2001. Paris, France. Conservation and restoration treatments, and the way they are read by different people, adhere to a system of codes and references which vary considerably according to the context. The choices made must neither restrict nor alter the meaning held by the medium, but should reveal and render it legible. The question is not only "how to restore" cultural heritage, but "why do it". Contact: Colloque ARAAFU, c/o N. Richard, 7 rue du Pot de Fer, 75005 Paris, France, infocolloque2001@freesurf.fr (C77).

NYCF/EAS Conservation Science Sessions

30 September - 4 October 2001. Atlantic City, NJ, USA. Contact: www.EAS.org (C75).

2001: A Pest Odyssey

October, 2001. London, UK. Contact: Helen Kingsley, Science Museum, Exhibition Road, London SW7, h.kingsley@nmsi.ac.uk, fax +44-20-76033498 (C75).

Conservation and Maintenance of Contemporary Public Art

October, 2001. Cambridge, Massachusetts, USA. Call for Papers. The field of public art has grown fast over the last three decades, yet little attention has been paid to the preservation of this important legacy. This conference aims to gather and disseminate information on the conservation and maintenance of contemporary public art. Proposals for

papers, workshops and case studies are invited. Closing date for submissions 15 January 2001. Contact: Hafthor Yngvason, Cambridge Arts Council, 57 Inman Street, Cambridge, MA 02139, USA, +1-617-349-4380, <http://www.ci.cambridge.ma.us/~CAC/> (C77).

Adhesives for Textile and Leather Conservation: Research and Application

October, 2001. Canada. Contact: CCI. (C77)

AIC 2002 Conference

5-11 June, 2002. Miami, Florida, USA. Contact: AIC, 1717 K Street NW, Suite 200, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, info@aic-faic.org (C73).

AIC 2003 Conference

4-10 June, 2003. Arlington, Virginia, USA. Contact: AIC, 1717 K Street NW, Suite 200, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, info@aic-faic.org (C73).

Part and Parcel of the Job

September, 2002. London, UK. Planning, preparing, packing and transporting items selected for loan. Contact: Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB; +44 (0) 1886-832323; fax: +44 (0) 1886-833688; information@ipc.org.uk (C76).

MINUTES OF THE ANNUAL GENERAL MEETING (AGM 27) OF THE AICCM (INC)

Held on Thursday 12 October, 2000 at approximately 12.30 p.m., (following morning sessions at the IIC Congress) at the Melbourne Town Hall, Melbourne, Victoria.

Present: Marcelle Scott, Kay Söderlund, Julian Bickersteth, Margaret Alexander, Felicity Martin, Alice Cannon, Tasha Brown, Karina Acton, Tom Dixon, Maggie Myers, Jenny Dickens, Elizabeth Hadlow, Jude Fraser, Robyn Sloggett, Anna Higgs, Agata Rostek, Tegan Henderson, Heather Mansell, Cath Thomson, Colin Pearson, Janet Hughes, Glenda S Marsh-Letts, Benita Johnson, Michelle Berry, Catherine Lillico-Thompson, Paula Dredge, Tony Colman, Malgorzata Sawicki, Barbara Dabrowa, Jeavons Baillie, Susie Bioletti, Kim Brunoro, Detlev Lueth, Erica Burgess, Katie Webb, Joanna Barr, Nicole Tse, Holly Jones, Robert Clendon, George Bailey, Penny Byrne, Louise Bird, Christine Ianna, Amanda Pagliarino, Tamara Lavrencic, Ian MacLeod, James Crawford, Donna Hinton, Adam Godijn, Denyl Cloughley, Maria Kubic, Sophie Brain, Catherine Nunn, Suzanna Shaw, Davina Hacklin, Miriam Wormleaton, Melanie Vella, Stephanie Baily, Rosaleen Hill, Kent Jarman, Ingrid Ford, Helen Privett, Kylie Roth, Sarah-Jane Rennie, Fiona Tennant.

1. **Apologies:** Anne Carter, Sabine Pierard, Daphne Lera, Carrie Thomas, Ian Cook, Helen Weidenhofer, Sarah Feijen, Eric Archer.
2. **Confirmation of the Minutes of AGM 26**
Moved: Robyn Sloggett; **Seconded:** Sarah-Jane Rennie
Res. 1/2000
3. **President's Report - Marcelle Scott**

It has been a tremendously active year for your National Council. We have revised and updated the strategic plan, and put in place a framework to commence implementing the key strategies. These will of course take time, as we must acknowledge that we draw on the resources of a busy volunteer team. However, in providing us with the opportunity to reconsider and clearly articulate our key priorities, the strategic planning process has helped us to deliver a number of important outcomes while being able to continue to take care of the day to day business of our Institute.

Through our representation on the Collection Management and Conservation Working Party of the HCC we have successfully expanded the profile of the AICCM at a federal government policy making level. I believe this will have a long term positive benefit for the preservation of Australia's Distributed National Collection. We have, as you know, also been developing two key documents on behalf of the Collection Management and Conservation Working Party of the HCC. The Skills Gap Audit has recently been warmly received and ratified by the Working Party. My sincere thanks go to all who contributed to this document, but the efforts of Robyn Sloggett and Jenny Hodgeman deserve special mention, as they worked tirelessly in their own time to bring a large amount of research and background information together into a very substantial and useful document.

The Research Audit is (still) in final draft stage. It has benefited from your input at several stages, and will soon be available via Australian Museums On Line (<http://www.amol.org.au> www.amol.org.au) for more broad input from the museum community.

The production of such documents however only marks the beginning of their usefulness. AICCM now has the opportunity to build on the process of their development, to assess how they can be used to further our aims, and to implement realistic and practical strategies that will strengthen our knowledge base and improve our ability to deliver to the needs of our members as well as the needs of the materials we conserve. That remains a task for your incoming Council, and I urge you to get involved and lend your support, and of course your constructive criticism, all along the way.

This AGM offers us the opportunity to ratify another very important document that has been in development for some time, our new Code of Practice. Thanks to all who have assisted in its development to this stage, and thanks especially to Jenny Dickens and Jude Fraser for their commitment to that cause. Such a document demonstrates the continued growth and maturity of our profession, which when considered in tandem with other national policies, and our own accreditation process, leaves me in no doubt that we can lay claim to the title Profession, while not discounting some of the points raised in the paper delivered earlier at the Congress.

Which brings me to the IIC Congress. The hosting of an international Congress is both a test of, and a testament to, a national association's professional reputation and abilities. AICCM has delivered the goods on both counts. I am especially proud that we took the opportunity, before an international audience, to state our commitment to the Reconciliation process and to express our sorrow to Aboriginal and Torres Strait Islander peoples for the suffering they continue to endure. I hope we will follow up this statement with action later in this meeting by endorsing the proposed new guideline in our Code of Practice.

I would like to express my gratitude to the Organising Committee of the Victorian Division, for the wonderful job they have done to deliver the IIC Congress, which has required considerable commitment over many months. Most especially I would like to acknowledge the effort Jude Fraser has put in. Jude was the one who took care of the details, who thought of everything and who pulled it all together when it counted. Jude did that with continued good humour and gentleness, while maintaining solid control of the process throughout. My thanks and congratulations to Jude.

My thanks also go to all in National Council for their commitment and support throughout the year. It has been wonderful working with you. A most special thanks goes to our outgoing Honorary Secretary, Marg Alexander. Marg

has served the Institute in that office for as long as most of us can remember (Tony Werner excepted). We've previously honoured Marg's contribution to the profession and the Institute with Honorary Life Membership. Today we do so with a vote of thanks.

I thank you all for the privilege of serving as your President during this past exciting year.

Moved acceptance: Julian Bickersteth; **Seconded:** Heather Mansell
Res. 2/2000

4. **Secretary's Report - Margaret Alexander**

Currently membership stands at 552, including 64 student members. This is a pleasing increase on last year's figure of 540. Our organisation can only be strengthened through the contribution of new members with energy, vision and the will to participate.

Our publications are up-to-date with the 2000 issue of the Bulletin still on schedule for distribution in December. Thank you again to Alice Cannon for continuing to produce great Newsletters and to Vinod for overcoming the Bulletin backlog. Please send us your papers for inclusion in the Newsletter and for possible inclusion in the Bulletin as a refereed paper. The Research audit has identified a large number of research projects being undertaken so send us your reports to share with our members through publication.

Sue Mayrhofer, the Secretariat Officer continues to manage our membership matters with efficiency and organisation. We have had an amazing response to membership renewals in the past three months and have found that together with IIC registrations, which have had to take priority, the work load has far exceeded the two days a week that Sue works for AICCM. It is expected that a new Membership Directory will be published in the next few months now that Sue can focus on other things. None of the problems envisaged with the year 2000 bug eventuated, due we hope to excellent preparation. Once again I would like to thank Sue for her unstinting help to me whenever I have a question or request to do with membership matters.

The Conservator of the Year award is in its 6th year and it was very disappointing not to have received any nominations this year. Council established the award in 1994 to celebrate the 21st anniversary of AICCM and it is important that it be a prestigious event to recognise contributions made to the conservation profession by member conservators from all fields of activity including research. It is up to you as members to make the nominations and honour the colleagues whom you feel are creating significant standards for us all.

I am standing down as Secretary after what seems like forever and I particularly want to thank Marcelle, for her leadership, Julian for his unfailing response to all my demands, and the Council for their support during the year. I also wanted to congratulate Robyn Sloggett on the Skills Gap Audit report which was so well received by the HCC Collections and Conservation Working Party, describing it as a "Seminal Document".

Moved acceptance: Marcelle Scott; **Seconded:** Ian MacLeod
Res. 3/2000

5. **Treasurer's Report and presentation of the Financial Statement - Julian Bickersteth.**

I have pleasure in presenting the audited accounts for the Institute for the year ended 30th June 2000.

I can report that the Institute continues to be in a sound financial position, recording a surplus for the year of \$5,398 with total retained funds of \$94,718. This result is particularly pleasing, given that the year saw the publication of the Bulletin brought back on track (with the resultant costs), as well as significant one-off expenditure committed to supporting University of Canberra student attendance at the IIC Congress (\$5000) and designing the AICCM web-site (\$6,900). If economic activity can be used as a measure of the success of the Institute, then the fact that the turnover of the organisation was over double that of 98/99 financial year (\$144,313 against \$69,003) reflects well on the continuing growth of our professional body.

The increased turnover was due in part to two conferences (the National Conference in Sydney and the Book and Paper Symposium in Canberra), and two major projects being undertaken (The Skills Gap and Research Audit).

The issue of GST for the Institute is still not fully resolved. AICCM has registered for the GST, but the status of divisional registration is currently being looked at by our auditors, Murchisons.

In presenting the accounts, I draw to your attention the following points:

The impact of the IIC Congress registrations income has not been brought to account other than as deferred income, since the Congress will not take place until October 2000.

Grants totalling \$40,505 were received during the year being \$30,005 from DOCITA for the Skills Gap and Research audits and \$10,500 from Environment Australia for General Administration costs.

Please feel free to raise any issues you may have in relation to the accounts.

Auditors Report to the Members of the Australian Institute for the Conservation of Cultural Material Incorporated.

I, James Ronald Murchison of 44 Hampden Rd, Artarmon NSW 2064, hereby certify that I have examined the books and financial records of the Australian Institute for the Conservation of Cultural Material Incorporated.

In my opinion the financial statements present fairly the financial position of the organisation and the result of its operations for the year ended 30th June, 2000 and are in accordance with the applicable Australian Accounting Standards.

Signed (James Murchison)
J R MURCHISON
Date: 11 September 2000.

The Australian Institute for the Conservation of Cultural Material Incorporated Income and Expenditure Statement For the year ended 30 th June, 2000		
	2000	1999
INCOME	(\$)	(\$)
Advertising	2,800	3,285
AICCM Conference	23,595	411
Book And Paper Symposium	27,975	-
Subscriptions	42,367	42,325
Membership Labels	42	157
Grant Received - DCA	30,005	3,000
Grant Received - Dept Of Environment	10,500	11,988
Professional Administration	20	60
Paintings Group	2,067	-
Interest Received	4,141	3,561
SMOCCM	-	40
Workshops	360	-
Publications	13	456
Freight Collected	428	527
Prior Year Advance Repaid	-	3,000
Miscellaneous	-	193
	144,313	69,003
EXPENDITURE		
Accounting And Audit Fees	2,737	2,601
Bank Charges	1,382	793
Code Of Practice	1,560	-
AICCM Conference	18,892	1,689
Book And Paper Symposium	17,759	-
Depreciation Expense	617	822
Discounts Given	220	-
Environment IIC	5,736	4,000
Postage, Printing And Stationery	6,906	4,550
Prizes	700	600
Publications - Newsletter	8,304	4,215
Publications - Bulletin	12,175	7,908
Publications - Codes	-	177
Research Audit	18,585	-
Secretariat	15,000	16,700
SMOCCM	3,924	3,470
Skills Gap Audit	883	2,709
Special Interest Groups	48	-
State Capitation Fees	4,769	5,232
IIC Student Grant	5,000	-
Subscriptions	-	-
Telephone & Fax	719	1,316
Travelling Expenses	3,646	1,352
Web Design	6,900	-
Miscellaneous	500	12
	138,915	59,417
Surplus/(Loss) For The Year	5,398	9,586

The Australian Institute for the Conservation of Cultural Material Incorporated Balance Sheet As at 30 th June 2000		
	2000	1999
CURRENT ASSETS	(\$)	(\$)
Trade Debtors	26,323	1,340
Cash	90,188	117,863
Total Current Assets	116,511	119,203
NON-CURRENT ASSETS		
Office Equipment	3,349	3,349
Less Accumulated Depreciation	1,499	882
	1,850	2,467
Total Non-Current Assets	1,850	2,467
Total Assets:	118,361	21,670
CURRENT LIABILITIES		
Creditors And Accruals (1)	7,081	17,350
GST Collected	1,080	-
Deferred Income (2)	15,482	15,000
Total Current Liabilities	23,643	32,350
Total Liabilities:	23,643	32,350
NET ASSETS:	94,718	89,320
ACCUMULATED FUNDS		
Retained Surplus Beginning Of Year	89,320	79,734
Surplus/(Loss) Current Year	5,398	9,586
TOTAL FUNDS:	94,718	89,320

The Australian Institute for the Conservation of Cultural Material Incorporated Notes to Balance Sheet As at 30 th June 2000		
	2000	1999
(1) BREAKDOWN OF CREDITORS AND ACCRUALS	(\$)	(\$)
Bulletin Expenses	1,131	6,900
Environment IIC Expenses	-	4,000
Secretariat Fees	3,750	2,500
Skills Audit Expenses	-	2,000
Audit Fees	2,200	1,950
	7,081	17,350
(2) BREAKDOWN OF DEFERRED INCOME		
Grant - Department of Communications, IT & the Arts	-	15,000
IIC Congress Registrations received in advance *	15,482	-
	15,482	15,000

* Relates to Registration Monies received during 1999/2000 concerning the IIC Congress to be held 10 - 14 October, 2000.

Moved acceptance: Benita Johnson; Seconded: Vinod Daniel
Res. 4/2000

6 Appointment of the Auditor for 2000/2001

Julian Bickersteth moved that the auditors Murchison Services be appointed for 2000/2001. **Seconded:** Fiona Tennant and accepted by a show of hands.
Res. 5/2000

7 Election of Office Bearers for 2000/2001

The following members having been duly nominated with one nomination per position, and there being no requirement for a ballot they are deemed elected.

		Nominated by:	Seconded by:
President	Marcelle Scott	Kay Söderlund	J Bickersteth
Vice President	Kay Söderlund	Marcelle Scott	J Bickersteth
Secretary	Kylie Roth	Jenny Dickens	Tasha Brown
Treasurer	Julian Bickersteth	Marg Alexander	F Tennant
Publications Officer	Marg Alexander	J Bickersteth	Eric Archer
Ordinary Member	Robyn Slogget	Jude Fraser	Nicole Tse
Ordinary Member	Vinod Daniel	C MacGregor	C Pearson
Ordinary Member	Jenny Dickens	Karina Acton	Tasha Brown

Accepted by members present
Res. 6/2000

Upon resuming her place the President, Marcelle Scott commented (as in 99/00) on her hope that positions on National Council would be sought after and contested in the future.

8 Acceptance of amendments to the Constitution

Proposed changes to the AICCM Constitution (in relation to Code of Practice requirements as advised by Arts Law Australia):

Original wording

(7) Professional Members shall agree to abide by, and be signatories to, the AICCM 'Code of Ethics' and AICCM 'Code of Practice'.

New Wording

(7) All AICCM Members shall agree to abide by, and be signatories to, the AICCM 'Code of Ethics' and AICCM 'Code of Practice'.

Colin Pearson led discussion regarding the issue of ignorance of people (who are members but not conservators) not knowing that they are doing something wrong. Jenny Dickens noted that in the Code of Ethics point 4, AICCM members should "recognise their skills and limitations..." In addition, when people apply or renew their membership they will agree to abide by the Codes of Ethics and Practice. Therefore it would be difficult for AICCM members to be unaware of the provisions of the Code and do the wrong thing out of ignorance.

Moved: Marcelle Scott; **Seconded:** Jenny Dickens

Passed by majority vote. There was one abstention from voting, and there were no votes against the motion.
Res. 7/2000

9 Acceptance of the Code of Ethics, Code of Practice

Proposed amendments to the Codes were presented to the members for ratification.

New Guideline - Natural Environment

The AICCM Member shall recognise the potential for conservation activities to cause environmental damage. Accordingly, without endangering the welfare of cultural property, she/he should endeavour to undertake conservation treatments, or use materials, which have the lowest potential to pollute; unnecessarily waste resources; or otherwise damage the natural environment.

There was no comment from members present and this new guideline was accepted by acclaim.
Res. 8/2000

Changes to existing guidelines - 4. Approach

Existing guideline

The AICCM Member should devote an equal amount of care to cultural material regardless of the financial value, rarity or significance of the cultural material.

Proposed Amendment

It is recognised that the significance of cultural material may have a bearing on conservation decision. Accordingly, without breaching the provisions of the AICCM Code of Ethics or Code of practice, the AICCM Member shall ensure that cultural material in her/his care receives levels of conservation appropriate to its significance and available resources.

Tom Dixon spoke in support of the amendment - citing the need to demonstrate that we are applying resources to the best extent, where value lies, whether monetary or significance. Ian MacLeod also spoke for the amendment. Glenda Marsh-Letts said that she is not against the amendment but questions who would determine cultural

significance. Jenny Dickens replied that she would certainly want to see the conservator involved in this decision process. Conservators should be proactive but we cannot apply our Code to non-AICCM members to force them to include us in significance decisions. Robyn Sloggett noted that as it stands it is generic not prescriptive. Glenda expressed satisfaction with this answer. Marcelle agreed to take the issue on board for the new National Council.

Moved that the existing guideline be replaced with the suggested amendment.

Moved: Marcelle Scott; **Seconded:** Sarah-Jane Rennie

Agreed by the majority of members present with Elizabeth Hadlow abstaining.

Res. 9/2000

Changes to existing guidelines - 5. Cultural Issues

Existing Guideline

The AICCM Member should respect the cultural and spiritual significance of cultural material and should where possible consult with all relevant stake-holders before making treatment or other decisions relating to such cultural material.

Proposed amendment

The AICCM Member should be informed and respectful of the cultural and spiritual significance of cultural material and should, where possible, consult with all relevant stakeholders before making treatment or other decisions relating to such cultural material.

The AICCM Member should recognise the unique status of Aboriginal and Torres Strait Islander peoples as first peoples, and as key stakeholders in the conservation of their cultural heritage material. When undertaking conservation of Aboriginal and Torres Strait Islander cultural property, the AICCM Member should recognise that the objects and the information relevant to them are of equal importance, and that conservation practice must adapt to cultural requirements, particularly in respect of secret/sacred items.

Discussion ensued with Colin Pearson asking whether Aboriginal and Torres Strait Islander people now require to be called 'first people'. Members also discussed the issue of consultation with all cultural stakeholders and whether this was feasible and/or would raise legal issues if we didn't consult. Jenny Dickens replied that Moral and Copyright legislation deals with this issue. Detlev Lueth asked whether the Aboriginal and Torres Strait Islander community had been involved in this amendment. Jenny stated that Penny Edmonds had drafted the amendment and she would check that the Aboriginal and Torres Strait Islander committee at Museum Victoria had been consulted.

Colin Pearson asked that the Council consult on the question of 'First People' and to make a change if required. Marcelle agreed to bring the matter to the incoming Council, for clarification through appropriate bodies.

On this understanding members voted by a majority to accept the amendments with four abstentions.

Moved: Jenny Dickens; **Seconded:** Julian Bickersteth

Res. 10/2000

Marcelle Scott moved that the AICCM Code of Ethics, Code of Practice be ratified and now accepted as a formal document of the Institute.

Moved: Marcelle Scott; **Seconded:** Margaret Alexander

Agreed by members present with no abstentions and no votes against.

Res. 11/2000

10 Conservator of the Year Award

The Award Panel of Mr Ian Cook (Chair), Ms Benita Johnson and Mr Eugene Herbert (ex Head of the School of Environmental Design, University of Canberra), noted that it was disappointing that there were no new nominations for 2000 and agreed not to recommend a nomination for the Award this year. National Council had accepted this recommendation.

11 Any other business

No other business was advised to the Secretary. The meeting closed at 1.20 p.m.

Following the meeting Jenny Dickens provided an up-date on the present situation of the Museums Australia Conservation Special Interest Group. She advised that she is looking at options and would be interested to hear opinions from members of that group.

Additional notes from Penny Edmonds re. the cultural issues section of the Code of Practice discussed at the AGM

1. Someone asked if indigenous representatives had been consulted in the formulation of the text.
Answer: The formulation of the text was drawn from the spirit of the ratified museums policy *Previous Possessions, New Obligations (Museums Australia, 1994)* Key phrases that pertain directly to conservation, which are principles in this policy, were used in the wording.
2. Colin Pearson asked if the term "first peoples" was still appropriate. He seemed to think that the term was being phased out and that another term such as "first nations" or something similar was being introduced. So in the end the whole Code of Practice was ratified at the AGM with the provision that the correct term be used instead of "first peoples".
Answer: Gaye Sculthorpe, Program Director of the Indigenous Studies Program at Museum Victoria, an Aboriginal person and Council member of AIATSIS, was consulted regarding the term "first peoples". Gaye felt that this was appropriate. "First nation peoples" is a term widely used in America and it was felt that this was not necessarily appropriate

A WW2 German Messerschmitt Me 109 fighter aircraft in the collection looks a little sad at the moment, disassembled, dirty, and with some handling damage. It still has most of its original paintwork and markings, and as far as we know, is the only one remaining that has not been 'restored' or crashed. The approach at this stage is to clean, inpaint small handling paint losses perhaps, and reassemble. In no way will this significant aircraft be repainted because it is unique, it has its original paint layer and markings, and tells its story quite effectively now, as it is.

To the average general public though, accustomed to the 'restoration' concept, both of these aircraft could look somewhat 'tatty' and inexpertly 'restored' when seen on display - the former example with uneven paint layers showing through the repaint, and the latter just looking 'old' and battered.

In summary: to us in the profession, it is all clearly defined. The disciplines - conservation, preservation, restoration, whatever - are just tools we use to achieve our goal of presenting and perpetuating information. We must be very clear, though, on just what that goal is in our particular organisation and to think about what we are trying to achieve, each and every time we approach an object. We can utilise any of the 'tools', to whatever degree, just as long as we do

not unthinkingly adopt a particular procedure at our individual discretion, solely because it was done that way previously or because we felt like it. Discussion and consensus can minimise incorrect treatment approaches!

There really is not much human value in an object if, due to a lack of treatment, or an incorrect treatment, the story is not effectively presented. Equally, there is not much value if the information that could tell that story, either now or in the future, has been lost through unsympathetic treatment. It is a public education process - one that, if we really value and believe in what we are doing, will be enhanced by insisting that our work really is 'conservation' as defined in the *AICCM Code of Ethics: All actions aimed at the safeguarding of cultural material for the future. Its purpose is to study, record, retain and restore the culturally significant qualities of an object with the least possible intervention.* Or in other words, the preservation and presentation of the cultural, technical and historic information contained in an object, by utilising a number of disciplines including 'restoration' and by getting out and explaining at every opportunity what 'conservation' is achieving, and why we do it.

John Kemister, Large Technology Conservator, Australian War Memorial, Canberra.

SPECIAL INTEREST GROUPS

Book and Paper/PHOTON

Planning for the 2nd National Symposium is underway. Our chosen date in September 2002 has had to be revised because of a semi-clash with the next IIC Congress which is to be held in October 2002 in Baltimore with a book and paper theme. Our Symposium will now be held during April 2002, the exact dates have yet to be decided.

This is a first call for papers, yes there is plenty of time to develop and research those ideas and we would like to hear about them. We would also like to have your thoughts and suggestions regarding a theme, guest speakers and workshop topics. We can't promise to fulfil your every wish but give them to us and we will try.

Please send your replies to **Lyndsay Knowles** by fax on (03) 9208 0258, by email to lyndsay.knowles@ngv.vic.gov.au or by mail to the National Gallery of Victoria, PO Box 7259, Melbourne 8004.

Special Interest Group Co-ordinators

Antarctic Heritage
Janet Hughes
Tel: (02) 6240 6657
Fax: (02) 6240 6529
j.hughes@nga.gov.au

Book and Paper
Lyndsay Knowles
Tel: (03) 9208 0258
lyndsay.knowles@ngv.vic.gov.au

Conservation Picture Framers
June Anderson
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pnj@ozemail.com.au

Conservation Science
David Hallam
Tel: (02) 6208 5260
Fax: (07) 6208 5299
davidh@nma.gov.au

Gilded Objects Conservation
Malgorzata Sawicki
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margarets@ad.nsw.gov.au

Objects (incorporating Wet Organics)
Michelle Berry
Tel: (03) 9628 5924
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mberry@mov.vic.gov.au

Paintings
Paula Dredge
Tel: (02) 9225 1720
Fax: (02) 9221 6226
paulad@ag.nsw.gov.au

Photon
Detlev Lueth
Tel: (02) 6208 5025
Fax: (02) 6208 5167
d.lueth@nma.gov.au

Preventive Conservation
Sarah Slade
Tel: (02) 9298 3764
Fax: (02) 9298 3780
sslade@anmm.gov.au

SMOCM (Sculpture, Monuments and Outdoor Cultural Material)
Carmel Nicholas
Tel: (08) 8357 3361
Fax: (08) 8357 3361
art.heritage@senet.com.au

Textiles
Position Vacant

An expert is someone who knows some of the worst mistakes that can be made in his subject, and how to avoid them.

Werner Heisenberg

Publications

Perth Flood Seminar Publication

The Preprints of the Perth Flood Seminar *Every Cloud Has a Silver Lining* are now available. Papers include *Noah's Ark: Perth Museum & The Great Flood; Size (and Other Matters): The Conservation of Water-damaged Paintings; Treatment of Flood-damaged Mixed-media Items from the Social History Collection; and Freeze-drying Flood-Damaged Books and Documents From Perth Museum & Art Gallery*. Contact: SSCR, c/o The Glasite Meeting House, 33 Barony Street, Edinburgh EH3 6NX, +44-1506-811-777, fax +44-1506-811-888, admin@sscr.demon.co.uk.

North American Disaster Recovery Sourcebook, 9th Edition

The *Disaster Recovery Yellow Pages™* is a 350-page, comprehensive sourcebook designed to help users locate scores of crucial but hard-to-find recovery services throughout the United States and Canada. It contains over 3000 vendors and covers over 270 categories such as drying & dehumidification of paper & microfilm records, smoke odour counteracting services, trauma counselors, salvage, and emergency rental of computer equipment.

The publication also includes a tutorial on areas which are frequently overlooked when preparing their disaster recovery plans, as well as hints on "getting started" and preparing a disaster plan. The publication costs is US\$98.00 per copy, plus US\$3 for shipping and handling. Regular updates are available. To obtain a free brochure or to order contact The Systems Audit Group, Inc., 25 Ellison Road, Newton, Mass. 02459, +1-617-332-3496, fax +1-617-332-4358, DRYP@Javanet.com, www.DISASTER-HELP.com.

Publication on textile supports

The Fabric of Images: European Paintings on Textile Supports in the 14th & 15th Centuries: Proceedings of the International Symposium held on 16 May 1998 at the Courtauld Institute, edited by Caroline Villers and published by Archetype Publications, is now available.

This volume of essays by conservators and art historians adopts an interdisciplinary approach to visual and written evidence in order to reconstruct what can be known about the original display, function and painting technique of these objects. Papers include: *Four Scenes of the Passion Painted in Florence around 1400; The Decollation of St John the Baptist: The Examination and Conservation of a 15th Century Banner; and The Function and Display of Netherlandish Cloth Paintings*. Contact: Archetype Publications, sales@archetype.co.uk, 6 Fitzroy Square, London W1P 6DX, +44 207 380 0800, fax +44 207 380 0500.

Indoor air pollution abstracts

The Presentation Abstracts from this Summer's IAQ2000 meeting at Oxford-Brookes University are now on-line at the Indoor Air Pollution Workgroup Homepage, at <http://hjem.get2net.dk/ryhl/iap.htm>. This year's abstracts include: *An approach to air pollution standards in museums; Appropriate standards for conservation; Standards for levels of pollutants in museums: part III; A new look at soiling of contemporary paintings by soot in art museums; Standards specification for display cases; and Soiling by coarse particles in the museum environment*.

Caring for family treasures

Caring for Your Family Treasures is a guide to caring for objects kept for sentimental interest in people's homes. The book includes photos and advice from professional conservators for the care of objects such as photo albums, home movies, scrapbooks, toys, quilts and wedding dresses. Contact Heritage Preservation at +1-888-388-6789 or <http://www.heritagepreservation.org>.

Net News

Media Alert Diary

Companies seeking to inform and notify media of critical events and dates can now submit details to a national industry diary used by chiefs of staff, reporters, producers, executive producers and announcers as a daily resource for story planning. The Media Alert Diary can be found at www.mediaalert.com.au. Events can be submitted online by filling out the on-line form. Users can copy and paste media releases written as word documents. Events can also be emailed, faxed or mailed.

This free service is run by journalists and researchers. The service aggregates events in 33 categories and has now expanded to include charity, social and government events in a daily through to a 2-year forward planning diary format.

Submissions can be for conferences, company meetings, seminars, media conferences, reminders of key milestones and event dates, social and marketing days, speeches by key people, celebrity comings and goings, product launches, campaigns and announcements. The Diary is independently owned and operates from Sydney.

Archaic chemical terms

For those of you bamboozled by obscure chemical references, the lexical page in Conservation OnLine <http://palimpsest.stanford.edu/lex/>, has links to several dictionaries of obsolete/archaic chemical terms.

Conservation and Art Materials Dictionary

The Conservation and Art Materials Dictionary (CAMD) is now available online for use and review at www.mfa.org/conservation/. CAMD is an electronic database that provides technical information about historic and contemporary materials used in all aspects of the conservation, preservation and production of artistic, architectural and archaeological materials. It includes information on pigments, minerals, binders, coatings, adhesives, fibers, dyes, surfactants, solvents, reagents, woods, alloys, corrosion inhibitors, pollutants, pest control agents, insects, etc. Currently the database has nearly 10,000 entries. It is continually growing; all corrections, additions and new material submissions are welcome. Access to CAMD is free for all users.

RLG DigiNews October 2000 issue

The October, 2000 issue of RLG DigiNews is now available at <http://www.rlg.org/preserv/diginews/>. The October 2000 issue includes articles such as *Copyright Clearance in the Refugee Studies Centre Digital Library Project*; and *Digitization Grants and How to Get One: Advice from the Director, Office of Library Services, Institute of Museum and Library Services*.

Destruction of cultural heritage in Kosovo

For recent information on the post-war survey of damage to cultural and religious heritage in Kosovo, see *Museums in Kosovo: A First Postwar Assessment*, <http://www.bosnia.org.uk/bosrep/marjune00/museums.htm>; *Libraries and Archives in Kosovo: A Postwar Report*, <http://www.bosnia.org.uk/bosrep/decfeb00/libraries.htm>; *Libraries in Kosovo/Kosovo*, <http://www.faiife.dk/faiife/kosova/kosorepo.htm>; *General Assessment of the Situation of Archives in Kosovo*, http://www.unesco.org/webworld/publications/jackson_report.rtf. Sample images from our survey of damage to architectural heritage in Kosovo can be viewed at http://archnet.org/calendar/item.tcl?calendar_id=2658.

Fellowships

National Gallery of Art Samuel H. Kress/J. Paul Getty Trust Paired Research Fellowships in Conservation and the History of Art and Archaeology, 2001-2002

The Center for Advanced Study in the Visual Arts, as part of the National Gallery of Art, is pleased to announce these fellowships. Applications are invited from teams consisting of two scholars: one in the field of art history, archaeology, or another related discipline in the humanities and social sciences, and one in the field of conservation or materials science. Two

paired fellowships (i.e. four individuals) will be awarded annually. Paired fellows spend two months conducting field, collections or laboratory research, followed by two months in residency at the Center for discussion, research and writing.

The fellowships are awarded without regard to the age or nationality of the applicant, but are only open to those who have held the appropriate terminal degree for five years or more, or who hold an equivalent record of professional accomplishment.

Applications are due by 21 March 2001. For further information contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565, +1-202-842-6482, fax +1-202-842-6733, advstudy@nga.gov, www.nga.gov/resources/casva.htm.

National Gallery of Art Senior Fellowship Program, 2001- 2002

Applications may still be accepted for visiting senior Fellowships and Associate Appointments for the award periods of 1 September 2001 - 28 February 2002 (applications due 21 March 2001) and 1 March 2002 - 31 August 2002 (applications due 21 September 2001). Applications will be considered for study in the history, theory and criticism of the visual arts of any geographical area and of any period. Senior fellowships are intended for those who have held a Ph.D. for five years or more or who possess an equivalent record of professional accomplishment.

Applications are due by 21 March 2001. For further information contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565, +1-202-842-6482, fax +1-202-842-6733, advstudy@nga.gov, www.nga.gov/resources/casva.htm.

Summer Work Project National Museum of the American Indian

The National Museum of the American Indian (NMAI) is offering four to five summer work projects (June 4 - August 10, 2001) in ethnographic artifact and textile conservation funded by the Andrew W. Mellon Foundation. The Conservation Laboratory at NMAI's Cultural Resource Center in Suitland, MD (Metro DC area) is the work site. Projects will focus primarily on the survey and treatment of artifacts for exhibits in the new museum building on the National Mall in Washington, DC (scheduled to open in 2003) and other on-going exhibit and publication projects. Candidates who demonstrate a career interest in the conservation of material culture of indigenous peoples of North, South and Central American will be especially welcome. Applications must be received no later than February 15, 2001, and should be sent to Marian A. Kaminitz, National Museum of the American Indian/Smithsonian Institution, Cultural

Resources Center, MRC 541 4220 Silver Hill Road
Suitland, MD 20746. For more information
please call +1-301-238-6624 ext. 6322 or email
kaminitzm@nmaicrc.si.edu.

**Andrew W. Mellon Advanced Training
Fellowships in Ethnographic Object
and Textile Conservation
The National Museum of the
American Indian**

The National Museum of the American Indian (NMAI) is offering four fellowships in ethnographic object and textile conservation, funded by the Andrew W. Mellon Foundation. These one-year fellowships commence in the fall of 2001 and include a stipend in the high \$20's with \$3000 for travel and research plus medical insurance and benefits. Fellows will work on the Conservation Department's major projects and research related to the collections. The current projects include the preparation of artifacts for exhibit in the new NMAI museum scheduled to open in late 2003, and the on-going move of over 800,000 artifacts from the old storage facility in the Bronx, NY, to the new Cultural Resources Center in Suitland, MD. The fellowships are located in Suitland, MD (outside of Washington, DC).

The applicant should be a recent graduate of a recognized conservation training program or have equivalent training and experience. The candidates with the best qualifications will be those who are motivated for a career in the conservation of material culture and who are especially interested in the cultures of Indigenous peoples of North, Central and South America. The applicant should have a proven record of research, writing ability, and English language skills. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

Application must be received by March 15, 2001. For further information contact Marian A. Kaminitz, Head of Conservation, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, MRC 541, 4220 Silver Hill Road, Suitland MD 20746, kaminitzm@nmaicrc.si.edu.

**Residential Research Fellowships
Winterthur Museum, Garden & Library**

Winterthur Museum, Garden, and Library encourages conservators to apply for its 2001-2002 residential research fellowships: The fellowships available vary in length and include many general-subject fellowships as well as the Dwight P. Lanmon Fellowship for the study of ceramics and glass, the Robert Lee Gill Fellowships for the study of American decorative arts, painting, architecture, or historic preservation, and the Faith Andrews Fellowship for the study of Shaker life and material culture. For more information and application materials, visit <http://www.winterthur.org> and follow links to the library, call +1-302-888-4649, or email pelliott@winterthur.org. Application deadline is January 15, 2001.

**Getty Internship in Paper
Conservation
Conservation Center for Art and
Historic Artifacts (CCAHA)**

Through funding from the Getty Grant Program, the Conservation Center for Art and Historic Artifacts (CCAHA) located in Philadelphia, PA, is offering a twelve-month advanced internship in the conservation of works on paper beginning September 1, 2001. The applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of \$22,500/year plus benefits, two weeks vacation, two weeks research leave, and an \$1,800 travel allowance. Interested applicants should send a resume, three professional references, and three sample treatment reports to Glen Ruzicka, Director of Conservation, CCAHA, 264 South 23rd Street Philadelphia, PA 19103. The deadline for applications is February 28, 2001.

Technical Exchange

SOLUBLE NYLON RESEARCH

As part of research involving the development of a bioremedial treatment of a polyamide coating — soluble nylon (Calaton CA, CB) used in the 1960s and 70s — I have examined a variety of objects treated with this material in the UK. I was interested to find that it was also used in Australian conservation and am interested in obtaining more specific information on its use including:

- ◆ the types of objects to which it was applied,
- ◆ the application methodology; and
- ◆ whether objects had presented any commonly observed adverse effects due to its application.

Ideally I would like the opportunity to examine objects treated with soluble nylon. However, any information on its use in conservation in Australia would help in establishing a greater body of knowledge on this material and its associated problems. Any information that can be provided would be most welcome.

Caroline Kyi

7/921 High St, Armadale, Victoria, 3143; (03)
9824 6069; stocky_kyi@hotmail.com.

**CONSERVATION AND PROJECT
MANAGEMENT**

As we are all aware the field of conservation is continually evolving. Many years ago, conservators were primarily employed by the public sector within cultural institutions. They were seen as having a narrow focus, undertaking treatments and tasks that were perceived as low status or craft-based. Conservators are now highly educated, well trained and more professionally organised, working in both the private and public sectors. They are seen as professionals who possess a blend of scientific

knowledge and manual dexterity, who are able to solve conservation and related collection care problems in innovative and cost effective ways.

The breadth of their skills and expert knowledge on the physical existence of artefacts provides conservators with a diagnostic ability. This means that conservation problems can be solved and a range of treatments offered. As a result, they must understand the effects of a particular treatment, the likely success and risks it carries. However this must all be communicated to a variety of interested parties, each of whom has their own perspective and needs. The work generally needs to be carried out with limited resources at minimal cost in the shortest time possible and completed knowing that any work to the artefact may affect its historic integrity and authenticity.

Managing all of the interfaces of these constraints is key to a projects success. Project work means that we must constantly shift our attention, focus our vision, tune our listening and most importantly reshape our understanding. I am interested in finding out how many conservators, both private and public, draw on project management and its tools and techniques to either manage their departments, or run specific projects.

I am in the process of adapting my thesis *Conservation and Project Management* into a useful book or manual, and I would like it to address the profession's needs as much as possible. I would appreciate your responses.

Catherine Akeroyd (International Conservation Services)
(02) 9417-3311, fax (02) 9417-3102; catherine@icssydney.com

IIC PREPRINTS FOR SALE

AICCM has a limited number of copies of the Preprints for the IIC Melbourne Congress available for sale. This 220 page volume contains the text of all the papers given at the Congress with accompanying photos (b/w and colour) and diagrams. Entitled *Tradition and Innovation, Advances in Conservation* it is likely, as with all IIC publications, to become a standard in its field.

AICCM is able to offer these copies at the special rate of AUD\$50 including postage within Australia, which represents a 30% discount against the current selling price in London. In addition complimentary copies of the Poster abstracts presented at the conference will be provided to those ordering the Preprints, until supplies run out.

To order Preprint copies, please contact Sue Mayrhofer at the AICCM Secretariat on (02) 6270 6504, fax (02) 6273 2358 or smayrhofer@ieaust.org.au.

Grants and Funding

Contact Details for Funding Organisations:

Australian Museums On-Line Regional Grants Program

AMOL Co-ordination Unit, Powerhouse Museum, 500 Harris Street, Ultimo NSW 2007, (02) 9217-0346, fax (02) 9217-0616, amol@amol.phm.gov.au, www.amol.org.au.

The Churchill Trust

The Winston Churchill Memorial Trust, 218 Northbourne Avenue, Braddon ACT 2612, or see http://sunsite.anu.edu.au/churchill_fellowships.

Fulbright Scholarship Program

Australian-American Educational Foundation, GPO Box 1559, Canberra ACT 2601, (02) 6247-9331, fax (02) 6247-6554, amanda@aaef.edu.au, <http://sunsite.anu.edu.au/education/fulbright>. The competition opens on 1 July and closes on the 30 September of each year.

International Specialized Skills (ISS)

Carolynne Bourne, Director, ISS, c/o AMF, PO Box 538, Carlton South 3053, (03) 9349-4554, fax (03) 9347-2218, or Owen Eckford, Managing Director, Insearch, UTS, (02) 9330-2151, fax (02) 9330-2109.

Museums Australia Regional Exhibition Touring Initiative Fund

Robyn Phelan, Touring Services Manager, Museums Australia (Victoria), Level 16, 222 Exhibition Street, Melbourne VIC 3000, (03) 9651-6768 or freecall 1800-680-082.

The National Library Community Heritage Grants

Coordinator, Community Heritage Grants, Public Programs Division, National Library of Australia, Canberra ACT 2600, (02) 6262-1147, fax: (02) 6273-4493, chg@nla.gov.au, www.nla.gov.au/niac/chg/.

The Queen's Trust for Young Australians

The National Secretariat, 12th Level, 600 Bourke Street, Melbourne, Victoria 3000, GPO Box 239E, Melbourne, Victoria 3001, (03) 9670-5436, or see <http://www.ozemail.com.au>.



IIC & AICCM Councils

IIC 18th International Congress Melbourne 2000

Fiona Tennant

The 18th International Congress of the International Institute for the Conservation of Historic and Artistic Works (IIC) was held in Melbourne, 10 - 14 October, 2000. Lauded by IIC Secretary-General in the midst of Olympic fever, as the 'best Congress in history', the 350 delegates enjoyed a well organised session. Over forty papers were presented and they varied considerably within the Congress theme of *Tradition and Innovation - Advances in Conservation*. The program kept a balance between preventive conservation and interventive conservation, with the majority of papers looking at innovations in research, treatments and materials. Over the course of the week however, other underlying themes became apparent, such as project management and communication.

Several papers addressed the difficulty of managing treatments carried out by a team of people, or by individuals over extended periods of time. **Mille Stein** discussed issues that arose when three teams in three different countries worked on one project. Different interpretations of the brief by each team, led to strikingly different treatments. The case study of the Boppard altarpiece from the V & A collection illustrated the complexities of carrying out treatments over an extended period of time.



John Winter, IIC President, enjoys a joke with Marcelle Scott, AICCM President

Changing attitudes and approaches to conservation that evolved during the 20 year treatment period meant that the piece was treated and retreated. The object is still being treated, and the issue emerging with this team is that different technical abilities within the team are causing subtle differences in the final appearance of the work.

Caroline Kyi also addressed the issue of managing projects with long conservation histories. Her current research on the removal of soluble nylon involved assessing the multitude of conservation treatments used over the past 50 years on wall paintings in an English church, all of which were impacting on each other in some way.



Tony Werner with Marcelle Scott

In terms of communication issues, other papers discussed the increase in interaction between conservators, artists and communities. Although conservators have actively communicated with artists in the past, it would seem now more than ever that this level of communication is vital. The conservators at the Tate Gallery recently took part in an extensive program where they interviewed several artists whose works were within their collection. These discussions led to a thorough technical understanding of the objects and to treatments which they felt were 'more successful and in keeping with the spirit of the artwork'. **Penny Edmonds** also discussed the importance of the consultative process between conservators and traditional custodians. This process was fundamental during the development of Bunjilaka, the Aboriginal Centre at Melbourne Museum.

In most papers, the importance and benefits of collaborative efforts was overriding. The papers

presented at the Congress illustrated the need for conservators to become more consultative with stakeholders and to adopt a greater public presence, and at the same time, continue to push the boundaries of what the profession can achieve.



AICCM National Council

The efforts of the organising committee, in particular **Jude Fraser**, ensured proceedings ran smoothly over the five days. This allowed delegates to sit back and enjoy, and with social events planned for most evenings, a lot of enjoyment was had. No one can doubt that our dance floor antics at the Congress Dinner have set the standard. It was fitting that presenters on the day after the dinner felt it necessary to wear sunglasses. As **David Bomford** said in closing, in years to come people need only comment 'Were you in Melbourne in 2000?'

Compensation of Losses in Gilded Surfaces: In-gilding and in-painting using traditional and modern materials and methods.

Holly McGowan-Jackson

The latest GOCSIG seminar, held on Monday 9th October at the Melbourne Town Hall, attracted nearly 50 participants. These included framers and conservators, of varied specialisations, working in the public and private realms, as well as a large number of conservation students. We were very pleased to welcome 10 overseas colleagues to the seminar, from the United Kingdom, Norway, Austria, Japan and New Zealand. The seminar encompassed discussion of current methodology, new research and specific treatments as well as many of the broader philosophical issues that we face in our work.

Malgorzata Sawicki from the Art Gallery of NSW presented two in-depth papers on the research she has undertaken as part of her PhD studies. In her experiments, several Plextol dispersions have shown promise for in-gilding on both oil gilded, and matte and burnished water gilded passages.

The National Gallery of Victoria was represented by **Holly McGowan-Jackson**, **Louise Clarkson** & **Lisette Burgess**, who spoke about the nature of picture frame conservation, the use of both modern and traditional materials in the compensation of losses, and techniques for cleaning surface layers.

Louise Bradley, Picture Framer, Melbourne, showed the group beautifully presented samples of gilded microcrystalline wax and Parafilm mixtures, which she has found to be effective in the treatment of several frames.

Sandra Cockburn discussed a recent treatment undertaken at Sandra Cockburn Art Services, Melbourne. The large late-19th C frame arrived in the studio in a dilapidated condition. The treatment succeeded in restoring the frame while at the same time maintaining sections of the original finish.

We were treated to wonderful slides of pictures in frames in the talk given by **Matthew O'Reilly**, from the Museum of New Zealand. Matthew took a wide historical perspective, discussing the purpose of frames and their relationship with paintings. He then sought from the group suggestions for the treatment of a particular mid-19th C. frame.

The discussion following afternoon tea was wide-ranging and brought forth a range of views on the topic. One view was that traditional materials are most appropriate because they will age in a similar way to the original material. Another view was that certain synthetic materials are advantageous due to their stability and reversibility, while traditional materials used in conservation treatments will not necessarily age to match the characteristics of the original, due to differences in the nature and age of the materials.

There appeared to be general agreement that we have a responsibility to educate our clients & colleagues, commercial framers and the general public about the value of picture frames and other gilded objects, and in doing so create realistic expectations of what a conserved object should look like. A major theme of the day was context. This is a crucial matter to consider when developing the treatment plan for any object.

Thank you to all the participants for making the day a great success. It is planned that the papers will be published in full in forthcoming editions of *GOCSIG News*.

Mass Deacidification in Practice

Lisa Jeong

In October while on leave I attended the *Mass Deacidification in Practice* conference in Buckeburg, Germany, organised by the European Commission in Preservation and Access (ECPA). The NLA is currently undertaking an assessment of possible deacidification needs for its own collections and attendance of this conference will form part of this assessment.

As it is impossible to give a detailed account of the many interesting presentations that were presented at the conference, those of you who wish to have a closer look please email me for abstracts and website details (ljeong@nla.gov.au). However I will highlight some of the issues that seemed central to the conference.

As expected, the discussion on the role of mass deacidification in the preservation of paper dominated the conference and in particular its disadvantages and advantages.

Dr Helmut Bansa, Director of the Institute for Conservation of Books and Manuscripts (Bavarian State Library), outlined results from an evaluation he carried out on mass deacidification systems:

- ◆ Mass deacidification does not solve the acidity problem that library and archive managers hope for.
- ◆ Mass deacidification can reduce the mechanical strength of treated paper.
- ◆ Mass deacidification can provoke slight yellowing of treated paper.
- ◆ Physical and chemical damage can occur with any mass deacidification system especially material made with leather, plastics, inks, dyestuffs and boards. Physical damage can also occur through poor handling both in and during transportation to and from the plant.
- ◆ Accelerated ageing tests showed mass deacidified paper improved in quality even with yellowed paper.

However, he did conclude that mass deacidification was an appropriate way of treating acid catalysed paper decay as it was the only "realistic means".

Although many European institutions have integrated mass deacidification as part of their conservation policy there are still several crucial questions about the long term effects of deacidified material that need to be answered. In an attempt to answer this question, the panel discussion at the end of the conference suggested artificial ageing tests should be standardised. It should also include more variables in the preparation of samples eg. polluted samples, old and new newspapers and variations in temperature and relative humidity.

Apart from the evaluation discussions, the selection of material to be deacidified was also discussed. It seemed the trend for selecting material was by dates, historical significance and frequency of use. **Dr Helga Unger** from the Bavarian State Library noted that her library has been selecting material printed between 1840 and 1970 which had intrinsic value and was accessed frequently. The material would then be tested for pH and yellowing. The National Library of the Netherlands selected material printed between 1840 and 1950 from the Dutch Book Production Series, which is also being microfilmed. The books would be selected on the basis of their paper property with ones containing acid and lignin chosen and shipped to the deacidification facilities.

The conference gave a good overview on the state of mass deacidification systems and future directions. The fact that most systems still have major problems shows that there is scope for research in this area.

The Museum Building and Environment

Organised by the Consortium for Heritage Collections & their Environment
Melbourne October 16 - 20, 2000

Mary Cox

The five-day workshop had fifteen participants who came from Holland, India, New Zealand and Australia. Their backgrounds are in conservation, management, finance, building maintenance, architecture and entomology.

The seven speakers were **Dr. Steve Brown**, **Dr. Ivan Cole** and **Wayne Ganther** all from CSIRO, **Vinod Daniel** of the Australian Museum, **Murray Frost** from Canada, **Steve King** from University of NSW, **Peter Lovell** from Allom Lovell and Associates, and **Prof. Colin Pearson** from University of Canberra.

The diversity of both the speakers and participants made for lively discussion and a stimulating exchange of ideas.

The topics covered areas such as environmental standards and standards for individual collections, environmental monitoring, architectural aspects such as site, location, orientation, and architectural drawings, site planning and landscape aspects. Climate control systems and passive climate control, indoor and outdoor pollutants, buildings out disasters and pests were covered on the second and third days.

The practical session on indoor and outdoor pollutants saw us sniffing, burning, and making other observations on materials used in building construction and fitout.

Day four covered the building fabric, with discussion on materials, condensation, low impact and sustainable material selection. We also brushed up on our monitoring equipment use in preparation for our practical site visit to the Melbourne Town Hall in the afternoon. After travelling to the town hall through a downpour and minor flash flooding we were broken into groups, each with a functional area to assess, most of which held collection material belonging to the Melbourne City Council. It was fascinating to examine rooms and the displayed collections which we would not usually have access to at the Town Hall.

Our last day included discussion of risk analysis, dealing with architects and engineers and management. We collated the results of our practical site visit, and gave presentations with recommendations to the workshop, which was also attended by the Collections Manager of the Melbourne City Council.

I came away with a small list of items to act upon and to discuss with architects who are working on the redevelopment project at the State Library of Victoria. The feeling from the group was that levels of enthusiasm to make improvements to collection storage were elevated.

The speakers were great, with a lot of in-depth

information and knowledge, and if we didn't know what a psychometric chart was before the workshop we all should now!

We had site visits of the CSIRO laboratories with **Debra Lau, Ivan Cole and Wayne Ganther** which illustrated some of the complexities of testing for pollutants.

The catering was very ably managed, especially with the CSIRO canteen adjacent to our lecture

theatre.

Overall, I would thoroughly recommend this workshop, particularly to those who face the prospect of expanding to occupy an established building or to building from a greenfield site. The workshop also equipped us with strategies to improve on building issues in order to promote preservation of collections and efficient use of resources.

RESEARCH NEWS

University of Canberra Third Year Research Projects

The following is a summary of the research projects completed by the Materials Conservation third-year students, grouped by speciality.

Metals

Megan Absolon: *Inhibition of Cooling Systems of Early 20th Century Automobiles in Collections.*

Ian Miles: *The Development of Protocols for the Safe Conservation Treatment of Polychlorinated biphenyl (PCB) Contaminated Capacitors.*

Anna Shepherd: *An Investigation into the Potential use of Long Chain Aliphatic Dicarboxylate Compounds as Corrosion Inhibitors for Mild Steel in Rinse Solutions Following Citric Acid Stripping.*

Textiles

Bridie Kirkpatrick: *Investigation into the Deterioration of Indian Printed / Painted Textiles.*

Jane Gillman: *Blue Water - Erasable Fabric Markers.*

Objects

Justin Gare: *Comparative Weathering of Split and Sawn Australian Timbers.*

Tessa Ivison: *The Effects of Preparation and Preservation Techniques on the DNA of Museum Mammal Specimens.*

Suzanna Shaw: *A Lacq of Understanding: The Manufacture and Conservation of Japanese Lacquered Sculptures.*

Katie Webbe: *Facing a Muddy Problem: The Use of Facing Materials in the Excavation of Painted Mud Plaster Fragments at Kaman-Kalehoyuk, Turkey.*

Miriam Wormleaton: *An Investigation of the Effects of Consolidation on the Desalination of Unglazed Porous Ceramics.*

Paper

Ceridwen Fraser: *Identification of Cellulose Acetate: An Investigation into the Reliability of Common Test Methods.*

Sallyanne Gilchrist: *The Future of Conservation of Contemporary Art in Australia: moral rights, economic rights and a common sense approach.*

Shingo Ishikawa: *An Investigation into the Uses of Solvent Gel to Reduce Pressure-Sensitive Tape Stains on Paper Objects.*

Paintings

Adam Godijn: *An Infrared Vidicon Investigation into the Thickness of Paint that Obscures Underdrawings.*

Maria Kubik: *Dissecting Pelias: A Case Study in Binding Media Analysis.*

Julia Salaverri: *The Analysis of Red Dyes used for Artist's Paints by Raman Microscopy.*

Cellulose Acetate Project Update

<http://www.nla.gov.au/preserve/ca.html>

At the conclusion of the Cellulose Acetate survey, respondents were sent a copy of the Cellulose Acetate Report, Stage One. This report outlined the findings of the survey and recommended some steps to be taken to achieve a national strategy for the preservation of cellulose acetate collections in Australia. Since then, staff in National & International Preservation Activities have been responding to these recommendations. Here are some notes on where we are up to with the work.

Ceridwen Fraser is currently developing assessment tools that will help collection managers to identify cellulose acetate within their collection and to choose appropriate strategies for dealing with this material by assessing its level of deterioration, value and access requirements. This work will be completed during November and we have already received very positive feedback about the usefulness of these tools.

One of the recommendations of the report was the creation of a working group that would develop a national strategy by discussing issues facing collecting institutions when dealing with cellulose acetate in their collection. To help get this started, **Jennifer Anderson** has contacted twenty-three of the thirty respondents to the survey. Those contacted included Collection Managers and Preservation Managers at most State Libraries and various Archives and Museums around Australia. The response was overwhelmingly positive to the recommendations in the report and demonstrated a willingness to share information and discuss options. During November, to get the 'reflective juices' going, an 'Issues Paper' will be sent out to those who wanted to be involved. There is a possibility that a national meeting will be held early in 2001.

In order to promote information sharing and reduce duplication of effort, a Register of Experience/Expertise has been created. The webpage gives descriptions of some experience and expertise various institutions have acquired whilst dealing with their own cellulose acetate collections along with contact details of the person carrying out this work. It is hoped that this page will develop further as the project progresses.

One of the major strategies for dealing with degrading cellulose acetate material is to put it in a cool store. This slows the degradation of the film, providing time for copying programs to be carried out. The Cellulose Acetate Report recommended that a study of cool stores be

conducted with the aim of gathering information about the cost effectiveness of this strategy. This work is now underway, and will be completed at the end of February.

The work on a national strategy for the preservation of cellulose acetate materials will help us to create our own strategy for work on the National Library's collection. This will involve consultation between many areas of the Library. It is hoped that the first steps of our strategy can commence next financial year.

For further information, contact Jennifer Anderson, National and International Preservation Activities (NIPA), 02 6262 1780; janderson@nla.gov.au.

SPECIAL FEATURE

Address to the International Paper Artist Congress Italy 2000

Christine Ballinger

The paperless office, electronic paper and electronic books, document ecologies, rows of computers instead of bookshelves, print-on-demand, mega mills and global mergers, the conservation of computer-based images, niche paper markets and massive increases in cut/copy paper production, Kyoto Greenhouse Emissions Legislation....This is the new language of paper. This is here and now.

The concept

Fifteen years ago, I visited my first industrial paper mill. The production fibre source was post-consumer paper, the beaters just very large blenders, the china clay introduced via front-end loaders and 30 tonnes of paper made every 20 minutes. The men (and most people involved in the production in the commercial paper industry are men) call themselves 'papermakers'. It struck me then that we - hand papermakers of all traditions, paper and book artists, printmakers - and the commercial industries of papermaking, paper converting, printers, book binderies and paper recyclers are not two different species but are the same. We operate on different scales and sometimes with different reasons for our endeavours, but what we all have in common is paper.

As my work, or more correctly, my obsession with paper grew, I perceived that there existed an attitude of almost non-recognition between hand paper artists/makers and the commercial industry. The paper industry is driven by profit-making imperatives; it is a multi-billion dollar industry and spends enormous amounts of money on technical research and product development. The majority of the consumer marketplace would only ever consider these industry's products as paper, and then only ever viewed as a disposable commodity. For you to be here at IAPMA, you must be driven by the same obsession as myself - if we were driven by profit-

making imperatives, we would have to have found a 'real job' by now. What is the reaction when people ask what you do and your answer is 'paper maker and artist'? Sometimes, it is not worth the next half hour spent explaining.

My formal training is in the areas of science and mathematics. All those hours in lecture theatres did make an impression on how I think. Scientific process requires a hypothesis to be made and all the factors which may influence the outcome of that experiment to be controlled, and hence called *constants*. All factors except one - this is called the *variable*. I started to wonder about what would happen if the paper industry and paper artists collaborated to explore one topic i.e. the future of paper. In this experiment, though, the tables are turned. There are many variables but just one constant...paper. It is the common/constant language. The project *New Possibilities for Paper* is born from these thoughts. (Please see *Art News* elsewhere in this publication for a description of this project).

The Paper Artist

For too long, paper makers have not had any significant access to the technological, financial and material resources of the paper industry. As contemporary artists, many of the technologies being used and explored by industry could be utilized within our own art practice. Also, 'paper' is changing.

Dard Hunter formally describes true paper as "a web of hydrated fibres formed by using a sieve-like screen to filter from water a thin stratum of mattered fibres". How many of us make our paper by this definition? We spray it, squeeze it, pour it, smear it, and vacuum it. We use it as a medium, not as a substrate as conventional art practice sees as its proper use.

Today, paper may contain any or all of the following - clays, glues, resins, waxes, fine metal particles, whiteners, alkaloids, other polymers, acetates, proteins, starches and so on. Tomorrow, it will contain micro fibres, computer chips, electronic beads, and invisible formation bandings that give the paper a "fingerprint". There will be no need for printed barcodes.

"Smart paper" is here now.

How will we as artists respond to the new paper? We have already taken the traditions and techniques of European or Oriental papermaking and reinterpreted them to create what we now call 'contemporary paper'.

The Industry

The paper industry is at a major crossroad. They must reinvent themselves for the digital era. Associations between paper industries, paper converters, printers and postal agencies are spending a lot of money and time seeking answers. The range of specialty paper is diminishing; cut/copy paper and packaging are huge growth areas. Why? Computers.

I will digress and refer to a research paper delivered by an architect who was addressing the future of architecture. He described the demise of the monumental building such as the huge cathedrals and temples of Europe and the Middle East where hundreds of people would come to share in a communal spiritual event. The sheer scale and power of the architecture, light, decoration and music were very important factors in creating a common ecstatic experience. Our architecture today is far less grand, the only exception often being buildings worshipping the dollar. Our homes are places for the 'individual' experience. Our spirituality is, more often than not, that of the self. The computer and Internet have become the global experience, while as individuals, we can remain anonymous. We can remain 'virtual'. To become 'real', desktop publishing, laser and inkjet printing are now the norm. We as consumers are driving the changes in the nature of the paper being manufactured.

Specialty paper is the loser. It doesn't fit into the dot.com consumer needs and is gradually being taken out of production.

Xerox would be considered one of the visionary global companies marketing paper. These days, they describe themselves as a company dealing with digital, document and printing ecologies. I once would have only ever used the word 'ecology' in relation to the natural environment. During recent research, I read (via the internet) that Xerox have established a program in California where artists and Xerox scientists collaborated on visionary concepts. One senior executive with Xerox describes such think tanks with artists and scientists, as "long haired men lounging around in bean bags smoking dope". Xerox have also established business alliances with 3M, IBM and the Massachusetts Institute of Technology, where the director Nicholas Negroponte is the concept developer of the electronic book. By the way, you can buy the 'electronic book' through Amazon for US\$200. It will store 5000 titles, has a non-glare screen and is smaller than an open paperback.

Conservation

The National Library of Australia established the Pandora program three years ago. This program is focused on saving electronic documents. Why?

When documents are created virtually, there are many drafts, which never become 'real' before a final version goes to hard copy. The preservation and understanding of our culture has depended on the trail of real documents, because they can take the researcher through the processes of our history. This does not occur with virtual document ecologies. In fact, to save the 'real' document, often it requires the software **and** the computer that generated it to also be preserved.

At the last Australian National Print Awards, half the works were computer-generated images. There are two major concerns for this developing contemporary art and print practice. One, the generation of the image requires both the soft and hardware to be preserved for further editions and just how fugitive and acidic are the inks? During recent research at the Australian Pulp and Paper Institute, 'smart inks' are being talked about. What are 'smart inks'?

The future

Over 12 months, I have worked with the Euraba Paper company, Australia's first indigenous hand paper mill. The Australian aborigine never invented a form of paper and hence was considered 'primitive' by some. They did however invent the hydrofoil i.e. boomerang, which plays an important part in keeping our planes aloft. The paper mill uses cotton fabric off-cuts from local clothing manufacturers, beats them in a David Reina Hollander, colours with ochres, presses, and then uses drying boxes. There are nine founding women; all are grandmothers and two are tribal elders. The mill was established to try to save their community from the destruction of alcohol and drugs. They have established a niche marketplace and hence their chances of success are good.

The architect I referred to before also spoke what I consider to be some great words of wisdom. He was referring to reinforced ferro concrete structures - not that I am a great admirer of such a building form, but let's face it, it keeps a lot of bridges up. He was speaking about the push to find alternatives to such materials. This was not because of any inherent problem with the material, more to do with just changing something for change's sake. Was it really necessary? Wasn't this material doing a perfectly good job?

The same can be said for paper. There is absolutely nothing like paper. It is so versatile, so user-friendly, personal, functional, cheap, natural, replaceable, recyclable, biodegradable, sustainable (in some countries). It can be a surface, a membrane and a material.

We don't need to throw the baby out with the bathwater, but we must not put our head in the sand. As artists, let's explore, create and be part of this brave new world.

*All generalisations are dangerous, even
this one*

Alexandre Dumas Fils

THE ADVENTURES OF PRESERVATION PERSON!!!

JAMES LEWIS, MEEK, MILD-MANNERED CONSERVATOR, AT WORK IN HIS LABORATORY AT THE METROPOLITAN MUSEUM AND MEMORIAL LIBRARY



WHEN SUDDENLY....



MOVING FASTER THAN A TIPPING BEAKER FILLED WITH WATER, HE JUMPS INTO A NEARBY FUMEHOOD & CHANGES TO STAND REVEALED AS...



PRESERVATION PERSON!!!



AFTER QUICKLY MAKING SURE HIS OWN LAB IS SECURE, PRESERVATION PERSON FOLLOWS THE SCREAMS TO THE SCENE OF THE DISASTER....



...TO THE GROOVY STUDIOS, A GALLERY DEDICATED TO EXHIBITING THE WORK OF EMERGING YOUNG ARTISTS, WHICH IS SEEMINGLY UNDER ATTACK FROM... GIANT BUGS!!!



Thank goodness you're here, PRESERVATION PERSON! Can you do anything to help us??

I'll do my best, madam



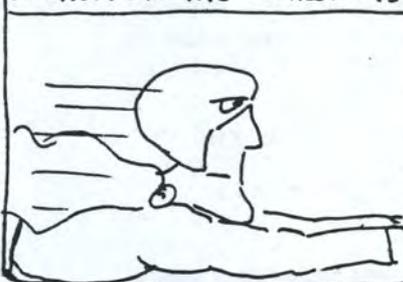
With my trusty FREEZE-GUN I can freeze the bugs thus rendering them harmless until they can be properly disposed of



Now to find out where those giant bugs were coming from!



PRESERVATION PERSON FOLLOWS THE TRAIL OF FRASS AND DISCARDED INSECT EXOSKELETONS TO A DERELICT BUILDING IN THE INDUSTRIAL SECTION OF THE METROPOLIS



The trail ends here- this must be where those giant bugs came from! But how did they get so big? And why did they attack the Groovy Studios??



I believe I can answer your questions, PRESERVATION PERSON!!!

gasp!!! DR ENTY!!!



WHO IS THE MYSTERIOUS DRENTY?? HOW DID THOSE BUGS GET SO BIG AND WHY WERE THEY ATTACKING THE GROOVY STUDIOS?? FOR ALL THESE QUESTIONS ANSWERED AND MORE, STAY TUNED FOR THE NEXT GRIPPING EPISODE OF... PRESERVATION PERSON!!!

Classifieds

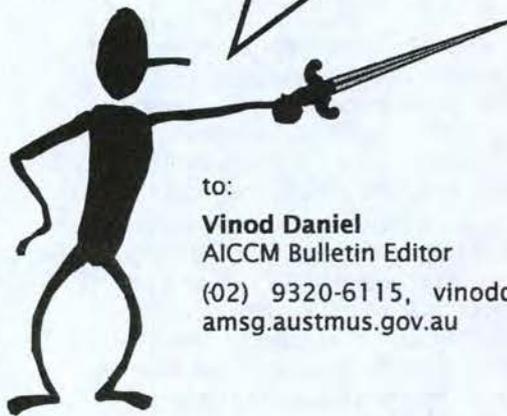
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Travel

Madison's Central City Hotel special accommodation rate for AICCM Members

A special accommodation rate of \$95 per night is offered to all members of the AICCM when travelling to Sydney, for both business and personal visits. The rate is valid until February 1st, 2001, and is subject to a 10% GST. When booking, ask for the "association special rate". Contact: Madison's Central City Hotel, 6 Word Avenue Elizabeth Bay NSW, PO Box 245, Elizabeth Bay 2011 NSW, 1800-060-118 or (02) 9357-1155, fax (02) 9357-1193, www.centralcityhotel.com.au, cchsydney@one.net.au.

AICCM Christmas Competition

While you're all lolling about on Boxing Day watching the cricket and feeling ill from eating too much Christmas ham, why not whip up an entry to the inaugural AICCM Christmas Competition? You could win more chocolate (Haighs chocolate, of course), to make you feel even worse!!

The competition is to come up with a word or picture puzzle with a conservation theme, such as a crossword, a "spot the differences" picture, a "Help Flossie find her septum elevator" maze, or one of those things where you have to find actual words in a grid of letters, and the leftovers spell out some message. Points for humour, of course, and send all entries to the editor at acannon@bigpond.com, or by post to 70 Kintore Avenue, Adelaide SA 5000. Don't forget to send the answers!

Ho Ho

NEXT ISSUE

The theme for the next issue of the Newsletter is "Conservators Out of their Element" so please consider writing a brief account of some instance where you have been required to go above and beyond the call of duty, or where no conservator has gone before - this could be anything from underwater adventures and accounts of journeys overseas, to encounters with government, media or any other situation where you may have felt out of place.

Letters to the editor on any issue raised within the Newsletter are also welcome, as are notifications of new publications, web sites and suppliers that may be of interest to the AICCM membership.

Please send your contributions to the editor at acannon@bigpond.com, by fax to (08) 8207-7520 or by post to 70 Kintore Avenue, Adelaide SA 5000.

**ASSISTANT CONSERVATOR,
WORKS ON PAPER**

**JUNIOR CONSERVATOR,
WORKS ON PAPER**

**ANDREA PITTSCH
CONSERVATION
NEW YORK CITY**

These positions are available in the next few months, the starting date is flexible. The positions are open-ended, and candidates seeking a long-term tenure will be favored. With both positions, there is substantial opportunity for advancement.

Since 1985, APC, located in midtown Manhattan, has provided high-caliber paper conservation and consultation services to an internationally known clientele of museums, artists' estates, galleries, corporate and private collections. The objects are interesting and varied, mostly fine prints, maps, and original works on paper from 18th Century to Contemporary. We bring an inquisitive and innovative attitude to modern problems.

The challenges and rewards of these positions are substantial, and will leave plenty of room for an individual's interests and professional growth. Salaries will be commensurate with experience and ability.

Assistant Conservator applicants should have a degree in art conservation, or equivalent, plus 2 or more years' experience with art on paper. Responsibilities will include examination, proposals, and hands-on treatment on a wide range of objects. The job will provide experience with technical and creative problem-solving, curatorial issues, and administration.

Junior Conservator applicants should have a degree in art conservation, or several years' experience as a paper conservation technician. This position will concentrate on examination and hands-on treatment with an eye to developing the skills and confidence that come with experience. Please direct inquiries or letter and resume to Andrea Pittsch at apnyc@rcn.com, or call (+1) 212-594-9676, fax (+1) 212-268-4046.

AICCM AUSTRALIAN INSTITUTE FOR
THE CONSERVATION OF
CULTURAL MATERIALS (INC)

CONSERVATOR OF THE YEAR AWARD

Aims

- ◆ To recognise and reward an individual whose extraordinary efforts have directly contributed to the raising of standards in her/his organisation in Australia and/or to recognise an individual who has significantly contributed to raising conservation standards as a whole and whose particular activity has had far reaching benefits in the conservation field, nationally or internationally.
- ◆ To promote the profession of conservation and its activities to the wider community
- ◆ To encourage membership of the AICCM

Selection Criteria

Suitable candidates exhibit the following criteria:

1. The individual must be a member of AICCM and provide evidence of professional involvement, either past or present, in AICCM divisional or national activities. Details of involvement may also include a list of published materials.
2. The member must provide evidence of successful achievement resulting in the raising of standards in his or her organisation and/or evidence of significant contribution in the conservation field which has had far reaching benefits nationally or internationally.
3. The member must demonstrate willingness to share professional expertise and to participate in formal and informal networking activities to the benefit of conservation.
4. The achievement must have taken place within the last three (3) years.
5. The person may be employed by an institution, be in private practice or employment, be a student or a volunteer worker in the conservation field.

Conditions and Nominations

Nominations must be received by the Secretary by 30 March in each year and the award winner will be announced at the AICCM National AGM in that year.

The conditions are set out in the Policies and Procedures. For copies of this document and nomination forms, please contact:

The National Secretary
AICCM
GPO Box 1638
Canberra ACT 2601