

ICCM VALEDICTORY ADDRESS

National Museum of Australia, Canberra, 31 August 2002

Professor Colin Pearson, AO, MBE, FTSE, FIIC, PMAICCM



I will first discuss how I became involved in conservation; then life at the WA Museum; the formation of the AICCM; conservation training at the CCAE, now the University of Canberra; conservation development in SE Asia and the Pacific and other activities. Finally I will discuss how I see the conservation profession moving ahead in the future. My apologies now, if I accidentally omit a person's name from those I will be mentioning.

I guess it all started with a phone call in January 1969 with a request from the Receiver of Wrecks in Queensland for assistance with the treatment of 6 cannon and a pile of cast iron ballast jettisoned by James Cook during his first voyage of discovery on the *Endeavour*. The ship had gone aground on the Great Barrier Reef, near the present site of Cooktown, and the cannon, anchors and ballast were thrown overboard to lighten the vessel. This was successful, and Cook sailed away to leave me with a wonderful opportunity to become involved with the conservation of maritime archaeological material - so thank you James.

As all my past students will know, unless iron objects from marine environments are conserved, they will rapidly deteriorate. At that time I was on a three year contract in the Corrosion Science Department of the Materials Research Laboratories, in Maribyrnong, Melbourne. I applied my corrosion science knowledge (my post graduate degrees from the University of Manchester Institute of Science and Technology) to the conservation of these objects from the *Endeavour*, fortunately with success. I suddenly found a new outlet for my corrosion science training, and investigated how I may stay in this field. I was motivated by a visit in October 1970 by Tony Werner, then Keeper of Conservation at the British Museum. He has always

been a strong advocate of the scientific approach to conservation. At the end of my contract I returned to England, and in fact applied for a position as Head of Conservation at the Birmingham Museum. I actually withdrew the application as before leaving Australia, I met with David Ride, then Director of the WA Museum. He was looking for a person to set up their conservation department to deal mainly with the many artefacts being recovered from the Dutch and colonial shipwrecks in WA. This appealed to me as I wanted to stay in Australia, but as there was no such position as Curator of Conservation, I actually joined the WA Museum as Curator of Meteorites, with a minor role of running the conservation department. In fact the roles were reversed, but during my time in WA I managed the meteorite collection, so I am also an expert in stony and iron meteorites, carbonaceous chondrites etc. Incidentally, the WA Museum holds a world-class collection, fortunately managed by a scientific advisory team.

So began an enjoyable 7 years in WA, building up the Conservation Department where I employed persons with relevant materials science or arts and crafts training to do the conservation work. At that time there was no training program and few other conservators in Australia. The majority of work was related to shipwreck material to support the Department of Maritime Archaeology, which surveyed, researched and excavated the numerous wrecks along the WA coast. It rapidly became apparent to me that 'excavation without conservation is vandalism', which I emphasised in the book I later edited in 1987, *Conservation of Marine Archaeological Objects*.

In addition to maritime archaeology, support was also provided for the other museum departments such as history, archaeology, anthropology and natural history.

In 1977 the first Rock Art Conservation workshop was held at the WA Museum, which included a ten day field trip. At the

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same time the first conservator of rock art, John Clarke was employed. This helped to promote the awareness and need for research into the conservation of rock art, which is still being continued today by Ian MacLeod and others at the WA Museum.

I remember our first Australian Research Council grant application to work on the conservation of underwater iron. After presenting our case to a visiting committee of materials science Professors from the east, I invited them to visit the conservation department - they all turned up and this led to ARC funding for many years. The first person I employed under the ARC grant was Dr Neil North, who took over the conservation department when I left WA. He later employed Dr Ian MacLeod, who took over from Neil. Ian is still there, and has employed other research officers under the ARC grant scheme. We did well out of this, but it all stemmed from creating the opportunity to showcase conservation, which as you know is very saleable.

I just wish more effort was made by conservators to showcase their work in their institution. The lack of such promotion is world wide. The 2002 IIC Keck Award for the best contribution towards the promotion of conservation to the public

received only one application!! It is not surprising that conservators are poorly regarded and understood compared to their professional colleagues. Conservation is regarded by many, as a backroom activity - you must get out there and promote yourselves!

As I mentioned earlier, there were few conservators in Australia in the early 70s. Bill Boustead from the Art Gallery of NSW trained a number of cadets, including Ian Cook (now Director of Artlab), Allan Byrne (Head of Paintings at the NGA), Alan Lloyd (Head of Conservation at the Art Gallery of NSW), Les Byron who set up the first mobile conservation laboratory, and Chris Payne who worked privately in Adelaide. There were a few others such as George Baker in Adelaide, David Lawrence in Melbourne and of course, Wal Ambrose in Canberra. I have always been impressed by the work of Wal Ambrose; he had

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From the Editorial Committee

As promised, we bring you the text of **Professor Colin Pearson's** Valedictory Speech and the accompanying speech presented by **Dr. Jan Lyall** at the Valedictory Dinner. Colin's contribution to the conservation profession in Australia is well known and we wish him well on the golf course. We have numerous reviews of conferences and workshops from around the world, from New York to North Queensland to Baltimore, presented by **Lyndsay Knowles, Veronica Bullock, Nicki Smith and Tony Clarke**. Our Lab Profile this issue is from **Beth Robertson** of the State Library of South Australia. We have technical notes from **Colin Macgregor** and **Kate Jones** of the Australian Museum and from **Matthew Scott** of the Historic Houses Trust of NSW. The usual AICCM news is included with the President's Report from our newly elected President, **Eric Archer**, State Division news, SIG news and People and Places. The minutes from the AICCM AGM are also included in this issue.

Our thanks to all contributors to this final issue for 2002. The present editorial committee has survived its first year on the job and it has been made easy by the level of involvement from the membership. We haven't had to twist too many arms to persuade people to contribute. We'd also like to thank National Council (2001 - 2002) for their support, especially **Marcelle Scott** and **Jenny Dickens**. Thanks also to **Vicki Humphrey** of Caitlin Press for her invaluable assistance and hard work.

Best wishes for the festive season and may you all travel safely.

Jude Fraser, Sallyanne Gilchrist, Katy Glen, Pip Morrison, Helen Privett.

a problem, such as the conservation of waterlogged digging sticks from PNG, and devised successful treatments, the one using freeze drying following PEG impregnation making a significant contribution to the conservation field.

Of interest is that the majority of the early conservators are still working in conservation (Wal has recently retired), so there must be something special about conservation. To me it is the unique privilege but also the responsibility of coming closer to works of art and artefacts than anyone since their creators. Who else has the opportunity to work on a famous artwork or item of historical significance. I started with six cannon from Cook's first voyage of discovery. This is one reason why I have never left the field of conservation. I did not want to lose this special contact. And of course, conservators are a great bunch of people.

In 1973, the first National Seminar on Conservation of Cultural Material was held in Perth, and of the 52 papers presented, only 19 were by conservators. Conservation conferences today will have probably 100% from conservators - and perhaps we have lost our communication with other professional bodies and individuals in the heritage field. During the first seminar, the Institute for the Conservation of Cultural Material was established, and I remember discussing with David Ride, Director of the WA Museum, the name of the organisation, should it be 'cultural property' or 'cultural materials'? We decided on the latter as the former implies some level of ownership which may not always be applicable in Australia. I was elected Foundation President, I was then secretary, then later President again when the then AICCM hosted the ICOM-CC Triennial Meeting in Sydney in 1987.

I wrote the first AICCM *Code of Ethics and Guidance for Conservation Practice*, and you all know how useful such documents are. Congratulations to the AICCM on the latest revised version.

I would like to comment on the significant contribution made to the conservation of Australia's cultural heritage by the AICCM over the past 29 years. It has a membership now of over 550, a well recognised professional journal (Wal Ambrose was the first editor), an excellent newsletter, and also organiser of national and international conferences. There are far too many individuals who have contributed to the AICCM to mention in person, but people such as Ian Cook, Sue Walston, Tamara Lavrencic, Antoon Bos, Marg Alexander, Robyn Sloggett and Marcelle Scott have made, and continue to make a significant contribution to the conservation profession. Mind you, Antoon now runs fruit orchards near Canberra and sells jams at the Kingston markets. I remember when Sue Walston joined the Australian Museum. She arrived from England having been trained at the Institute of Archaeology in London. She enquired at the Australian Museum for a position as conservator, but they did not know what she was talking about. Fortunately for Sue,

and even more for the Museum, shortly after they had a bad hailstorm, and blocked drains resulted in internal water damage and mould growth on collections. Someone remembered Sue, and that's when her long career started at the Australian Museum.

Ian Cook, in particular, has made a most significant contribution to the conservation profession working also with the Heritage Collections Council and AusHeritage. A number of important documents have resulted including *reCollections*, *Be Prepared*, and of course the *Guidelines for Environmental Control of Cultural Institutions*, all of which are on Australian Museums On Line (<http://amol.org.au/craft/publications/hcc>)

I would like to take this opportunity to encourage the AICCM and its Council to take a much more proactive role in conservation activities. I hear disturbing news of conservators and their work positions being downgraded; special conservation interest groups breaking way and in particular holding their own conferences. This is only natural when a profession develops and expands, but who is addressing more important issues such as employment, and in particular training. There used to be a Special Interest Group for conservation training but there is nothing active today, and we hear of new courses (from TAFE to PG level) being established, others being threatened with closure. There needs to be a national strategy developed for conservation training in Australia, and the AICCM must take the initiative in this, involving all interested parties, probably through the establishment of a Training and Accreditation sub-committee.

From a survey I recently carried out of AICCM members, it appears that Conservators are not interested in professional development workshops - or are they? There was only a 1% response, ie 6 replies, which were all different. On the other hand the Photon SIG workshops on photographic conservation are being very well attended. Was it because they were relatively cheap and the teachers were from overseas? What do conservators want?

Which of course brings me to what I have been doing for the past 24 years - training conservators at the University of Canberra. The Canberra College of Advanced Education was chosen for this following the Piggott Report on the state of museums and conservation in Australia in 1975 (available on the web site of the National Museum of Australia). A number of committee members such as Robert Boswell and Doug Waterhouse were members of the CCAE Council, and along with committee member John Mulvaney, persuaded the Principal, Sam Richardson to take on the course. I started in December 1977, with just 2 months to set up two courses in conservation at both Graduate Diploma and Masters degree levels. Bob Morrison, from the USA, joined me in January 1978. Talk about flying by the seat of our pants! Later in the year, Rosamund Harley from Gateshead College joined on a temporary basis to teach paintings conservation. Bob looked after

paper and me objects. We are so grateful to the first students we had who were really uinea pigs.

The next year Janet Stone, also from the States, joined to teach ethnographic conservation, and we are still one of the few programs in the world offering this specialization. Then as the years rolled by, we changed our two 2 year courses to a 3 year Bachelors degree, and the Masters by research. Later we offered a PhD. Today our course offerings are concentrated at the post-graduate level.

Although I have remained, teaching metals and preventive conservation, other staff have moved on. In Ethnographic conservation, Janet was followed by Ruth Norton, then Benita Johnson, and for the past two years, Beata Tworek from the NGA, on exchange with Benita. In paper, Bob was followed by Wendy Smith, then Rosaleen Hill, and now Tracey Golds. And of course deliberately last, paintings. Tom Dixon was the first full-time lecturer in paintings conservation, followed some years later by Allan Byrne, then Barbara Klempan, and now David Wise. I remember as soon as I picked Tom Dixon up from the airport, I took him to the top of Mount Anislie to show him Canberra, and asked if he would like to take on the conservation of the Big Picture, *The Opening of Federal Parliament* by Tom Roberts, currently on display in Parliament House. So, we stared with a big picture, and we again have a big picture, that by Edouard Taille, *Vive L'Empereur*, being worked on by David Wise and two recent graduates. The Tom Roberts painting was worked on by Allan Byrne, who was then a conservation student, and of course there is the now famous Big Picture film.

There are also all the part-time staff who have contributed to the training program, especially in textile conservation, including Josephine Carter, Debbie Ward and Gina Drummond.

I would like to take this opportunity to thank the cultural institutions across Australia for their invaluable support for the CCM Program, in particular the National Institutions in Canberra. The provision of work experience, and sessional teaching staff has added quality to our teaching and learning activities.

In addition to the above, in 1989 with funding from The Getty Conservation Institute, we ran the world first Graduate Diploma in the Conservation of Rock Art, with lecturer Alan Watchman. Alan later became one of our first PhD students. Our most recent addition has been Vincent Otieno-Alego and his Corrosion and Spectroscopy Laboratory. This now houses a Raman Microscope, SEM plus X-ray Analyser, XRD, FTIR with microscope and other equipment. So, Vincent is the person if you have any analytical needs. Of the 14 conservation staff employed over the years, half came from overseas, indicating the lack of trained and experienced Australian conservators. Now there are plenty of potential conservation educators in Australia.

In 1985 we set up an Associate Diploma in Museum Studies for Aboriginal and Torres Strait Islanders, with funding from the National

Museum of Australia. This developed into a broader course in cultural heritage management, including museum studies, which works closely with the CCM Program. After the first year there have been virtually no staff changes, with Amar Galla, Brian Egloff and Linda Young running the program. I first met Brian on a visit to Port Arthur where he was project manager. He took me to see the Isle of the Dead and the conservation problems of the gravestones and the buildings at Port Arthur. I did not expect that we would later be fortunate enough to have a person with his heritage management experience join our program.

Then of course, there was the invaluable support staff: the first Technical Officer being Chris Adams, now at the AWM, then John Kane was with us for many years followed by a number of part timers including Susanne Hutchinson, Piers Bairstow, Adam Scott, Angie Mooney, Cate Lemann, and currently Peter Ogilvie. Managing the office have been Joyce Lindlay, Adele Uildricks, Jeanette Holland, for many years Jeanette Wigg who is now with the School of Design, Kris Mayer and currently Janet Palmer-Allen. Without this support it would not have been possible to run the CCM program.

The first Associate Diploma graduates included:

Marshall Blundell-Wignal	David Button
Sue Frost	Robin Tait
Eric Archer	Jan Brown
Bill Hamilton	Barry Pfitzner
Maurice Weightman	

and Masters graduates included:

Allan Byrne	Kerry McInnis
George Dimitriadis	Jennifer Edwards
John Hook	Anne l'Ons
Donna Midwinter	Dara Rome
Lee Sturma	

The majority of whom are still working in conservation.

Over 20 years later there are 338 graduates from the various courses:

<i>Associate Diploma in Conservation of Cultural Materials</i> (intake terminated in 1983)	36
<i>Bachelor of Applied Science in Conservation of Cultural Materials</i> (final intake in 2001)	260
<i>Graduate Diploma in Conservation of Rock Art</i> (not currently offered)	14
<i>Master of Applied Science in Conservation of Cultural Materials</i> , (a) by coursework (intake terminated in 1983)	23
(b) by research	3
<i>Doctor of Philosophy</i>	2

Over the years the CCM Training Program has also been part of the UNESCO Regional Conservation Centre for SE Asia and the Pacific, the National Centre for Cultural Heritage Science Studies, opened by Gough Whitlam, and the Cultural Heritage Research Centre, which I co-directed with Ken Taylor from Landscape Architecture. This Centre was established to promote a holistic approach to heritage conservation covering historic buildings, their

contents, the archaeology of the site, landscapes, streetscapes, conservation of collections in museums, galleries, libraries, archives, historic houses, cultural centers, and the community. The CHRS is always interested in consultancies and research projects.

An enjoyable activity has been involvement with the development of conservation in SE Asia and the Pacific, working with the International Centre for Conservation in Rome (ICCROM). I was a Council Member of ICCROM for 11 years. So, I have visited all of the ASEAN countries and most of the Pacific Island States. Only a month ago, I was at a meeting in Bangkok discussing conservation training needs in ASEAN, which hopefully will involve the University of Canberra.

Of interest is, that in Micronesia, when asking about preservation of their cultural heritage, it appears that the impact of WWII on their lives was so strong that this is what they want to preserve. For example, on Mile, in the Marshall Islands, the remains of Japanese occupation and then the Americans, has left many WWII relics, and this is what they are concerned about.

Another enjoyable activity has been the conservation of outdoor sculptures involving final year students. We worked on sculptures at Parliament House, the Institute of Sport, the sculpture garden of the National Gallery of Australia, ANU and the University of Canberra. In all cases the value of conservation maintenance on a regular basis was seen.

Over the past decade I have been moving away from metals conservation concentrating more on preventive conservation. We have established a Consortium for Heritage Collections and their Environment, between the Cultural Heritage Research Centre at the University of Canberra, Australian Museum Research Centre for Materials Conservation and the Built Environment (Director Vinod Daniel), the UNSW Centre for Sustainable Built Environment (Associate Director Steve King), and the CSIRO Division of Building, Construction and Engineering, Life Cycle Performance of Building Materials (Project Leader Ivan Cole). We have and are currently monitoring museum buildings throughout Australia, SE Asia and the Pacific, to understand the role of the building envelope in providing an acceptable climate for the long-term preservation of the collections, promoting in particular the role of passive climate control. We have many examples of where air conditioning has caused more problems than no air conditioning, but data on the internal museum environment is required to determine what levels of control are required, and using passive means such as air movement, traditional architecture, building orientation and use of building materials which buffer the environment etc.

So, where to from here?

Personally, I had hoped to be staying around as Emeritus Professor, doing conservation research and consultancies, but this is all in doubt. I had prepared some thoughts on future directions for the conservation profession, but all this changed

at 3.30 yesterday afternoon, when I was advised that a meeting of senior management of the University of Canberra had decided that there would be no student intake in 2003 into the CCM and CHM programs. This could result in closing down both programs and 7 staff positions being lost. Perhaps this should have been a *Valedictory Talk* for conservation and cultural heritage management training in Australia and this part of the world.

Some of you will already have seen my comments on the way Universities appear to be moving, away from scholarship and research to economic rationalism, ie 'bums on seats'. It is the numbers game and you have to be economically viable to survive. Small programs such as CCM are always under threat, especially as the goal posts keep on changing. The courses have recently been upgraded concentrating on postgraduate education and training, hoping to gain more overseas students, but as has happened for the past 24 years as soon as the goals are reached they change, which makes life very difficult for staff and students.

It could be argued that the 'numbers game' is inevitable as government funding for universities has been significantly reduced over the past decade, and to survive universities have to bring in funds, usually relying on full fee-paying students from Australia and overseas. To quote Alan Gilbert, Vice Chancellor of the University of Melbourne in his article in the Higher Education Supplement of *The Australian* last Wednesday:

"Whether we like it or not, Australian universities are in trouble..... unless our universities can somehow access substantially greater resources, even the best [university] will lapse into mediocrity within the next few years, perhaps irretrievably. Our universities are continuing to fall behind their counterparts elsewhere in the world. Australia has no university in the top 100.....quality comes at a premium. Clever countries understand and accept this. The second unpalatable truth is that the Australian higher education system needs a thorough overhaul, without it our universities will remain trapped in a regulatory system that makes it unnecessarily difficult for them to attract, retain and reward world-class scholars, teachers and researchers".

Alan Gilbert advocates that the reform package must be anchored in three bedrock requirements - equity, quality and diversity.

Ten years ago we went through this same exercise as regards student numbers - we were instructed to double our annual student intake, which we did, from 16 to 30. For about 7 years we met our target, but then the numbers started to fall so we took action and restructured our courses, which took about 18 months. They were fully approved by the University, and this year for the first time our training is concentrated at the postgraduate level, offering flexible delivery in the form of a 6 month Graduate Certificate, 1 year up-grade Masters

and a 2 year Masters degree, each subsumed in the other. This second semester we already have 16 new students enrolled in the Graduate Certificate and most will probably go on to higher degrees. We believe that the new courses will greatly enhance our appeal to international students, especially from the USA and Europe, we are already taking in more students from SE Asia. In addition, we have commenced discussions with various groups concerning the development of university level training in SE Asia which will provide major opportunities, especially through the Internet.

It is normal when offering a new program of courses to have up to 3 years to allow them to indicate the level of success - we have had 8 months, then we were told we were not viable. Today was Open Day at the University of Canberra, and we missed the major student recruiting opportunity for next year. I will be at the ICOM-CC Triennial Conference in Brazil in 3 weeks time where there is the opportunity to market our courses internationally. This will not happen.

We have been advised that a completely new teaching model must be developed if the CCM program is to survive. The preferred option by UC is to pass the responsibility for teaching to the profession - to the cultural institutions across Australia, especially in Canberra, leaving a one person coordinator at the University of Canberra. We have also been told we must get additional funding from the profession and from relevant Government Departments, guaranteed for at least 5 years!

Many of you here are practicing conservators and heads of conservation laboratories - what do you think? It appears that unless the conservation profession comes to the party, conservation training at the University of Canberra has finished.

But, ending on a positive note, I still believe that conservation is a wonderful profession, and I feel privileged to have been part of it for over 30 years.

Thanks.



From left to right: Eric Archer, Jenny Dickens, Colin, Marcelle Scott, Kim Brunoro, Sarah-Jane Rennie, Vinod Daniel

AICCM VALEDICTORY DINNER ADDRESS

**In Honour of Professor Colin
Pearson, AO, MBE, FTSE, FIIC**

Delivered by Dr. Jan Lyall (previously Head of Preservation Services at the NLA and Director of the National Preservation Office) at University House, ANU on 31st August 2002.

We are here tonight to mark Professor Colin Pearson's retirement and to acknowledge his pivotal role in establishing the conservation profession in Australia.

I am honoured to be asked to speak at this valedictory dinner for a man commonly described as the 'Father of Conservation in Australia'. Like many people here tonight my first contact with Colin was as a student in the Conservation of Cultural Materials Course at what was, in 1978, the Canberra College of

IN HONOUR OF PROFESSOR COLIN PEARSON

Advanced Education (CCAIE), later the University of Canberra. I was one of his inaugural students - one of the guinea pigs - and I was not at all sure that I was going to enjoy studying conservation. But from Colin's first lecture, I was hooked, and have remained so ever since. He was passionate about the topic and this enthusiasm was conveyed to his students.

Colin is not really comfortable talking about himself; he is in fact, quite a modest man. An example of his modesty and his business-like approach to life is demonstrated in his CV. Most of us have met people with few claims to fame yet they have CVs that go on for page after page. Colin's CV is less than two pages. Half is devoted to describing his achievements and half to listing recent key publications. But what a lot is packed into those two pages! For example under publications he has the line 'Have published over 110 articles, books and technical papers'.

Colin was born and educated in England where he specialised in corrosion science, obtaining his PhD from the University of Manchester Institute

of Science and Technology in 1966. He arrived in Australia in 1967 to take up a position as Research Scientist at the Materials Research Laboratories in Melbourne. He has now seen the light and is an Australian citizen. His knowledge of corrosion science led to his first major encounter with conservation when he was called upon to conserve Captain James Cook's iron cannon jettisoned on the Great Barrier Reef in 1770. He moved to Western Australia in 1971 to be in charge of the Materials Conservation and Restoration Department of the Western Australia Museum, further expanding his reputation by leading the project to conserve the Batavia, a 17th century Dutch shipwreck off the coast of WA. In 1977 he was appointed to the CCAE to establish the Materials Conservation course. In the 25 years since, he progressed from Senior Lecturer to Professor and in 1997 was appointed as the Co-director of the Cultural Heritage Research Centre at the University of Canberra.

Instead of listing Colin's numerous achievements I have decided to apply criteria of significance to them. This afternoon Dudley Creagh mentioned Colin's significance, so now I wish to measure that significance. In the last 10 years I have worked at length on the UNESCO Memory of the World Programme. This has included developing criteria to measure significance. The criteria were developed for documentary heritage material but I have simply adapted them to Colin and his life. Please bear in mind that such measurement always involves a certain degree of subjectivity so everyone may not agree with my assessments.

The first criterion is **authenticity** - is Colin who he says he is and is his integrity established?

No problem with this one - Colin can easily demonstrate that he is the guy who graduated from Manchester and came to Australia to make a name for himself. No one can deny that Colin has great integrity. He is honest and he adheres firmly to his principles.

The second is **uniqueness** - has Colin had a great impact over a period of time within a particular area of the world and has he had a great influence on the course of history?

Again, a resounding yes. Largely due to Colin's efforts, there is an established conservation profession in Australia. In addition, many countries in South East Asia and the Pacific are more aware of how to deal with their conservation problems than they were a quarter of a century ago. The Materials Conservation Program in Canberra has produced more than 300 graduates, as well as some who got to the end of the course but, who, for a variety of reasons, did not graduate. Most of these are working in Australia but many are employed in major institutions throughout the world. They head Conservation Departments in virtually every major collecting institution in this country.

To elaborate a little on his uniqueness and the impact he has had, Colin was elected:

- ◆ as Foundation President of the AICCM in 1973,
- ◆ to the Directory Board of the ICOM

Committee for Conservation in 1981,

- ◆ as Coordinator of the ICOM-Conservation Committee Working Group on Training and Education from 1981-90;
- ◆ as a Council Member of IIC, in 1986 and as Vice President in 1998; and
- ◆ to the Council of the International Centre for Conservation in Rome, ICCROM, from 1984-1995.

These are all very important positions both nationally and internationally.

In addition, he was appointed:

- ◆ Consultant to UNESCO/UNDP on the development of conservation training throughout South East Asia and the Pacific.
- ◆ A member of the Australian National Commission for UNESCO.
- ◆ Advisor to the World Monuments Fund, New York, and the Global Heritage Fund, Palo Alto.
- ◆ A member of the editorial board of the J. Paul Getty Museum in Los Angeles.

In recognition of his achievements he was made:

- ◆ a Member of the Order of the British Empire (MBE) in 1970.
- ◆ a Fellow of the International Institute for Conservation (IIC) in 1992.
- ◆ an Officer of the Order of Australia (AO) in 1994.
- ◆ an Honorary Life Member AICCM in 1995
- ◆ a Fellow of the Australian Academy of Technological Sciences and Engineering in the same year, and
- ◆ again in 1995, the AICCM 'Inaugural Conservator of the Year'

Based on these achievements and acknowledgements I conclude that Colin's contribution to the conservation profession is a significant one, but there are still more criteria to be filled before we can conclude that he is of world significance.

In the third area of assessment it is necessary to meet at least one of a set of five criteria. These ones involve a little more subjectivity and consequently others may disagree with my views. The one I have selected as the most appropriate is **time** - was Colin's success due to him being in the right place at the right time? Would someone else have made the same progress and had as much influence?

There is no doubt that the time was ripe for someone to do what Colin has done but he could not have done it all by himself. The early 70s was a time when conservation was coming to the fore in many countries. Organisations, courses and laboratories were being established in England, the USA and Canada. Colin is one of only a few people who found themselves catapulted to the top at that time who have stayed there and have expanded their sphere of influence way beyond anything that was ever imagined. His ambition, enthusiasm, passion and determination have made him a strong driving force promoting conservation nationally and internationally. It is

extremely unlikely that anyone else could have achieved what Colin has - I believe that he is unique.

The last area of assessment asks the question - is a management plan in operation? Does the plan involve appropriate strategies to preserve and provide continued access to Colin?

I think that Colin has worked out his own management plan that involves renewing his interest in sports cars, gardening, travel, enjoying his house at Tuross Heads, acquiring more old Australian maps and sundry other antiques, and maybe even restoring some of them. Colin has two other interests that I know he will want to pursue. These are sampling a large selection of quality red wine and working at improving his golf. However I warn him not to combine the two, for as Dean Martin said "If you drink, don't drive - don't even putt".

As a result of this assessment I trust that everyone agrees with me that Colin Pearson is a

man of world significance, one who certainly deserves the title of "Father of Conservation in Australia". My only request to you Colin, is that you maintain your interest in conservation and devote some time to research and other activities, such as fighting for the continuation of conservation training in Australia. Your management plan should enable others to have access to your knowledge. Many people here will know that Colin has been reported as saying that he may be open to bribery if the bribe was a packet of chips - plain chips, none of those fancy ones. So I am offering him this large packet of chips as an incentive to stay closely involved with the profession.

Please everyone stand and drink to Colin to wish him all the best in his retirement and hope that another conservator like him emerges soon to ensure that the profession continues to grow in the next 25 years. To Colin - may you have a long and productive retirement.

LAB PROFILE

State Library of South Australia

Beth M Robertson, Coordinator, Preservation

Since 1 July 2002, as a result of an organizational restructure, all of the State Library of South Australia's preservation activities have been brought together for the first time. The new Preservation Section, under Manager **Heather Brown**, comprises two Coordinators (of Preservation and Web Services), a Storage Officer, a Senior Conservator and three Conservation Officers, and Collection Maintenance and Reformatting teams each of 10 positions.

The organizational restructure has been undertaken in conjunction with the library's three-year building redevelopment project that will be completed in late 2003. During the first stage of the redevelopment the basement of the Jervois Building was cleared of storage compactus and refurbished as conservation, collection maintenance and microfilm studios. The Bastyan Wing, which is being completely rebuilt next door, will include studios for sound reformatting, sound recording, film and video reformatting, facilities for digital reformatting, and further collection maintenance facilities. The library's photographer is now based next door at Artlab as part of an on-going rationalization of the cultural precinct's preservation facilities.

There is a certain symmetry in the relocation of many of the State Library's Preservation services to new facilities in the basement of the Jervois Building on North Terrace. For most of its 118 years the basement (actually a sub-basement with windows at ground level) has housed preservation activities. In early years, when the State Library and Museum still shared the building, the Museum's taxidermy department operated in the basement, preparing many of

the animal exhibits still on display today (see figure 1 overleaf).

For many decades the Jervois Building basement then housed the Library's Bindery, which had a staff of 48 trade book binders and bound over 60,000 volumes per annum. It was moved into the new Bastyan Wing in 1967. At that stage the Library's microfilming and photographic services were already well established under the innovative leadership of State Librarian Hedley Brideson. He had introduced reformatting technologies to the library during the Second World War when he was in charge of the Research Services formed to support wartime industries.

From 1968 to 2001 the basement was used to store library collections. During that time routine bindery tasks declined with changing collection maintenance practices and increased outsourcing. Some staff who had been apprenticed as bookbinders began learning a wider range of conservation treatments, a process greatly advanced after the establishment of Artlab Australia in 1985.

The new Conservation Studio (see figure 2 overleaf) in the Jervois Building basement is one of the features of the library redevelopment. Situated in a large room at the North Terrace end of the sub-basement, which passers-by can look down into from outside, it is intended to provide a behind-the-scenes view of a conservation studio in operation. While its full potential will not be realized until the library emerges from the hectic redevelopment next year, the studio is already being used as the basis of public programs, including joint educational activities with Artlab. The refurbished basement also includes state of the art microfilming facilities which have provided the opportunity to upgrade equipment and streamline workflows.

The State Library has been involved in sound

preservation and reformatting activities for 15 years, since the establishment of the oral history collection and associated sound archiving facilities in 1987. Digital reformatting was introduced as scanning technologies developed in the 1990s and still focuses primarily on providing web-based access to photographic collections. Film and video management is the latest of the library's preservation activities, with procedures and facilities developed in close consultation with ScreenSound Australia during the last three years.

Under the organizational restructure library technicians have become part of preservation

services for the first time. As part of the Collection Maintenance team, they will help integrate preservation activities with database management procedures so that the movement of materials into and out of the section, and the creation of surrogates are accurately represented in the library catalogues.

Organisational restructures and building redevelopments are never easy, but from the upheaval a more comprehensive and cohesive Preservation section is emerging to support State Library activities at the dawn of the twenty-first century.



Figure 1. The basement in 1898. In early years, when the State Library and the South Australian Museum still shared the building, the Museum's taxidermy department operated in the basement.



Figure 2. The basement in 2001. Left to right: Deb Heames, Michael Veitch, Peter Zajicek and Valerie Sitters. And not a tiger in sight!

Thanks to AICCM, PHOTON & NMA

The conservation students at the University of Canberra were generously offered the opportunity to attend the AICCM Photon Workshop on Preventive Conservation held at the National Museum of Australia on 1-6 July 2002 by the AICCM. It was a unique opportunity to attend lectures by Douglas W. Nishimura in a 6 day intensive workshop, covering topics such as deterioration, environmental control, disaster management and treatments of photographic materials. Students from both under-graduate and post graduate level attended the workshop

which provided an interesting and in depth coverage of the material. The morning and afternoon teas provided the students with the opportunity of meeting people working in the profession and discussing the different topics presented. Dinners were also arranged which proved further opportunities for socialising.

All of the students present were very grateful for the chance to attend the workshop and would like to express their gratitude to the AICCM and Photon for the support; and to the National Museum of Australia for the great arrangement.

**Trude Ellingsen, 3rd year Objects
Conservation Student, University of Canberra**

AICCM NEWS

President's Report

Eric Archer

I would like firstly to acknowledge the significant contribution made to the conservation profession by Marcelle Scott, who retired as President of AICCM at the AGM in Sydney on 11th October 2002. Marcelle served three consecutive terms as President, during which she steered AICCM through a successful major international conference (IIC: Tradition and Innovation, Melbourne, 2000), delivered an expanded and improved Secretariat, and enhanced the national and international reputation of AICCM through her professionalism and advocacy. I would also like to acknowledge and thank outgoing AICCM Council members for their hard work and commitment - as membership expands and business becomes more complex, the workload of Council increases exponentially.

As incoming President, my intention is to build on the work outlined by Marcelle in her final report in September's National Newsletter. Since then however, training issues have been unceremoniously thrust into the forefront, which AICCM, as the peak body representing the profession in Australia, must take a leading role in resolving. A review of the training of conservators must also involve an examination of the accreditation process and our perceived resistance to it. In addition, Council will continue working on the development and delivery of professional, membership and secretariat services, and the next AICCM conference to be held in 2003. More details of these, and plans for the appointment of an Executive Officer will be forthcoming in the next Newsletter. National Council has now designated key roles and responsibilities to Ordinary Members for Training and Accreditation (Barbara Reeve), SIG Co-ordinator (Kim Brunoro), and Membership Services (Fiona Tennant), to further develop communication and coordination.

Council's agenda for the next twelve months will necessarily be focussed on recent events which

have impacted on the future of conservation training in Australia, and the way in which our cultural heritage is managed. I have attempted to summarize the main points below.

On Friday 30th August, University of Canberra Pro Vice Chancellor, Mohamed Khadra, informed Colin Pearson that the Conservation of Cultural Materials course would not be taking enrolments for 2003. Amid the ensuing storm of protest played out primarily in the Canberra media, University of Canberra Vice Chancellor, Roger Dean, claimed that the reason behind the decision to suspend enrolments was "partly to provoke a national debate about how conservation training should be undertaken, and hence to obtain external funds to support our courses." UC claims that the conservation course is costing \$50,000 p.a. per student with Government funding of only \$11,000 p.a., leaving a total \$954K p.a. deficit which is subsidized by the University. UC's strategy to fund this shortfall is to seek financial commitments directly from cultural institutions in Australia and New Zealand for half of this amount (\$475Kp.a.), with the university funding the balance of the shortfall. Letters have recently been sent from UC to CEO's of these institutions proposing that a consortium subscribe \$10,000 p.a. (institutions with turnover less than \$20million p.a), and \$20,000 p.a. (institutions with turnover more than \$20million p.a) - both with a 5 year initial and renewable commitment. UC will also seek increased Commonwealth Government funding for the course.

UC Course Convenor, David Wise, commented that "The Vice Chancellor and the Pro Vice Chancellor (Science & Design) have repeatedly stated that the suspension of the course would be reviewed if new teaching models can be developed. Their preferred model would be for the courses to be largely externally funded with a greater burden of actual teaching being placed onto the industry. The CCM staff had, for the last 8 months, been strenuously working to develop a viable business plan for the programme.....Regardless of the eventual

outcome of this decision the university is obliged to honour its commitments to those students currently enrolled in the course."

AICCM Executive and Council firmly take the position that high quality science-based conservation training is essential to be maintained in Australia, and that significantly improved communication between the profession, the industry and future training courses must be developed and sustained. Council also endorses the view that an opportunity now exists to examine not only course content, but also the changing roles and responsibilities of conservators who work in cultural institutions and the private sector. To this end AICCM has been actively lobbying government and the tertiary sector, and will shortly be conducting a training audit to be followed by an industry meeting in Canberra, in February 2003. The training audit will be used in conjunction with the existing skills gap and research audits to inform future training needs and directions. The industry meeting is intended to put forward training models, and will seek input from the various constituencies including libraries, archives, museums, galleris and the private sector, on course content. AICCM has also begun a consultation process with other key stakeholders in the industry, both in Australia and New Zealand.

Conservators have never before received such public attention. The public and media reaction that followed the announcement of the suspension of the course was impressive, with newspaper, radio and television coverage lasting 14 consecutive days. The coverage was mostly confined to Canberra, with single articles appearing in the Australian, the Sydney Morning Herald and the Age. Council will be working to extend the debate on the future of cultural heritage more widely, in consultation with AICCM media adviser Chris Hornsey. I urge you

WANTED

AICCM WEBSITE EDITOR

The AICCM Secretariat is now managing the maintenance of our website. So we need a volunteer Website Editor who will work in conjunction with the Publications Officer and the Newsletter Editor to keep our website up to date.

If you would like to be our WebEd (it's not too onerous or time consuming) please contact the Publications Officer, Vinod Daniel via email on vinodd@austmus.gov.au or by phone on (02) 9320 6115

to write or email your views about this issue - or any other, to myself or other members of Council.

On behalf of Council, I wish you all a happy, restful and safe holiday period.

State Division News

ACT DIVISION

Since the last newsletter the ACT Division held a very successful communication workshop *Converse and Conserve*. We had 22 participants on a one-day course which had been tailored specifically to the conservation profession and run by two communication consultants. It proved to be a very interesting day with a lot of discussion including the methods of communication and the way in which we present our profession to allied professionals and the public. This was particularly relevant in the wake of the news about the University of Canberra course. Some outcomes from the day are being written up, possibly for a short note in the next newsletter and to help identify future courses to be run in the ACT. The presenter, Vivienne Arnold, was extremely effective and is keen to maintain links with our profession - both for future workshops and in a voluntary capacity as a mentor/advisor on ways for us to improve communication methods and promote our profession.

In October we also held a tour through the new National Archives conservation lab. Thanks to all those who had to tidy their workstations! This also included a short talk about ergonomics and OH&S in conservation labs.

In late November there was a tour of the new Australian Institute of Aboriginal and Torres Strait Islander Studies building, on the Acton Peninsula. This was combined with a short AGM, followed by Christmas drinks.

Happy Christmas from the ACT Division! Enjoy the summer break.

VICTORIAN DIVISION

The Victorian Division of the AICCM has been very active over the past few months. Big changes in the committee and consequent handing over of duties have required an active commitment from the new team.

Committee meetings have been held in several different locations, such as the new Heritage Victoria laboratory. The tour of the new premises by Jenny Dickens prompted admiration for her ability to deliver such a major project to a tight timeline. Caroline Fry has put forward a draft outline for a mentoring program for conservators, which is currently under review. Much discussion regarding the Victorian response to media interest in our profession prompted the establishment of a media file to collate this material, and establish an appropriate protocol for media response. Penny Byrne has recently contacted various conservation suppliers to discuss issues

regarding cost and delivery of conservation materials to both conservators and to our client base.

The informal lecture program continues to be very well attended. Recently Carl Willis presented an art historical overview to a group of members visiting the exhibition *The Italians: Three Centuries of Art* held at the Museum Victoria. In October, *Disasters and Distempers* program attracted about 30 people. Tim Butler from Munters outlined issues regarding disaster preparedness and David Cole from St Luke Oil

and Colour Suppliers, spoke about the pigments and binders. The scope and breadth of information covered by both speakers was highly informative and well received. Next year the committee hopes to present a broad and engaging program of speakers, and we hope that member participation will remain high.

The Division Christmas function will be held at Monties Bar and Restaurant (345 - 347 Smith Street, Fitzroy) on 12th December from 6pm. Visiting interstate members most welcome.

PEOPLE AND PLACES

Australian Capital Territory

Australian War Memorial

All Textile Lab staff attended the Textile SIG meeting at Binna Burra in October and presented papers. **Cathy Challenor** has completed the conservation treatment of the Richmond Colours (Australia's oldest existing Colours) and has given several presentations on the history, treatment and innovations associated with its treatment. She has also prepared Sir Roden Cutler's vast array of medals for display. **Sarah Clayton** is preparing items for a POW travelling exhibition while **Victoria Gill** is condition surveying pre WWI uniforms and preparing some of these for changeover in the Colonial Gallery. The next large project is a display in Anzac Hall called Air War Europe. A large number of items are being condition reported and many of these will be prepared for display to support the large technology items which are the focus of the exhibition.

National Archives of Australia

Tania Riviere is currently our lab manager, with **Karen Holloway** and **James Ward** working to her. We also have **Caroline Whitley** helping out a couple of days per week and regularly see **Sarah Gubby** and **Alison McCrindle**, our Conservators-In-Training. **Annette Black** is working as general assistant as well as operating our box making machine and preparing for a project aimed at producing scans of our highly used map and plan series. **Cheryl Jackson** has also returned, sadly for only a day per week but if we work on her maybe we can get her to agree to more!

Prue McKay is currently acting as exhibition conservator and has been madly working on the new NAA exhibition *Beacons By The Sea* which, as the title might suggest, is about lighthouses. Prue and James Ward have also recently spent time in our Adelaide Office surveying a collection of lighthouse logbooks.

Jaishree Srinivasan is currently surveying our photographic holdings for vinegar syndrome. This survey will feed in to a new project producing preservation quality scans of at-risk images. Jaishree has a dedicated team of assistants - **Katie Southern**, **Leisel Suhr** and **Gary Irvine**.

Ellie McFadyen is working on the preventive side of things, including disaster planning and arranging crating for a collection of architectural models stored at our Tuggeranong building. **Stacey Hargroves** and **Karina Palmer** are assisting.

We have recently employed a three-day per week laboratory assistant, **Rajani Rai**, who is carrying out our archival quality testing, including the PAT test. This means that we are now doing regular runs of the PAT test so anyone requiring material tested take note.

National Gallery of Australia

All staff have been involved in the preparations for the 20th Birthday celebrations held in September. The building was stripped back to its original state and the permanent collections underwent a total rehang. The exhibitions *Big Americans* and *Jackson Pollock's Blue Poles*, which opened in the same week as the birthday saw a concentrated effort from the Paper, Objects and Paintings sections.

In the midst of all this hectic activity, Paper conservation sadly said goodbye to Senior Paper Conservator **Susie Bioletti** who left to take up the position of Keeper of Preservation and Conservation at Trinity College Library, Dublin, taking **Ranson Davey** along for the ride. **Andrea Wise** returned from maternity leave - no gentle assimilation into the workplace for her! **Fiona Kemp** has been holding the fort admirably while people come and go around her. **Jaishree Srinivasan** is working in the paper lab two days a week. Paper conservators and **Stefanie Woodruff** designed a display and packing system for three large tapa cloths by Robin White, destined to join the travelling exhibition *Islands in the Sun* in New Zealand.

Paintings conservators treated many of the permanent collection works for the rehang. The section worked together with stretcher/framer **Greg Howard**, to treat and re-stretch a large Frank Stella painting, *Flin Flon*, (synthetic polymer paint on canvas, 1970), recently acquired from New York. **Allan Byrne** attended a symposium at Melbourne University to participate in a panel discussing conservation/restoration issues associated with the *The Italians, Three Centuries of Italian Art*. **Kim Brunoro** couriered several of the artworks from

The Italians exhibition back to London. She has been developing a Conservation module for EMU, the new electronic management system at the Gallery. **Sheridan Roberts** treated an unvarnished James Cant oil on canvas for the new hang. **Jocelyn Evans**, a third year student from UCan, did her practical unit with us, consolidating and cleaning a double-sided Arthur Boyd painting.

Michlene Ford and **Charis Tyrrel** are preparing Douglas Annand textiles for a travelling exhibition. Having received a grant to digitise the entire Indonesian textile collection, **Solitaire Sani** and **Jane Wild** are rolling textiles after photography. Work continues in preparation for *Sari to Sarong: Five hundred years of Indian and Indonesian textile exchange*, due to open in July 2003. **Bronwyn Cosgrove** will be leaving the NGA at the end of December. She is moving to Melbourne to work at the National Gallery of Victoria.

Objects conservator, **Benita Johnson** gave an informative presentation on the conservation of Urushi lacquerware as part of the Gallery's Science Festival activities. **Liz Wild** prepared several large Frank Stella/ Ken Tyler printing plates for *Big Americans*, as well as a series of lead reliefs by Jasper Johns. Private conservator, **Kylie Roth** cleaned the Donald Judd brass sculpture, *Cubes*. **Gillian Mitchell** has completed the survey of the Asian bronze collection and begun the conservation treatment of some of these works, including the X-radiography of one object.

Loans Conservator, **Stefanie Woodruff** has been organising incoming loans for the current major exhibitions *Pollock* and *Big Americans*, as well as the regular NGA outgoing and travelling loans.

Preventive Conservator **Nicki Smith** has moved to the National Museum of Australia. In September, Nicki attended the ICOM -CC Triennial conference in Rio de Janeiro, to present a paper, *Real time monitoring of dimensional change in Australian Aboriginal bark paintings during storage*, which presents the results of a two-year research project, funded by a SPIRT Grant and conducted by Nicki and Kylie Roth.

Head of Conservation **Janet Hughes** presented two papers at the ICOM -CC Triennial conference, Rio de Janeiro; *Issues related to the application of museum air quality standards: response to allegations of damage to the National Gallery of Australia collections*, (Janet Hughes and Steve Hennessy), and *Application of corrosion data to develop conservation strategies for a historic building in Antarctica*, (Janet Hughes, George King and Wayne Ganther).

National Library of Australia

The Library has undertaken to prepare guidelines for UNESCO on preservation of digital heritage. **Colin Webb** has been seconded for this important task for 6 months (from July 2002) and **Kevin Bradley** will act as head of Preservation Services for this period. The guidelines, covering all kinds of digital heritage, will be discussed at international consultative

meetings to be held in Canberra in November. Colin will also be responsible for organizing the consultative meeting for the Asia/Pacific region.

Other staffing changes in the Branch have seen **Hilary Berthon** and **Jennifer Anderson** moved from the National and International Preservation Activities (NIPA) section. Jennifer has moved to Digital Preservation and Hilary has taken a year's leave. Along with her move to the paper lab, **Susanne Wullen** will also continue to monitor the ANICA website and other issues associated with the Cellulose Acetate Project. **Jonathan Schmidt**, final year UCan paper student, continues working with us as a volunteer and **Kerry McInnis** has returned from an overseas jaunt to continue her part-time contract with Preservation Services.

Rowena Jameson has been heavily involved in preparation for the new Ellis Rowan exhibition, *The Flower Hunter: Ellis Rowan*. The Library has a large collection of Ellis Rowan gouache watercolours of Australian flowers and New Guinea birds.

The Preservation Reformatting Unit has completed preparation of the Daisy Bates manuscript collection for microfilming. Daisy Bates (1859-1951) worked with Aboriginal people in North Western Australia during the early 1900s. The collection comprises a large variety of formats - manuscript notebooks, newspaper clippings, letters, photographs, and maps - much of which is in moderately bad condition. **Trish Crampin** has stabilised the items. The whole collection is to be microfilmed with the exception of the maps, which will be digitised.

The Digitisation Project continues with the imaging of the collection. **Lisa Jeong-Reuss** has been treating many rare Australian maps from the Ferguson Collection. She has also treated the Doncker Atlas, many NanKivell collection maps and the Goodwin maps of early Canberra.

National Museum of Australia

Eric Archer has just been elected president of the AICCM and is very involved with AICCM business in relation to the suspension of the conservation course at University of Canberra, including talks with potential course providers.

In the objects lab we are pleased to welcome **Nicki Smith** who has recently joined us as the Senior Objects Conservator. **Mark Henderson** is travelling to China to install our first international travelling exhibition from our Indigenous collection, opening in December at the Guangzhou Museum of Art. **Patrya Kay** and **Anne l'Ons** have prepared over 120 objects for the exhibition.

In the paper/textile lab, **Robin Tait** has worked on objects for China, and is installing a small exhibition of childrens drawings travelling from Museum Victoria. **Carmela Mollica** is continuing with an in-depth treatment on a riding habit as well as preparing mannequins travelling to China. **Judith Andrewartha** is starting work on changeovers in the permanent galleries. She has just completed working on a newly accessioned

collection of lace.

In the large technology section a new work area is almost finished at Vicars Street, Mitchell where up to five projects can run concurrently. **David Hallam** is developing our research programme and also working with **David Thurrowgood** on the saw doctor's wagon and the Crossley, which they plan to return to operational use. **Col Olgive**, a mechanical engineering consultant, is assisting with much of the Crossley work. **Peter Bucke** has large-scale maintenance of the Enterprise to prepare for, including its biannual slipping. We are pleased to also have **Rod Stephenson** join us for a short stay and add much needed extra hands to the saw doctor's wagon.

Detlev Lueth, our exhibitions conservator, is busy with the deinstallation and transportation of various exhibitions. When he is not working on these he is busy organising the second Photon workshop to be held at the NGV in November 2002.

New South Wales

Australian Museum

The Australian Museum recently celebrated its 175th birthday with 'Dorothy the Dinosaur', a big cake and a party in Hyde Park. Prior to the big day, **Sue Valis** had been preparing objects for a display organised as part of the festivities.

A number of in-house and travelling exhibitions have been keeping us busy. **Michael Kelly** has finally laid to rest the travelling exhibition, *Living Colour* after an extensive national tour. He also began preparing for the deinstallation and packing of *Chinese Dinosaurs* which will travel to Newcastle Regional Museum in March 2003. **Michael** and **Kate Jones** organised and carried out the conservation side of the *AM Illustrators* exhibition. The exhibition consists of over 80 framed works by the AM's science illustrators.

Sue has been involved with the preliminary selection of objects for *Death*, an upcoming in-house exhibition and has made recommendations regarding travelling specimens from the *Australian Lost Kingdoms* exhibition. **Sue** has also assessed the lighting requirements and monitored the exposure of wet specimens to artificial and natural light in the new *Lizard Gallery*.

Kate and **Catherine Smith** had a fairly challenging and busy time with *Yumi Yet*, an exhibition of collection items from Bougainville, shown at Macquarie University. Private conservator **Jessica Blaxell**, assisted with the preparation of objects for display. Schedules were fairly tight but everything was installed by the opening night and the reaction from members of the Bougainville community made it all worthwhile.

Volunteers, **Heather Joynes** and **Megan Dean-Jones** continue their work on a range of projects. **Heather** has been working on a piece of Egyptian bead netting and a Canadian arctic parka and **Megan** has been constructing a large

storage box for a textile loom.

Other projects include a complex treatment of a Malagan mask carried out by **Catherine**, who also presented an informative review of the treatment techniques to the lab. **Colin Macgregor** spent one week excavating megafauna bones at Cuddie Springs in northern NSW in September. The post-excavation cleaning and conservation of the finds is progressing in the laboratory. On the mould front, **Sue** undertook the cleaning of mouldy artefacts from the Education section, while **Kate** continues to treat mould affected bark paintings. The pest control program continues with the running of the low oxygen chamber and the hard work **Catherine** has put into the IPM plan.

Work continues on outward loans. **Michael** has completed a loan of 10 contemporary Aboriginal paintings to Muru Mittigar Cultural Centre in Penrith and **Sue** has developed a comprehensive set of conservation guidelines for the processing of outward loans.

On a much sadder note, **Catherine** has left us for the greener pastures of New Zealand. We thank her for the valuable contribution she made to the lab and for all her hard work. Whilst she will be sorely missed, we wish her all the very best with her New Zealand adventure.

Cambria Books

Dennis Andrews of Cambria Books, an antiquarian bookshop at Blackheath in the Blue Mountains, NSW will be opening a bindery on commercial premises next to the bookshop in mid-November. Hand bookbinding, restoration and conservation of books will be carried out from the new shop.

ICS

The nature of private conservation is often one of unexpectedness. No sooner had **Fiona Tennant** left for four weeks r & r in the northern hemisphere than her skills were called upon to work on a water damaged 16th Century Islamic prayer rug of some considerable value. So **Fiona** spent a month emailing back and forth from the other side of the world to resolve the work to be undertaken. She has returned to a schedule of lectures for the National Trust, and assistance to the National Maritime Museum in exhibition installation. However she is being ably assisted by **Miriam Wormleaton** and **Tessa Evans**.

Meanwhile, **Georgina Element** and **Selena Bursten** have been working through an extensive archaeological collection from Broadway in Sydney. **Cathy Lillico Thompson** has been investigating a range of interesting interiors, including the so called Butterfly Room at the State Theatre, where a luscious original decorative scheme created for the ladies powder room was inexplicably overpainted in the name of modernity some forty years ago. **Michelle Wassall** and **Anna Diakowska Czarnota** have completed the last of three tracing boards dating from 1851 for the Masonic Grand Lodge of NSW - no secrets revealed but lots of interesting symbols analysed. **Nicole Rowney** was selected for the second Photon workshop,

and has been busy re-reading all the voluminous notes taken at the first workshop.

Powerhouse Museum

We have recently undergone a restructuring process, resulting in several changes for the conservation department, including a new name **Preservation and Heritage Management** and newly divided responsibilities. The major difference being that we have split our collections based staff into two teams, one dedicated to exhibition work and the second dedicated to working on the collections. This should put a halt to our focus becoming increasingly exhibition driven.

Suzanne Chee and **Cheryl Griswold** have both returned from maternity leave earlier this year, however we have lost **Megan Jordan-Jones** and **Mary Gissing**, from the department, both on a years leave. We have also recently said farewell to a German intern, **Sonja Titus**, working in Paper Conservation, for a 9 week period, supervised by **Margaret Juraszek**. She will shortly graduate from the Stuttgart State Academy of Art and Design.

Suzanne and **Tim Morris** worked on the installation of our very popular Star Wars exhibition, *The Magic of Myth* together with staff from Sites and Lucasfilm. Suzanne was also involved in the recent dismantle of *Trade Winds* with **Gosia Dudek** and **Teresa Werstak**.

Bronwen Griffin has finished treating a badly damaged wooden plant stand from the early 1900's and is now working on hair pieces, lolly containers and keg taps for a new exhibition, the *General Store*. **Kate Chidlow** has been working with Pat and the other staff members on developing our conservation plan. As part of her outreach responsibilities Kate is putting together our textile *Conservation in a Box* project, to be piloted next year.

As the new team leader for the Research and Development Section of the department, **Sue Gatenby** is preparing a 12 month plan. Sue has been continuing her Bactigas research, with the treatment of our mould affected Store at Castle Hill with Bactigas (a tea tree oil based product).

Deidre McKillop, **Dave Rockell**, **Frances Fitzpatrick** and Margaret have been working on outward loan material for the ANMM for their upcoming Antarctic exhibition. Dee is currently undertaking conservation repair work on a paper poster for collection maintenance. She is also treating a Navajo rug for display. Our work with regional museums continues with the loan of our *Women with Wings* exhibition to the Newcastle Regional Museum. This was installed and dismantled by **Nadia de Wachter** and Tim. Our travelling exhibition *Births of a Nation* continues its tour of regional NSW. In the past 3 months we have travelled the exhibit and conducted conservation workshops in Gunnedah and Port Macquarie. Wauchope, Kempsey and Eden are next on our itinerary.

Söderlund Consulting/Museum Connections/Conservation Resources

At the beginning of October 2002, Söderlund Consulting Pty Ltd bought Conservation Resources International (Australia) from Haxton Pty Ltd (known to most as Harry). I bought this business because I could see an enormous potential in Conservation Resources - particularly as a conservation materials supply business run by a conservator, certainly a first for Australia and pretty rare in the rest of the world!

I intend to expand the range of products offered by Conservation Resources, as well as continuing to offer the preventive conservation consulting services previously undertaken by Söderlund Consulting Pty Ltd. Museum Connections, my other 'division' (as my accountant likes to call it) will also operate through Conservation Resources. In all, develop the business as a true 'resource' for any conservation requirements - not only for the conservation and museum communities, but also for the general public with their own personal requirements.

So if any conservators have products, materials etc that they would like to be able to purchase through Conservation Resources, please contact me so I can put it on my list. Although I am still sorting out how to run the business and am not sure what will be happening in the next few months, if there are any Canberra students looking for a bit of experience in both preventive conservation, conservation training, the materials side of conservation, as well as working with the public in conservation supply and advice, I would love to hear from you. I can't offer much money (if any), but would love to offer some support during this difficult transitional time for all of you.

Kay Söderlund, Conservation Resources International. ks@conservationresources.au.com
1300 132 570

State Library of New South Wales

Over the last few months Preservation staff have been fortunate to have had **Ranson Davey** present two workshops: one focusing on the major processes and historical developments in European papermaking from the 13th to 19th centuries and the other on the historic changes in ink properties and composition. **Margaret Sawicki** from the Art Gallery of NSW presented a comprehensive approach to condition reporting of frames and **Ross Pogson**, Minerologist at the Australian Museum, presented a talk on the historical development of mineral pigments. **Catherine Thomson** and **Dana Kahabka** have been increasing their theoretical knowledge of photographic conservation by attending the first course organised by the Photon SIG in July. Catherine also attended the second workshop on *Colour Photography and Digital Print Conservation* in November.

Nikki Ellis is currently working on the *Antarctic Heroes* exhibition destined for the ANMM. The loan consists of three reproduction volumes of the *South Polar Times*, published in 1907. The

CALENDAR



AUSTRALIA

Laser Cleaning Workshop

February 2003 Melbourne. For further information or for a registration form, please send name, address, phone number and email to: Deborah Lau, Analytical and Conservation Scientist, Materials Environment Interaction, DBCE CSIRO, PO Box 56, Highett VIC 3190, (03) 9252 6403, Deborah.Lau@csiro.au (C82)

Solving Fungal Problems in Heritage Collections

March or April 2003, Sydney. This five day workshop will be presented by Mary-Lou Florian, Conservator Emeritus with the British Columbia Museum, in conjunction with the Powerhouse Museum. Expressions of interest to Sue Gatenby, sueg@phm.gov.au (C85)

Museums Australia National Conference

25-30 May 2003, Perth, W.A. Conference secretariat: Promaco Conventions Pty Ltd. PO Box 890 Canning Bridge, Western Australia 6153, +61 8 9332 2900, fax: +61 8 9332 2911, promaco@promaco.com.au; www.promaco.com.au/conference/2003/museums (C85)

Moulding, Casting and Gap Filling for Glass

August or September 2003, Queensland Art Gallery, Brisbane. This (proposed) AICCM Objects SIG workshop will be presented by Stephen Koob from the Corning Museum of Glass. Enquiries: Amanda Pagliarino, (07) 3842 9296, Fax (07) 3842 8865, amanda.pagliarino@qag.qld.gov.au (C85)



INTERNATIONAL

Maintaining Historic Collections

2003, UK

20-22 January 2003, *Conservation Housekeeping*, Eltham Palace

17-19 February 2003, *Integrated Pest Management*, Walmer Castle

7-9 July 2003, *Humidity and Light*, Brodsworth Hall

Contact: Sophia Mouzouropoulos, UCL Centre for Sustainable Heritage, 020 7679 5903, s.mouzouropoulos@ucl.ac.uk (C85)

Courses at the Perugino Institute

2003, Italy. Students can choose from a selection of modules that are offered in English. Provides courses in such areas as advanced conservation and restoration techniques, conservation of paper, canvas, fresco and wood, museum management and legal aspects regarding the international art and cultural heritage

sector today. Contact: Pasquale Monteleone, Coordinator, Recruitment and External Relations, Via Nomentana, 335-00162 Roma, Italy, +39 06 8537 0923/33, fax +39 06 8537 0919, admissions@ilperugino.org (C85)

Society of Archivists - Courses

27 February 2003, *French Language for Archive Professionals*

Contact: Susan Bradshaw, fax: 01872 273 440, susan.bradshaw@archives.org.uk (C85)

Courses at SCMRE

For information please see http://www.si.edu/scmre/courses_2002.html (C82)

CBBAG Bookbinding Courses

2002, Toronto, Canada. Contact: CBBAG, 176 John Street, Suite 309, Toronto, M5T 1X5, Canada or Shelagh Smith at +1 905 851 1554, fax +1 905 851 6029 (C82)

Institute of Paper Conservation Courses

2002, UK. Contact IPC, Bridge House, Waterside, Upton-upon-Severn, WR8 0HG England, +44 1684 591150 information@ipc.org.uk (C82)

International Academic Courses

2002, London, Somerset and Durham, UK. Contact: IAP, 31-34 Gordon Square, London WC1H 0PY, +44 020 7387 9651, fax +44 020 7388 0283, iap@archetype.co.uk, <http://www.academicprojects.co.uk/iapss.html>. Detailed information is available on the website (C82)

Courses at the Centro del Bel Libro

2002, Ascona, Switzerland. Contact: Centro del Bel Libro, Segretariato, Viale Protone 4, Casella Postale 2600, CH6501 Bellinzona, +41 91 825 1162, fax +41 91825 8586, r.mesmer@ticino.com or info@cbl-ascona.ch (C83)

West Dean College Courses

2002, Chichester, UK.

8-13 December 2002, *The Technique of Block Printed Wallpapers*

Contact: Coordinator, West Dean College, West Dean, Chichester, PO18 0QZ England, +44 1243 818 294, fax +44 1243 811 342, isabel.thurston@westdean.org.uk, <http://www.westdean.org.uk> (C81)

Courses: University of Victoria

Canada/Distance Education. Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management, Division of Continuing Studies, University of Victoria, PO Box 3030, STN CSC, Victoria, BC, Canada V8W 3N6 +1 250 721 8462, fax +1 250 721 8774, lmort-putland@uvcs.uvic.ca <http://www.uvcs.uvic.ca/crpm> (C80)

Campbell Center for Historic Preservation Studies

Mt Carroll, IL, USA. Contact: Campbell Center, 815 244 1173, fax 815 244 1619, campbellcenter@internetni.com, <http://www.campbellcenter.org> (C82)

Conservation Center, Institute of Fine Arts NYU, Conservation Workshops

New York, USA. Contact: Shelley Sass, Program Coordinator, sks3@nyu.edu (C82)

Courses: Contemporary Photographic Processes

2002 Newark, Delaware, USA. Contact: Mellon Collaborative Courses, c/o Art Conservation Department, 303 Old College, University of Delaware, Newark, DE 19716, inquiries to Debra Hess Norris at +1 302 831 2479 (C82)

Weald and Downland Open Air Museum Courses in Building Conservation and the Use of Traditional Materials and Processes

5 December 2002, *Traditional Timber-frame Construction*

29 January 2003, *Specialist Science and Crafts for the Conservation of Historic Buildings*

30 January 2003, *Recording Vernacular Buildings for Conservation* (3 days)

12 February 2003, *English Domestic Architecture* (3 days)

17 February 2003, *English Brickwork - Tudor to Edwardian*

Contact: Diana Rowsell, Training Coordinator, Weald and Downland Open Air Museum, Singleton, Chichester, West Sussex, 01243 811464, wealddown@mistral.co.uk (C82)

ICCROM Training Information

Contact: Training and Fellowship Office, training@iccrom.org, <http://www.iccrom.org>

Managing Preservation

A Series of Five Coordinated Workshops Presented by the Northeast Document Conservation Center. The cycle of workshops is designed to provide systematic preservation training to staff of small to mid-sized museums, historical organisations, archives, libraries and records repositories.

11-13 December 2002, *Collections Maintenance*

26-28 March 2003, *Emergency Preparedness*

5-6 June 2003, *Preservation Technologies*

11-12 September 2003, *Preservation Administration*

For application information and more details: <http://www.nedcc.org> If you have questions, contact Lori Foley, lfoley@nedcc.org (C84)

Laser Cleaning in Conservation

2-3 December 2002, 3-4 February 2003, The Conservation Centre, Liverpool, UK. Contact Laser Technology, Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ UK, +44 151 478 4904, fax +44 151 478 4990, sculpture@nmgmcc1.demon.co.uk (C82)

Society of Archivist Conservation Course: Photography & Gass

4-5 December 2002, General Register Office/National Archives of Scotland, Edinburgh. The aim of the course is to enable participants to identify glass-based photographic processes and learn about associated structures of cased photographs and photographs in passe-partout. Participants will also learn suitable ways of treating these processes and structures. Booking form at <http://www.archives.org.uk/events/booking.asp> Send to: susan.bradshaw@archives.org.uk (C84)

Digital Imaging for Paintings Conservators

6 December 2002, One-day meeting to be held at Tate Modern, London. Paintings Section, United Kingdom Institute for Conservation. Contact: Kate Lowry +44-2920-573 225, kate.lowry@nmgw.ac.uk (C84)

Preserving Library and Archival Materials in Africa: Opportunities and Challenges

10-13 December 2002, University of Natal, Pietermaritzburg, South Africa. Contact Patrick Ngulube, University of Natal (PMB), School of Human and Social Studies, Private Bag X01, Scottsville, 3209, Pietermaritzburg, +27332605972, fax +273312605092, ngulubep@nu.ac.za (C84)

From Negative to Positive

11-13 December 2002, Baltimore. A workshop series presented in part by the CCAHA intended for those involved in collection care activities or have responsibility for photograph collections. Contact: CCAHA 215/545 0613, www.ccaha.org (C85)

Sixth International Symposium on Wood and Furniture Conservation: The Meeting of East and West in Furniture Trade

13 December 2002, Rijksmuseum, Amsterdam. Contact Dominique van Loosdrecht, Rijksmuseum, Amsterdam PO Box 74888, 1070 DN Amsterdam, The Netherlands +31 20 67 47 229, fax +31 20 67 47 001, d.van.loosdrecht@rijksmuseum.nl (C83)

Tear Mending Workshop

16-18 December 2002, Courtauld Institute of Art, UK. Contact Mary Bustin mary.bustin@tate.org.uk 020 7887 8061 or Annabelle Monaghan monaghanlot@aol.com 01926 642 874 (C85)

American Institute for Conservation of Historic and Artistic Works Session: 91st Annual Meeting of the College Art Association

19-22 February 2003, New York City, USA. In this session the issues of objectivity in conservation and of personal aesthetics and conservation will be explored. Among the topics that may be considered are the moral and legal rights of the artist to change his or her work as he or she restores it; the superimposition of one aesthetic on another when one artist restores the work of another artist; and the relationship of the artist and the restorer of his or her works. Contact: Jay Krueger, j-krueger@nga.gov and Rebecca Rushfield, wittert@juno.com (C83)

Second International Conference on Preservation and Conservation Issues Related to Digital Printing and Digital Photography

3-4 April 2003, London, UK. Contact: Professor Robert Thompson, School of Printing and Publishing, London College of Printing, Elephant and Castle, London SE1 6SB UK, +44 202 514 6701, fax +44 207 514 6756, r.thompson@lcp.lininst.ac.uk (C82)

20th Century Exterior Architectural Metals: Design, Preservation and Care

4-5 April 2003, Cambridge, Massachusetts, USA. An intensive program that will explore technical and practical issues involved in keeping metal facades, exterior components, and structural elements of buildings constructed in the recent past, as well as metal outdoor sculpture, in good condition and will probe the cost-benefits of procedures for preserving and protecting these building envelopes, ornamentation, and artistic works. This conference will first cover the basic material properties, corrosion behavior, and performance features of stainless steels, copper alloys, aluminum alloys, titanium alloys, Corten, and wrought iron. Testing and inspection procedures and pitfalls will then be detailed, followed by a discussion of design and structural considerations. Practical, cost-effective strategies for the care and preservation of architectural metal systems will be examined. A look at some building materials now under development will provide an understanding of what future care programs might need to encompass. Walking tours of buildings designed by Frank Gehry, Stephen Holl, and others will allow direct observation of how various metal alloys have been used in the last decades of the 1900s. Contact: Technology and Conservation, 76 Highland Avenue, Somerville, MA 02143, USA, 617-623-4488, fax 617-623-2253 (C85)

Preservation Management in Archives

12-13 April 2003, Ottawa, Canada. Intensive two-day exposure to preservation management in archives. Contact: 613 789 5555 (C85)

6th International Congress on Cultural Heritage: Context and Conservation

14-18 April 2003, Cuba. Contact: 6th Congress Organising Committee, Centro Nacional de Conservación, Restauración y Museología, Calle Cuba No. 610 e/ Sol y Luz, CP 10100 La Habana Vieja, Cuba, +53 7 861 3775, fax +53 7 33 5696, congreso6@cencrem.cult.cu (C85)

Historic Buildings, Collections and Sites: Sustainable Strategies for Conservation, Management and Use

1 April - 30 May 2003, Home institution
16 - 27 June 2003 Centre for Sustainable Heritage, University College, London, UK
The aim of the course is to equip participants with current scientific, technical and practical information on the preservation of movable or immovable cultural heritage. The course will consider how a range of factors may affect the integrity of materials used for both the built heritage and for collections, noting the inter-relationships that may exist when materials are used in composites or in juxtaposition, as in the case of museum collections and buildings. Throughout the course, teaching will emphasize problem-solving, interdisciplinarity and cross-fertilization among professionals of movable and immovable cultural property. The course will take place in two phases over a three-month period. The first phase will allow participants to increase their background knowledge in key topic areas through readings and exercises that they undertake while at their own institutions. The readings and work assignments will be made available to participants through the course web site. An intensive two-week interactive workshop will take place at the Faculty of the Built Environment, The Bartlett at UCL from June 16 to 27, 2003. This workshop phase will actively engage participants in discussions, interdisciplinary exercises, and other activities designed to increase knowledge and to foster problem-solving and cooperation. Participants must commit themselves to complete both phases of this course. Further information about the course and an application form in PDF format is available at <http://www.ucl.ac.uk/sustainableheritage/learning/shortcourses.html>; <http://www.getty.edu/conservation/work/education.html> or email sustainableheritage@ucl.ac.uk or gcieducation@getty.edu. The deadline for submitting an application is 3 January 2003 (C85)

15th International Course on the Technology of Stone Conservation

24 April - 4 July 2003, IUAV, Venice, Italy. This course builds on the experience and the network created since its inception in 1976 and is continuously updated, integrating the advances in science and technology relating to stone conservation. The course has an interdisciplinary approach and is addressed to all Professionals involved in the conservation of historic stone material. Through lectures, discussions, laboratory sessions, demonstrations and visits, participants will be given a state-of-the-art overview of

stone conservation and integrated site management. Contact: John Millerchip at Association Private Committees for Venice, Palazzo Zorzi, Castello 4930, I-30122 Venice, (+39) 041 520 70 50, email SC03info@libero.it (C85)

Indoor Air Quality in Museums and Historic Properties: 5th International Conference

28 April 2003, University of East Anglia, UK. Contact: iaq2003@uea.ac.uk or visit <http://www.uea.ac.uk/~e620/IAQ2003.htm> for online registration of interest (C83)

CAC Workshop: Conservation of Fossil, Mineral and Rock Collections

21-22 May 2003, Victoria, British Columbia, Canada. The workshop will be led by Robert Waller, Chief, Conservation Section at the Canadian Museum of Nature and Gerald Fitzgerald, retired Director of Collection Services at the Canadian Museum of Nature. Information about registration for the CAC conference and the workshop will be available at <http://www.cac-accr.ca> or CAC 400-280 Metcalfe Ottawa, Ontario K2P 1R7 (C85)

Flat glass sheets: Museum sites, innovation process, innovation products

22-23 May 2003, Istituto Universitario Suor Orsola Benincasa, Napoli, Italy. Flat glass sheets are used in housing and modern architecture for construction purposes and for their properties of optics and mechanics. The problems associated with the preservation and protection of archaeological finds opens the area of use to experimentation in the Museum field, (showcases, gangways, coverages, etc). The goal of the meeting is to stimulate interest in new uses of this material. Contact: M. Antonietta De Paola, Interservice S.A.S., +39 0815440444 (phone/fax), C. so Vittorio Emanuele, 473 Napoli 80135, interservicesas@libero.it (C85)

29th Annual CAC Conference

23-25 May 2003, Victoria, British Columbia. CALL FOR PAPERS
The Canadian Association for Conservation of Cultural Property (CAC) will hold its 29th annual Conference at the Royal British Columbia Museum. We invite submissions of abstracts on all aspects of conservation. Conference presentations may be in the form of 20-minute oral presentations (not including questions), posters, or video presentations. Length of Abstract is to be between 300 and 500 words. Abstracts will be published. Abstract submissions must include the following: title of presentation; names of all contributors; mailing address, telephone, fax number and e-mail of contact person; and name of presenting person. Submit abstracts by e-mail attachment using double-spaced 12 point, Times New Roman Font, to Kmackie@royalbcmuseum.bc.ca. Abstract deadline is December 31, 2002. (C85)

IIC Conference-Nordic Group/Icelandic Section: Art Forgeries

4-7 June 2003, Reykjavik, Iceland. The aim of the conference is to discuss the role of conservators in revealing art forgeries. How do we deal with suspicions of forgery? What scientific tools and techniques are available? We wish to encourage conservators and conservation scientists from all branches who have had experience in that matter to join us. Details at <http://www.mmedia.is/nkf-is> (C85)

AIC 2003 Conference: The History, Philosophy and Ethics of Conservation

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)

Standards in preservation - exhibiting archival, library and graphic material

5-6 June 2003, Ljubljana, Slovenia. Areas to be covered include: exhibition premises; environmental control; microclimatic conditions in premises and display cases; lighting; display of books and other three-dimensional objects; display of two-dimensional objects; acceptable display case design; packing and transport; condition reports and procedures regarding loans; protocol for handling and positioning of items and security. Contact: Jedert Vodopivec, Archives of Slovenia, Zvezdarska 1, 1000 Ljubljana, Slovenia, +386 1 24 14 206, fax +386 1 24 269, Jedert.Vodopivec@gov.si (C84)

UKIC Historic Interiors Section: Inaugural Conference and AGM

15-17 June 2003, West Dean College, UK. The aim of the conference will be to highlight the main issues hampering the preservation of the historic interiors and to promote dialogue between major contractors and conservators. Contact: Louise Henderson, English Heritage, Conservation Studio, Inner Circle, Regents Park, London NW1 4PA, 020 7935 3480, fax 020 7935 6411, louise.henderson@english-heritage.org.uk (C85)

XVI International Congress of Classical Archaeology of the Associazione Internazionale di Archeologia Classica (AIAC)

23-26 August 2003, Harvard University Art Museums, Boston/Cambridge, USA. The theme of the congress is: "Common Ground: Archaeology, Art, Science, and Humanities" and has been designed to bring together scholars from these diverse fields and to offer new perspectives and new methods of investigation. Information: <http://www.artmuseums.harvard.edu> (C84)

Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites

25-29 August 2003, Mogao Grottoes, Dunhuang, Gansu Province, China. Organised by the Getty Conservation Institute and the Dunhuang Academy. Full

details <http://www.getty.edu/conservation> (C82)

The Image Re-Integration Meeting: The 2nd Triennial Conservation Conference

September 2003, Newcastle-upon-Tyne, UK. The conference will be focused on paper-based objects but will draw on a wide range of conservation disciplines. Contact: Jean E Brown, Senior Lecturer, Conservation of Fine Art, School of Humanities, The University of Northumbria, +44 191 227 3331, fax +44 191 227 3250, jean.brown@unn.ac.uk (C80)

Moulds, Health & Heritage

4-5 September 2003, Germany. The aim of the conference is to bring together multidisciplinary scientists and practitioners working with the moulds infecting our cultural heritage and the health of the occupants. The conference will address the following themes: Health and heritage overview; Monitoring and inspection methodologies; Medical and clinical mycology; Health hazards, indoor air quality and contamination; Practical applications and case studies; Strategies for control. The conference will focus on developing a better knowledge base for managers and practitioners dealing with the problems caused by moulds in museums, libraries, archives and historic buildings, the built environment and on historical artefacts. Contact: Braunschweigesches Landesmuseum, Moulds 2003, Burgplatz 1, D 38100 Braunschweig, moulds2003@gmxpro.de, fax +49 531 12152607 for registration forms (C85)

NACE 2003: Northern Area Eastern Conference

14-17 September 2003, Ottawa, Canada. CALL FOR PAPERS. Submissions are now being invited for the session "Preservation of Heritage Artifacts" at the National Association of Corrosion Engineers (NACE) Northern Area Eastern. Papers are invited for consideration in all areas of corrosion related to heritage artifacts. Deadline for abstracts is 1 March 2003 and for completed papers is 1 June 2003. Contact: Lyndsie Selwyn, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5, Canada, 613-998-3721, fax 613-998-4721, lyndsie_selwyn@pch.gc.ca (C85)

Symposium 2003 Preservation of Electronic Records: New Knowledge and Decision-making

15-18 September 2003, Ottawa, Canada. The purpose of the symposium is to expand awareness by bringing expert and leading-edge opinions to a larger audience including small-and medium-sized archives, libraries and museums. The focus will be on making decisions and finding practical solutions that can be implemented immediately, especially for the materials that are at risk of being lost within the next 10 to 20 years. In French or English (with simultaneous translation). Contact: Symposium 2003 Program Coordinator, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5 Canada 613 998 3721, fax 613 998 4721, cci-iic_publications@pch.gc.ca (C82)

Second Forbes Symposium on Scientific Research in the Field of Asian Art

18-20 September 2003, Freer Gallery of Art, USA. CALL FOR PAPERS. The theme of this symposium will be the pictorial arts of Asia - the impact of research using scientific methods on art history, curatorship and conservation. This theme takes a broad view of the works of art studied (paintings, prints, calligraphy etc from the whole of Asia) but aims to stress inter-relationships between research based on scientific methods and broader issues, typically (but not limited to) historical issues. Those interested in giving a presentation are invited to submit an abstract (approximately 200 words) for consideration. Original, previously unpublished research within the theme of the symposium will be considered. Publication of the papers after the symposium is planned. Abstracts should be submitted by 31 December 2002 by mail or email to the addresses below. Notifications of acceptance will be sent by 15 February 2003. Contact: Forbes Symposium 2003/DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, MRC 707, PO Box 37012, Washington D.C., 20013-7012, UA, dcsr@asia.si.edu, fax 202-633-9474 (C85)

The 8th International Seminar on the Care and Preservation of Manuscripts

16-17 October 2003, University of Copenhagen, Denmark. CALL FOR PAPERS. Proposals should be sent to Gillian Fellows-Jensen, The Arnamagnæan Institute, Njalsgade 136, DK-2300 Copenhagen S, Denmark +45 35 32 84 67, fax +45 35 32 84 68, g fj@get2net.dk (C85)

North American Textile Conservation Conference 2003: Tales in the Textile - The Conservation of Flags and Other Symbolic Textiles

6-8 November 2003, Albany, NY, USA. Textiles have served many functions, from practical to decorative to symbolic. Symbolic textiles can present unusual preservation challenges in their treatment, handling, or display. The fourth biennial North American Textile Conservation Conference will focus on textiles as symbols - whether it be as patriotic, cultural, or religious emblems, or as signs of wealth or status. Contact: Deborah Trupin, 518-237-8643, ext: 3241, deborah.trupin@oprhp.state.ny.us (C85)

Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture

15-19 November 2003, Yazd, Iran. Contact: Dr A Vatandoust, Director, Research Centre for the Conservation of Cultural Relics, PO Box 11365-4834, Tehran 11365, Iran, av@rcccr.org (C83)

Eastern Analytical Symposium Colorants, pigments and dyes session

17-20 November 2003, Somerset, NJ, USA. November 2003 will mark the tenth anniversary Eastern Analytical Symposium's annual conservation science

sessions, arranged in conjunction with the New York Conservation Foundation. We are currently in the process of organising a session on the scientific analysis of Colorants, Pigments and Dyes for the tenth anniversary. Contact: Jennifer Giaccai, jgiaccai@yahoo.com or Joseph Swider, joseph_r_swider@yahoo.com, DCSR, 1150 Independence Ave SW, Washington DC 20560-0707, USA (C85)

IIC Congress: Modern Art, New Museums

13-18 September 2004, Bilbao, Spain. Details at <http://www.iiconservation.org> (C85)



originals were produced during the Antarctic expeditions of Scott. **Aileen Dean-Raschilla** and **Jessica O'Donnell** recently rehoused the Dame Mary Gilmore Collection, a recent Library acquisition. Some of the more interesting (and sometimes ghastly) items included an ornate box containing three claws from a puma, seven pairs of spectacles, a snakeskin and Henry Lawson's tie. **Trish Leen** has just completed work for a loan to the Police and Justice Museum. She describes it as good news and bad news for women who murder their husbands. Called *Crimes of Passion* it shows the more dangerous side of relationships.

Nichola Parshall and **Tegan Henderson** have completed extensive work to the Ralph Clark Journal that was originally compiled in four notebooks, aboard the *Friendship*, one of the First Feet ships. **Steve Bell** recreated the limp vellum bindings to complete the books. **Silvana Volpato**, who has returned from a preservation study trip to Italy, and **Lisa Charleston** have recently been appointed to the Library and are assisting with the last of the commercial client work, the preparation for framing of a set of large scale Max Dupain photographs, 1.5m x 3m. Another new appointee, **Cathryn Bartley** is assisting with the unfolding and encapsulation of a series of 1850's engineering drawings on brittle tracing paper. **Lang Ngo** has been re-appointed and is assisting with ongoing exhibitions. **Guy Caron**, a newly appointed book conservator, is working on three superbly illustrated books. Two of the books are French publications, dated 1806, illustrating birds from the tropics and the third is an English publication, dated 1807, on the sexual system of plants ascribed by Linnaeus.

Conservation Access, the commercial preservation service of the State Library of New South Wales, closed on 1st July 2002. The Library has reviewed its corporate strategy and decided to focus all its conservators on the preservation of its own collection.

Conservators Steven Bell, Dana Kahabka and Catherine Thomson have been busy over the last 5 months finishing off private conservation treatments, fulfilling prior obligations to clients. In addition, there has been the ongoing task of returning long-left items to their owners. As private work is completed, Dana, Steve and Catherine have begun to take up the tasks of preserving the Library's collection.

It has been calculated that the service has aided over 2300 clients and treated an estimated 3600 items over the past five years alone. The Library would like to thank Conservation Access' clients, suppliers and related professionals for their support over the years and also its appreciation to all the staff past and present for their efforts.

Kate Wilson, Freelance Conservator

New member, Kate Wilson, who moved to Australia from the UK early this year, is now working as a freelance paintings conservator in Sydney. Kate trained at the Courtauld Institute and has worked predominantly in London and

Cambridge as a freelance contract conservator and as a Senior Conservator at the Hamilton Kerr Institute at Cambridge University.

South Australia

State Library of South Australia

During the library's building redevelopment, the Conservation team has been preparing, packing and cleaning heritage collections prior to moving. The team are also heavily involved with disaster response and environmental monitoring of temporary collection locations, offsite storage and the newly completed stacks area.

In the Conservation Studio, Senior Conservator **Peter Zajicek** and Conservation Officers **Michael Veitch**, **Debra Heames** and **Fred Wimmer** have been dismantling, cleaning and rehousing a large collection of wine labels. The team continues with the general conservation of the library's heritage collections, with a current focus on treating and rehousing almost 500 items from the rare books collection identified during a collection survey prior to the redevelopment.

Michael now works one day a week at the library's temporary offices at Netley on film management, testing, cleaning, repairing and rehousing original 16mm and small gauge films and preparing them for outsourced reformatting. His work on audiovisual collections will increase to two and half days a week over time.

Rob Pillar, contract audio engineer with the library's oral history collection for the last eight years, has been the successful applicant for the part-time Sound Reformatting Officer position added to the library structure in the recent organizational review. This work is also located at the government precinct at Netley during the building redevelopment.

Preservation staff are also involved in ongoing educational activities, including a school holiday program, now based in the Conservation Studio, and adult education lectures. During September Conservation Officers Fred and Michael joined with micrographics Reformatting Officer **Nicole Spence** and colleagues from Artlab to promote preservation services at Adelaide's Royal Show.

As part of the National Strategy for Cellulose Acetate Collections, the micrographics team has begun an acetate copying project which will result in the identification and copying of all acetate microfilms onto a stable polyester-based film. The project has also provided the opportunity to rehouse the films in accordance with international best practice and to send the master negatives to the National Library's cold storage facilities, safeguarding the State's heritage materials.

Tasmania

Archives Office and State Library of Tasmania

Stephanie McDonald has been working with **Penny Carey Wells** to prepare watercolour designs for fans on silk by Curzona Louise Allport for the exhibition *Summer Fantasy* in the Allport Library and Museum of Fine Arts. The 100 year old silks presented a few challenges to keep them safely vertical in frames and without attaching anything to them.

Other work for Stephanie has been to start a repackaging project for the Archives which should keep her going well beyond retirement; doing adhesive tape repairs to school records and flattening them for microfilming; and dealing with a record-number of enquiries from staff.

Queen Victoria Museum and Art Gallery

The Conservation Department at the QVMAG seems very quiet at the moment with **Linda Clark**, Objects Conservator, en route to the Antarctic and the Paintings Conservation position still waiting to be filled. Linda is with 7 other people who will be camped for several weeks at Mawson's Hut, 180 km from the nearest base, D'Urmont de Ville. They are travelling on the French supply ship L'Astrolabe. As well as collecting scientific data for other Antarctic Division programs they will be concentrating on the preservation of the hut, its structure and its contents.

In Large Objects, **Michael Smith** is currently working on several projects including the conservation of an imported Leyland Trolley Bus No. 311 which ran on the Launceston Metropolitan System from 1951 to 1968. He is also supervising the installation of a 16 ton Beyer Peacock railway wheel lathe at the Inveresk site. Research has been completed and conservation is due to begin on the conservation of some 800, five and a half kilo lead blocks which are part of a Muon Detector. This was donated to the QVMAG by the Physics Dept. of the University of Tasmania and was used in the detection of cosmic particles on the Sub Antarctic Islands.

Jai Paterson, also in Objects Conservation, has just finished registering material (sealing and whaling) from Herd Island and Macquarrie Island. This has come from the Department of Primary Industries, Water & Environment which utilizes QVMAG as a repository for material that they collect.

Meanwhile, **John Hay** in Frame Conservation is working on 2 composition gilt frames for the Fred Strange portraits (c.1846) of Mr and Mrs Waddell. Both frames were made by the Launceston frame maker William Wilson and over the last 100 years or so have suffered extensive damage.

In Paper Conservation, **Lynda Black** has just

completed two wallpaper projects through the Tasmanian Conservation Centre at QVMAG. In a privately owned house just outside Launceston, the original housekeeper's room from the 1830's had all four walls from floor to ceiling collaged with early Victorian coloured prints from London Illustrated Weekly News, Pears Soaps adverts and greeting cards. The brick and plaster walls were severely deteriorated and collapsing causing much damage and loss to the papers.

The second wallpaper project was at the Old Tamar Hotel, Launceston. This is owned by Boag's Brewery and is currently being restored so that it can function in part, as a small museum and interpretation centre. Some of the wallpaper in one room has been retained in situ and layers stepped back to reveal various other designs.

Victoria

The Fine Art Conservation Centre, North Melbourne.

Caroline Kyi and **Alessandra Zampieri**, having completed the Violet Teague mural cycle at St. James the Less, went straight to jail. Pentridge Prison contains a work by Ronald Bull that **Andrew Thorn** has worked on over a number of years. On this occasion the main task has been to retrieve a small band of overpainted detail, previously obscured by a more recent structural addition. Caroline and Andrew have framed a plaster panel at the NGV ready for installation and the team has worked on two marbles from the State Library of Victoria.

Andrew Thorn has spent long hours preparing two management databases for separate clients and would be pleased to talk about ACCESS XP with anyone who cares to listen. Its ability to synchronise with Pocket ACCESS keeps him awake at nights joyfully fine tuning data.

Caroline will spend a fortnight in Florence running a biodeterioration workshop and then two weeks in London teaching at the Courtauld.

Sabine Cotte has been working on an early Boyd painting on plywood which is in very poor condition and extremely dirty. Treatment has included cleaning, with spectacular results, and consolidation of the paint layer and the delaminated plywood. Andrew Thorn will provide analysis and identification of the pigments. **Louise Bradley** will frame the painting so that the inscriptions on the verso can be viewed through a window in the back of the frame. A version of the aluminium grid support for bark paintings will be made in acrylic strap to support the painting in the frame.

Sabine has completed conservation of three damaged Thangkas from western Tibet relining them on silk, toning down losses and reducing creasing. She has also relined a small 18th century Italian mythological painting that was no longer supported by the previous lining. Cleaning revealed exquisite details such as tiny squirrels and birds in the trees which were barely noticeable before cleaning.

State Library of Victoria

Amid library-wide realignment and divisional restructure of the Library's preservation services, the output of our Conservation section continues, an indication of the dedication and commitment of the conservation team. **Jean Holland** is newly appointed as acting Manager of Conservation, to steer us through these changing times.

Paper Conservator, **Briony Pemberton** is acting Exhibitions and Loans Conservator over the next year, while **Amanda Wild** is on maternity leave. Briony's role will include coordination of the SLV Moratorium on Loans, the status of which is currently under review. The next SLV exhibition will showcase the work of cartoonist Judy Horacek, opening in December 2002.

Ian Cox, **Katrina Ben**, Book Conservators, and **Sarah Haselton**, Assistant Conservator, have been exercising their custom box making skills in a project to house realia from the Alma Collection of magician's props. **Chris Harrington** has been working largely on the Reference Collection of books. We are periodically plagued with outbreaks of mould at one of our offsite stores. Katrina has been involved in training library staff on OH & S issues and handling of mould affected library material.

Amanda Wild and husband Jeff are pleased to announce the arrival of their baby boy, Frederick, on Oct 31st 2002. Amanda's last exhibition before she left *Burke and Wills*, has been popular, judging by attendance numbers. It has been an opportunity to see the detailed sketches of Ludwig Becker, the artist who accompanied Burke and Wills and to view our large painting by William Strutt, *Death of Burke*, reunited with its original frame.

Jane Hinwood, Photographic Conservator, attended the AICCM/Photon training workshop 2 - Colour Photography and Digital Print Conservation in November. Protracted negotiations to secure archival low temperature storage in Melbourne for photographic film from the SLV collection by Jane have been successful, with the transfer of priority material going out later this month.

Paintings Conservator, **Virginia Dahlenburg** is currently planning the refurbishment of Stawell Gallery, previously used as a temporary reading room, to house our painting collection for permanent display to the public. A generous donation from a private benefactor for the Stawell Gallery, has given the project the green light.

REVIEWS

IIC Congress: Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation.

BALTIMORE 2-6 SEPTEMBER 2002

Reviewed by Lyndsay Knowles, National Gallery of Victoria

The Baltimore Congress was the first the IIC has held for paper based material and it attracted about 400 paper, book and photographic conservators. Not surprisingly the majority of the delegates were from the northern hemisphere. I was the only delegate from the South Pacific but Robin Hodgson was there at the Trade Show with his marvellous machines.

Those who attended the 2000 IIC Congress in Melbourne will remember what a well-oiled performance that was and the organisation at Baltimore was just as impressive. However, new multi-storey hotels are not known for their high aesthetic, in fact there was little to engage the eye at the Marriott Waterfront Hotel, so Melbourne Town Hall won hands down on that count.

The programme filled 5 days and ranged widely encompassing papers on Western and Asian material from *The Belle Heures* (a beautiful medieval manuscript) and Japanese painted screens, to the delightful early, handcoloured lithographs of Andy Warhol; from analysis of

degradative processes in paper and photographs to the historical and technical analysis of paper and boards used for oil sketching. In addition there were visits to Washington conservation labs, excellent Posters, a very busy and comprehensive Trade Show plus lots of opportunities for in-depth discussions over refreshments (Baltimore is famous for its crab).

After a sumptuous breakfast and opening remarks by Andrew Oddy, **Elizabeth West Fitzhugh** gave the Forbes Prize Lecture. This lecture surveyed her long career in the Department of Conservation & Scientific Research at the Freer and Sackler Galleries, Smithsonian Institution and in particular her interest in pigment analysis.

Abigail Quandt and **Jane Downs** each presented a paper on *The Archimedes Palimpsest*. A palimpsest is a parchment or other writing surface reused after the original content has been erased. This is a fascinating story and one that has only just begun to unfold. Very briefly the story so far: in the early 10th C. seven of Archimedes (287-212BC) works were copied onto parchment and made up into a manuscript; two hundred years later the manuscript was taken apart, each bifolia cut in half and the parchment treated to remove the ink from the surface as much as possible. The single leaves were rotated 90° so that the partially removed image would not interfere with the legibility of the new liturgical text. At least two other manuscripts were treated in a similar way to obtain enough parchment for the new text. In 1906 the Palimpsest was identified as being the

Archimedes treatises but was only partially transcribed and soon after became the possession of a private collector. In 1998 it was sold at auction to an American collector. This collector subsequently agreed to its exhibition at the Walters Art Museum and to an ambitious plan to first disbind and treat the parchment to be followed by digital imaging and transcription of Archimedes' text and diagrams. Abigail Quandt is disbinding and preparing the severely damaged manuscript for imaging. Her paper covered the history of the manuscript, details of the conservation treatment and an overview of the imaging and transcription. Multi-spectral imaging (visible, UV and pseudocolour) is being used to capture the text and diagrams, which will be transcribed by an international team of scholars. Jane Down heads the team at CCI who carried out the analysis of inks, adhesives, binders, residues, moulds and accretions. CCI also assessed the state of deterioration of the parchment and identified a suitable solvent system for the removal of the modern binding adhesive. The website www.archimedespalimpsest.org will be up soon so you can follow events.

A number of presentations looked at fundamental aspects of paper and its aging including a paper by **Chandru Shahani** who described the spontaneous production of weak organic acids in paper within months of manufacture and their role in the aging mechanism. A paper by **Anne-Laurence Dupont** and another by **Heike Jerosch** et al. addressed issues to do with the degradation of paper using size exclusion chromatography as a sensitive and accurate means of plotting the deterioration process. **Vincent Daniels** was unable to attend but his recorded voice took us through the efficacy of washing artificially discoloured paper, after aging at various temperatures, using seven different washing methods. His findings were similar to experience with naturally aged paper, i.e. only partial removal of coloured material was possible. Increasing the temperature improved the rate of washing and extent of cleaning but further investigation is required to determine how safe this would be for old paper and the image media. **John Bogard** presented his study of changes occurring in paper subjected to rapidly cycling humidity levels. Significant changes occurred in this extreme laboratory situation but he warned that much more study is required before such results can be extended to recommendations for collection storage. **Piero Baglioni** described *A new method for paper deacidification based on calcium hydroxide dispersed in nonaqueous media*. This method used propan-2-ol as the dispersant and has the advantage of low toxicity, volatility, low surface tension and has no adverse environmental effects.

Season Tse reviewed the studies of factors influencing paper permanence undertaken at CCI over the last 20 years. In short 'acidity is by far the most important cause of paper deterioration'. It was shown that although washing in deionised water decreases the calcium and magnesium it does not destabilize

the paper. In addition it was clear that 'deionized water alone was not effective for washing' and 'neutral Mg and Ca salts were needed to enhance the benefits of washing by ion exchange with acids, and alkaline salts were needed for neutralization'. Studies of mass deacidification methods showed their benefit and the point was made that new acidic papers should be de-acidified as soon as possible. In CCI's lignin studies, acidity, not fibre composition, was again the most important factor affecting stability and therefore the chemical and mechanical permanence of paper. Alkaline papers were recommended for publications and buffered enclosures for storage of paper materials. This final point regarding the use of buffered enclosures might need to be reconsidered in light of the work carried out by **Masamitsu Inaba** et al. whose study on moist heat aging of acidic papers inserted into a book of alkaline papers showed that acidic papers discoloured severely when in contact with alkaline paper.

Birgit Reissland and **Margaret Cowan's** study of *The light sensitivity of iron gall ink* indicated these inks are indeed light sensitive and should be placed in the 'fugitive' category. Other hazards such as moisture, heat or chemical pollution that were not examined in this study were noted as sometimes having more significance than light alone. This and other studies at the Netherlands Institute for Cultural Heritage on iron gall ink are of great interest to any conservator facing the dire consequences of this writing and drawing medium.

The relatively new techniques of plastic lamination and face-mounting for the presentation of colour photographs were investigated by **Sylvie Penichon** et al. Their results using accelerated light and dark aging tests indicated face-mounted photographs showed better dark stability but were more sensitive to light than unmounted photographs.

Klaus Pollmeier and **Jonathan Arney's** research at George Eastman House demonstrated the usefulness of a new technique called edge reflection analysis for texture analysis of touch sensitive surfaces such as photographs. They suggest the information obtained could have a number of uses including the preparation of databases for the identification of materials.

On the subject of artists materials and techniques there were a number of interesting papers. **Peter Bower**, speaking about papers and boards used as supports for landscape oil sketching, could have kept us glued to our seats for hours. His knowledge is encyclopaedic and I do hope he will one day find the time to write the definitive book on this and many other aspects of artists' use of paper-based supports. **Sandra Grantham** and **Sara Burdett** gave detailed presentations on the construction of Japanese painted paper screens and Japanese hanging scrolls respectively.

Paper is not only found in book or two dimensional formats and the implications of 3 dimensions and mixed media were well described by **Valinda Carroll** in *The language of*

the fan: a composite object case study and T.K. McClintock in *Observations on the conservation of globes*. Globes were also the subject of a poster by Sylvia Sumira *Journey into the interior - the use of paper in the manufacture and conservation of globes*.

On the subject of pigments two papers looked at aspects of oriental pigments. Shiho Sasaki gave a fascinating description of the history, properties, production and the use of Dayflower blue, a pigment in Ukiyo-e prints. Eriko Hoshi and Masahiro Kitado's study of the effects of copper pigments on Japanese paper again highlighted the detrimental affect these pigments have on paper. They suggested that the degradation mechanisms are extremely complex involving a combination of chemical reactions.

Two papers illustrated how important it was when designing a conservation treatment to correctly identify media and that 'things are not always what they seem'. *The Yeats Archive: A method for identifying wax crayons* presented by Zoe Reid and Niamh McGuinn included a short history of the development of the wax crayon as well as a simple in situ method for identifying wax crayons. Meghan Goldman looked at the identification of the nearly invisible and highly water-sensitive inks found on early Andy Warhol hand-coloured lithographs; the inks were found to be 'Dr. Ph. Martin's Synchromatic Transparent Watercolours, tinctorially brilliant but highly fugitive water-based inks'. A treatment regime to remove low quality backings and reduce light staining was described.

Conservation treatment approaches for Islamic miniatures were discussed by Zubair Ahmed Madani. Ian Maver's presentation on the conservation treatment of 11 medieval manuscripts made it clear how previous poor repairs and re-bindings impacted on the present treatment. Nil Baydar gave a very comprehensive overview of the materials and techniques of Turkish manuscripts and noted the conservation implications of some of the unique features of these manuscripts.

Jean Brown and Richard Mulholland presented a study of the use of micro-focus x-radiography to image watermarks. A micro-focus x-ray system produces an image comparable to that from a β -radiograph plate and is considerably more versatile. The system has also proved useful for investigating metal particles and pigments and the structure of collages. The exposure times are short (minutes not hours) and the cost is comparable with a β -plate. This study also included a useful evaluation of films and processing chemistry used in radiography. Richard has also been working on the 'Shape Retrieval System for Watermark Images' project at the University of Northumbria that may ultimately make it a whole lot easier to compare watermark images and consequently draw conclusions about the formation of individual sheets of paper.

Anna Haberditzl addressed the problems facing libraries and archives in Germany in

administering preservation services. She emphasized the need for a code of ethics, such as that developed by the AIC, to underpin decision-making. Her observations on determination of cost, the assessment of tenders and other issues could be useful to any who find themselves faced with out-sourcing conservation services. The need for defining very carefully the expected outcomes of a treatment became evident when a damaged sheet of white paper returned with a bright blue leaf-cast repair!

I have by no means mentioned all the papers. As is usual with the IIC Congress the full text of all the papers can be found in the excellent preprints that can be purchased from www.iiconservation.org.

The posters proved to be an absorbing read but they were up for only part of the Congress, which meant it was difficult to find the considerable time required to do them justice. Like the papers they covered a broad range. An investigation of fresh garlic as a method of disinfecting mouldy paper and books by Michael Maggen showed it was fast acting and effective. By comparison synthetic allicin, the volatile active ingredient in garlic, was far less effective. It was noted that more research is required in order to understand just what is going on. Katsuhiko Masuda showed an ingenious method for applying paper repairs using an absolutely minimal amount of paste. The paste was applied using an 'off-set microdot' technique that has very little water present and thus is useful for the repair or hinging of moisture sensitive papers. Quicker drying times, less expansion and contraction and easier reversibility were other advantages. The bond is less strong but in certain circumstances this may not be a problem. Unfortunately the posters are not included in the preprints.

The Trade Show included most of the major suppliers of conservation materials and equipment. TALAS indicated they would be interested in attending the next AICCM Symposium in Sydney and I suggested bringing lots of their small tools to sell. Archetype Books (www.archetype.co.uk) had brought 10 copies of their new publication '*The Broad Spectrum: Studies in the Materials, Techniques, and Conservation of Color on Paper*', (proceedings of the 1999 Chicago Conference); despite the steep price (US\$100/UKP67) they could have sold hundreds. This is a superb publication and should be in every paper conservation library.

This Congress was a thoroughly absorbing event with a programme that addressed its broad scope well providing a new body of published research into paper, materials and techniques and conservation treatments that will be of considerable interest and use to the profession.

If anyone would like more information contact me at lyndsay.knowles@ngv.vic.gov.au

ART, BIOLOGY AND CONSERVATION 2002

NEW YORK, 13-15 JUNE 2002

Reviewed by Veronica Bullock

This conference (ABC2002) promised to be the perfect complement to the International Conference on the Biodeterioration of Cultural Property (ICBCP5) held at the Australian Museum, Sydney in November 2001. Microbiology rather than entomology was the focus at New York.

The important speakers, who had been present at the first Florence meeting of the ABC group (June 1999), made observations about the usefulness of microbiological contributions to the field of heritage studies. It was suggested that the microbiologist's stock-in-trade - identification of species present - be interpreted to give the conservator more useful information with which to make treatment decisions. Too often it seems, after being presented with the list of species present, conservators proceed with standard treatments of limited value e.g., use of biocide, stabilisation, cleaning, coating. It was suggested that clues to more effective treatment lay in full consideration of the species present, in the identification of the key deteriorogen(s) and in an awareness that new symbioses between (deteriorated) materials and microbiological colonies may be operative. With some extra thought on the part of the microbiologist, manipulation of microbiological colonies, present or introduced, can slow or stop deterioration and in some cases provide protection to the object or environment under strain. Thus, advances in microbiological method may be used to revolutionise conservation treatments.

Nevertheless, a number of scholarly papers stuck to formula, and on one occasion the traditional approach was openly defended. Opening speaker **Thomas Warscheid** (MPA) illustrated the danger of using biocides (material damage and health risk) and explained that detergent or anti-biotic biofilms inactivate biocides due to ion exchange. He encouraged the fixing of original surfaces by working with bacteria - the aim "not to kill but to control". Warscheid acknowledged that some progress had already been made toward integrating anamnesis (full chemical and physical analysis) into conservation practice, but that it is now necessary to focus on careful management of both. At the closing session (panel comprising **Prof. Orio Ciferri, Dr. A.E. Charola, Prof. Norbert Baer, Dr. Eric May and Dr. Thomas Warscheid**) it was suggested that "heritage microbiology" be established as a valid class of research for funding purposes.

It was clear from day one that enzymes are widely used in object treatments, at least at the Metropolitan Museum of Art. The material focus of the conference was on paper and stone - metal was the only common material not directly addressed. There were sessions on analytical

methods, treatment and prevention, biotreatments and biocides. There were also diverting presentations like the flamboyant **Prof. Norman Weiss** (CU, NY) *Conservator as Product Developer*. Papers concerning star objects (*Mary Rose, Bremen Cog, Altamira Caves, Mayan temples, Holocaust toothbrushes*) were, of course engaging, but some of my personal favourites were delivered by conservators.

In relation to the 2001 terrorist attacks in the USA, **David Erhardt** (SCMRE) described the Smithsonian's involvement in the choice of fumigant for anthrax infiltrated facilities in Washington D.C., and the monitoring of gamma irradiated mail, then still arriving at their offices. **Mary Ballard** (SCMRE) presented results of a study of commercial and museum literature regarding microbiological growth on textiles fibres. Wet textile production complicates already complex dynamics, which shows that relative humidity is not the only or even main pre-determinant of mould growth in textiles. Once again, the value of museum relative humidity "caveats" was questioned. Reports on very long-term studies, like those conducted by **Hideo Arai** (ICBCP) into the foxing of paper, and the characterisation of bacteria isolated from naturally aged silk fibroin by **Prof. Orio Ciferri** (Uni of Pavia) and team are important pieces of work.

Mary-Lou Florian (RBCM) implored conservators to conduct well balanced environmental surveys by sampling seasonal bioaerosols, inside and outside their museum buildings. She also called for the use of sterile materials and aseptic technique for conservation treatments of fungal aspect. My reason for attending this meeting is tied to this point. I conducted a study into the microbiological status of conservation treatment waters as part of my Master's degree at the University of Western Sydney. I presented a poster on the work to both the ICBCP5 and ABC2002 conferences. Questions arising from that research could only be answered by consulting microbiologists familiar with conservation issues. Primarily I wanted to know about the harm posed to objects treated with microbiologically impure water - would this predispose them to microbiological deterioration in conditions of raised relative humidity within the museum environment?

My take home messages from ABC2002 were:

- ◆ Microbiological investigations are an almost routine part of numerous European and American conservation projects;
- ◆ Microbiology is at a stage of development where new approaches, made possible by technological change, are likely to have an impact on conservation treatment methods;
- ◆ My concerns about treating objects in microbiologically impure water, while accurate theoretically, are marginal when compared with the influence of ambient microbes.

ABC2002 was an insight into the world of microbiologists and into well-funded and

supported conservation projects. The conference improved after day one, when it became possible to ask questions. Taken together, the papers were wide-ranging and of high quality. ABC2002 will become one of those milestone conferences whose papers are sought out for years to come.

Abbreviations:

MPA: Institute for Materials Science (MPA), Bremen, Germany

CU, NY: Columbia University, New York, USA

SCMRE: Smithsonian Centre for Materials Research and Education, Suitland MD and Washington DC, USA

RBCM: Royal British Columbia Museum, Victoria, Canada

The Museum Building and Environment Workshop

AUSTRALIAN SUGAR INDUSTRY MUSEUM, MOURILYAN, NORTH QUEENSLAND, 28 OCT - 1 NOV 2002

Reviewed by Nicki Smith, Senior Objects Conservator, National Museum of Australia

Many participants (myself included) were more than happy to attend the one week Museum Built Environment Workshop in tropical North Queensland. There was a spread of museum professionals from Australia, New Zealand and Hong Kong, encompassing museum and gallery directors, conservators, facility managers, a registrar, a curator and an archaeologist. Travelling from our various points of origin, we slowly began to bump into each other (on aeroplanes and around swimming pools) as we got closer to the Australian Sugar Industry Museum which is approximately 1.5 hours south of Cairns.

The first day of the week long workshop finished with a reception in the temporary gallery of the Sugar Museum. The temporary exhibition was on the Hmong refugees from Laos who form a small but important community within the sugar and banana industry of North Queensland. We were fortunate to have the Curator of the show as a participant on the workshop and she gave us an excellent introduction to the exhibition. We were also warmly welcomed by the Chairman of the Board who was honoured that such distinguished professionals should be descending upon the Sugar Museum!

The rest of the week seemed to pass in a blur of morning beach walks, delicious homemade chocolate brownies for morning tea, platters of fresh fruit and the looming threat of our group presentations. These were scheduled for the last day of the workshop.

The only real problem was deciding whether to swim in the sea or not. Those of us who were brave, foolhardy or just completely ignorant, eagerly swam and splashed about regardless of the dangers of THE STINGERS that were due to "arrive" on the Friday of the workshop. However as the week passed and we spoke to more locals, read more warning signs and weighed up the pros and cons, the hotel swimming pool became an increasingly popular option.

The material of the workshop covered a huge range of topics - from preventive conservation,

risk management, air conditioning to architectural drawings, building design and materials. There were 5 presenters, all with specialised knowledge in their particular areas. The participants also comprised a broad range of educations and experiences. Hence, topics familiar to some may have been unknown to others. Because of the wide scope of the workshop many areas were only briefly outlined. The aim was to arm the participants with enough knowledge so they could begin to ask the right type of questions once back at work. Many of the issues are complex and standards are not set - even **Colin Pearson** and **Steve King** began by giving conflicting advice for building design! However they quickly moved to explain the different situations where alternative building design can be utilised.

One of the most rewarding areas of the workshop was the group practical. We were divided into three groups, one to look at the storage issues of the Sugar Industry Museum, one to look at the issues surrounding the local Historical Museum and the other to look at the local Chinese temple. This gave us real situations to assess and make recommendations, taking into account the desires of key stakeholders, financial constraints and our recently acquired knowledge. The diversity of participants and presenters meant this was a great learning experience. Not only did the groups work very well together, but also the three local institutions got some (hopefully) professional, specialist advice on collection care, building design and maintenance.

John Waldron, Director of the Sugar Industry Museum, was a wonderful host and he ended the week by saying this type of workshop was the "finest outreach approach". He (and others) could use the recommendations from the practicals to approach management and funding bodies as they would be more likely to respond to recognised professional advice.

Having the workshop in a small rural community provided a relaxed, friendly atmosphere and also enhanced the group cohesion. Some of the locals gave us a tour of the regional architecture including a typical 'Queenslander' construction with open well-ventilated spaces. This had a huge verandah that was perfect for evening cocktails.

We tried hard to persuade **Vinod Daniel** (coordinator of the course) that our group presentations should take place on nearby Dunk Island. But the extension cords for the PowerPoint didn't quite reach. Vinod managed to keep everyone happy throughout the week, although he did bemoan at one stage "Colin [Pearson], you're quite a handful aren't you?"

The week was a great combination of scenery, sun and people. The workshop covered both concepts and details relating to museum building design and environment. We learnt the theory then had to apply it in the practicals. Thanks to the National Museum of Australia for sending me, to the organisers and to the other participants. It was a useful workshop in a wonderful part of the country.

Reviewed by O.A. (Tony) Clarke, Preventive Conservator, Te Papa, Museum of New Zealand

One Kiwi's Experience

Vinod Daniel began by saying 99% of small museums worldwide have only very basic or no climate control and could not afford the expensive HVAC systems. The workshop encouraged participants to consider using methods other than mechanical means to create a more stable museum environment by understanding the way buildings respond to external influences and using the information to control and reduce environmental extremes within the building. Conservators are only too aware of many examples where poor environmental conditions exist but there is no possibility of installing conventional air conditioning, so the workshop has very practical application for small museums everywhere.

Upon reflection it seems fitting the workshop was held in the sugar cane growing region of Mourilyan about 100 Km south of Cairns in tropical north Queensland. I learned a lot about the resourcefulness of the Queenslanders and cane growers that reinforced this pragmatic approach to climate control.

Before leaving New Zealand I read a little about the region and was impressed with accounts of the early settlers who overcame tropical diseases, impenetrable rain forests, cyclones and unimaginable personal discomfort. Their earliest attempts at farming were not good, gold attracted many people to the region but it was soon depleted, and dwellings built to European standards were hot and unbearable to live in.

But the Queenslanders are hardy, resourceful people, sugar cane now grows where there was once rain forest, the traditional Queensland home is raised to allow cooling breezes throughout the year, Indian cattle more suited to the hot climate now graze the tablelands and provide milk to produce dairy products. Traditional farm machinery has been modified to suit cane cutting.

Tropical diseases are now controlled mainly due to the early research of the Queensland Hospital and University. The first flying doctor service was created in the region and soon after, the School of the Air was established to educate children and keep people in touch by radio when their nearest neighbour is hundreds of kilometres away.

It is understandable that in a tropical region where controlling the climate to achieve what we have come to regard as "standard" conditions more suited to temperate climates is uneconomic and may even be detrimental to the collections, another approach had to be considered. The Sugar Industry Museum at Mourilyan has achieved this.

My experience was initially one of confusion; upon arrival in Sydney, we were told NSW had just advanced their clocks one-hour making their time 2 hours behind NZ. I changed planes but it was never made clear Queensland do not follow

this practice. They were three hours behind NZ. I booked into my room and began re-setting the clocks (that had obviously been overlooked by the motel) it was almost 18 hours before I realised my mistake. I do not feel too bad about this because it also accounts for the confusion the motel had communicating with NZ before I arrived.

The warm tropical climate had me seduced into thinking the workshop would be similarly relaxed. This was reinforced by Vinod whose easy manner made everyone feel at ease, but like an Aussie road train, the workshop started slowly then gathered speed until everything else moved aside. Vinod divided people into three groups and gave each group an assignment. My group was charged with the task of monitoring the environment of a local museum in the town of Innisfail, and making recommendations on whether climate control was necessary.

As information was gathered we began holding team meetings during the tea breaks to discuss our findings and compare notes. Very soon we were holding meetings over lunch breaks and finally at the end of the day. Time was of the essence and there was never enough.

Colin Pearson shared his vast knowledge on conservation issues, answering questions on many varied subjects. Steve King made complicated principles of heating, ventilating and air conditioning (HVAC) easy to understand and held everyone's attention with his infectious enthusiasm for the subject. All the speakers were experts in their subject, going into great detail when necessary yet leaving enough room for participants to develop their own conclusions on how best to use their newly gained understanding of climate control. What would be the most suitable use for their regional climate, be it hot and dry, hot and wet, cool temperate, etc. The most important thing is to understand existing conditions and "massage" them (Steve King's words) to create a more stable environment by removing sudden fluctuations and diurnal extremes.

Back to the cane growers.

It is interesting to note the unsubsidised Australian cane growers are having a difficult time competing with other cane growers in subsidised countries like Brazil. I visited the Mossman Sugar Mill, and was told everything from sugar is recycled (including the snakes and rats swept up during cane cutting) but to overcome the problem of sinking returns and possible loss of jobs, they plan to diversify next year into manufacturing methanol from molasses. Molasses is already a by-product of sugar and is used for health food products. The methanol will be added to petrol for use in motor vehicles. There are also plans to sell electrical power (another by-product of sugar production) and in the near future manufacture rum from molasses.

I have learned we must adapt to survive. Sugar will never be quite the same to me, and climate control for small museums will be just that, "controlling" the climate. There are ways to

adapt existing conditions to create a stable environment. It is not always necessary to install air conditioning plant to meet international environmental standards. Air conditioning is costly to install and small museums do not have

the ongoing resources to maintain and run this equipment.

There has to be another way.

SPECIAL INTEREST GROUPS

Special Interest Group Co-ordinators

Antarctic Heritage

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

Book and Paper

Rose Peel
Ph: (02) 9225 1773
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RoseP@ag.nsw.gov.au

Conservation Picture-Framers

June Anderson
Tel: (02) 9564 5576
Fax: (02) 9564 5578
pnj@ozemail.com.au

Conservation Science

Deborah Lau
Tel: (03) 9252 6403
Fax: (03) 9252 6253
Deborah.Lau@csiro.au

Gilded Objects Conservation

Holly McGowan-Jackson
Tel: (03) 9208 0320
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holly.mcgowan.jackson@ngv.vic.gov.au

Objects (incorporating Wet Organics)

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

Paintings

Erica Burgess
Tel: (03) 6211 4146
Fax: (02) 6211 4112
eburgess@tmag.tas.gov.au

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Photon

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

Preventive Conservation

Sarah Slade
Tel: (02) 9976 5763
alex.sarah@bigpond.com

Textiles

Bronwyn Cosgrove
Bronwyn.Cosgrove@ngv.vic.gov.au

revive and stimulate the activities of the group, beginning with discussions with people interested in being involved. Comments and suggestions for future activities will be much appreciated.

There are few conservation scientists in Australia, and most exchanges are either with other scientists or conservators. There will be a great benefit from promoting discussions with others in a similar role.

Ideas for further work include:

1. Survey and report on the current state of Conservation Science in Australia
2. Web accessible information about the group on the AICCM website - who is working on what nationally, upcoming events etc.
3. A register of members of the group, perhaps available on the AICCM website
4. Workshops or lectures on topics of interest for professional development, within the Science SIG and specially designed for other SIGs
5. Responding to the needs of Conservation Scientists, with needs identified by (1)

Vinod Daniel (Australian Museum, NSW) comments in the 1999 AICCM Research Audit:

"Most of the conservation research is undertaken by conservators. There are only three institutions (Australian Museum, Australian War Memorial and Western Australian Maritime Museum) which have a position classified as a Conservation Scientist. In addition there are a few conservation scientists in private practice."

There have been some changes since then, most significantly the closure of the University of Canberra Conservation training course, but this report highlights the limited scientific interchange between conservators undertaking research and between conservation scientists.

A valuable exercise would be a re-assessment of the current state of conservation science and research across Australia. We can then build on this and aim to build an information exchange and education network.

If you are interested in participating in the group, please contact:

Deborah Lau
Analytical and Conservation Scientist, CSIRO MIT
Corrosion Science and Surface Design
PO Box 56, Graham Rd Highett, VIC, 3190
Australia
Tel: + 61 3 9252 6403; Fax: +61 3 9252 6253
Deborah.Lau@csiro.au;
www.dbce.csiro.au/heritage

CONSERVATION PICTURE FRAMERS

The exchange of information between conservator and framer is a valuable one and we would like to encourage framers to make contact with their local AICCM members. We are considering organising a mount cutting and framing workshop in Canberra next year for AICCM members who want to improve their skills in this area. If anyone is interested in taking part please let us know, we can be contacted by email asaframers@bigpond.com.au

CONSERVATION SCIENCE

After recent discussions with David Hallam (Conservation Scientist, NMA), previous Conservation Science SIG coordinator, Deborah Lau is proposing to assume the role of coordinator with David in a supporting role. She has worked as a Conservation Scientist for the past 12 years, has an MSc in Analytical Chemistry and is currently a PhD candidate at the University of Melbourne, investigating Raman analysis of paintings using multi-component chemometrics. She is currently working with CSIRO on a range of collaborative projects in the areas of microclimate, materials analysis and preventive conservation.

Together, David and Deborah would like to

OBJECTS

The Objects SIG is looking at organising a workshop for members. At this stage we are looking for expressions of interest in attending this workshop.

The proposed workshop details are as follows:

Moulding, Casting and Gap-filling for Glass

Tutor: Stephen Koob, Corning Museum of Glass

Stephen Koob received a MA in classical archaeology from Indiana University and a BSc in conservation and material science from the University of London. He has been working as a conservator for over 20 years and is renowned for his expertise and innovative work in reconstruction and gap-filling.

Dates: To be advised in August - September 2003, running for 5 days.

Location: Queensland Art Gallery, Brisbane

Cost: \$550.00 to \$650.00

Please forward responses and any enquiries to:

Amanda Pagliarino
Conservator, Sculpture
Queensland Art Gallery
PO Box 3686, South Brisbane Qld 4101
Tel: (07) 3842 9296 Fax: (07) 3844 8865
E-mail: amanda.pagliarino@qag.qld.gov.au

OBJECTS SIG SURVEY REPORT

I'd like to begin this report with a sincere but long overdue 'thanks' to the people who responded to the Objects' SIG questionnaire that was sent out in December, 2001. The questionnaire was sent out as an 'outcome' of the last meeting of the Objects SIG which was held in Sydney on November 11th, 2001. The meeting was attended by **Michelle Berry** (Convenor), **Ellie McFadyen**, **Sue Valis** and **Christine Ianna**.

The questionnaire addressed the future direction of the SIG, if indeed it was to have a future. In particular the questionnaire aimed to identify and update personal details of SIG members, identify the areas of specialisation represented by members and generate comment on just what members wanted from the SIG and in what format. The questionnaire was distributed by email to approximately 550 individuals and institutions that had previously indicated their interest in being members of the SIG.

A total of thirty eight (approximately 7%) of people responded to the survey. It was also noted that approximately fifteen (approximately 3%) were institutional and library members. Of the respondents, thirty six indicated their interest in remaining members of the SIG, whilst only two (2) did not.

Areas of specialisation and issues of interest to respondents included:

- ◆ ethnographic objects
- ◆ historical objects
- ◆ archaeological objects
- ◆ natural history
- ◆ sculptures & monuments

- ◆ plastics and polymers
- ◆ metals
- ◆ ceramics and glass
- ◆ large technology objects
- ◆ architectural objects
- ◆ electronic media
- ◆ audio visuals
- ◆ lacquer conservation
- ◆ frames, furniture and other decorative wooden art, particularly gilded surfaces
- ◆ books, maps, globes

Additional issues centred on:

- ◆ conservation's role in managing/maintaining collections
- ◆ conservation ethics,
- ◆ preventive conservation including collection storage, pest control, mould research and control of biodeterioration
- ◆ the conservator's relationship to other professionals in organisations,
- ◆ research, such as new treatments, innovative treatments, new techniques and treatment materials as well as experimental results
- ◆ documentation issues such as those associated with travelling exhibitions as well as the services we're able to provide to regional museums.
- ◆ current treatment and practice methods including exchange of ideas for storage, packing, and display solutions for artefacts, information on new materials and an exchange of suppliers' details
- ◆ revised recommendations for health and safety - use of solvents etc, perhaps a register of illness' within the profession
- ◆ the possibility of providing expertise and materials/equipment to less resourced institutions locally and in the Asia/Pacific region.
- ◆ whether Australia has a register of artefacts currently in other countries and if Australia has standards for the care of artefacts?

In summary, the responses to this survey have clearly shown that:

1. the Objects SIG embraces a very diverse range of specialisations
2. that the core functions of the SIG are seen to be information exchange, education and professional development for both,
 - ◆ the para professional including the amateur enthusiast and
 - ◆ the practicing conservator
3. that the SIG is convened and activities organised on a purely voluntary basis by active members who are also often active in other areas of AICCM

Recommendations

As the result of this survey it is recommended that the following occur:

1. A report on the responses to this survey be submitted for publication in the AICCM newsletter
2. That an updated Objects SIG membership list be prepared based on respondents to survey
3. That all people subsequently indicating an interest in joining the Objects SIG complete a survey form. This is to ensure contact details, areas of interest etc are available. This information will not be used for any other purpose and the SIG will comply with the necessary privacy act requirements in relation to this information.
4. An announcement be included in the next AICCM National newsletter calling for interested persons to request a survey form in order to become members of the Objects SIG.
5. That the use of AICCM web site or Oz-cons or similar be considered for an email discussion group for the Objects SIG
6. That members from different states be called on to consider convening a workshop on a specialisation of their choice in their state.
7. That opportunities for collaboration/joint sessions with other SIGs eg GOCSIG be explored
8. That a program of mid career professional development be tentatively developed based on interest and enthusiasm from each of the states.
9. That options for funding from the national body be investigated to undertake mid career professional development for practicing conservators. This could take the form of paying an individual to organise/co-ordinate/convene a workshop or provide financial support for the hosting state/territory to do the same.

In closing, I would like to firstly thank all the respondents to the survey and especially Michelle, Sue, and Ellie for their patience in waiting for this report to be completed.

If you do not have any recollection of this survey or are unsure if your name and contact details are on the AICCM Objects SIG mailing list please don't hesitate to contact me via email at christinei@qm.qld.gov.au.

Survey Collated and Report Prepared by:

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Editor's Note: This report is an edited version. For a copy of the full report, please contact Christine Ianna.

PHOTON

Photon recently held the second of its photographic conservation workshops titled *Colour Photography and Digital Print Conservation*. The workshop, organised by

Detlev Lueth, Mick Newnham and Angeletta Leggio, was held from 11th - 16th November at the Public Records Office and National Gallery of Victoria in Melbourne. The workshop was presented by Paul Messier, a conservator in private practice at Boston Art Conservation in the USA, and Martin Jürgens, a conservator in Private Practice in Hamburg. Both presenters have had extensive experience in teaching and lecturing which was evident during the workshop.

Participants attending the workshop have been listed below and represent all States in Australia as well as New Zealand. It is a requirement of those attending the workshop that they organise training in their region relating to the issues addressed during the workshop. Please contact the person in your State if you would like to have information on their upcoming training session, or if you have any questions in the future regarding any issues relating to colour photographs and digital prints.

List of participants:

Stephanie Baily, Library and Information Service of WA, WA

Cobus van Breda, Tasmanian Museum and Gallery, TAS

Fred Francisco, Artlab, SA

Kim Tough, Museum and Art Gallery of Northern Territory, NT

Cheryl Jackson, Art and Archival (Private Practice), ACT

Fiona Kemp, National Gallery of Australia, ACT

Catherine Thomson, State Library of NSW, NSW

Peter Shaw, National Archives of Australia, NSW

Nicole Rowney, International Conservation Service (ICS), NSW

Christine Ianna, Queensland Museum, QLD

Lydia Egunnike, State Library of Queensland, QLD

Pip Morrison, Ian Potter Art Conservation Centre, University of Melbourne, VIC



Participants in PHOTON's second photographic conservation workshop, *Colour Photography and Digital Print Conservation*.

Katy Glen, National Gallery of Victoria, VIC

Jane Hinwood, State Library of Victoria, VIC

Diana Coop, National Archives of New Zealand,
Wellington NZ

Ruth Oliver, National Gallery of New Zealand,
Wellington NZ

Tracey Golds from the University of Canberra also attended the workshop as she is in the process of organising an additional training workshop.

The workshop included and integrated issues pertaining to identifying colour photographs and digital prints, their conservation, and display issues. The format of the workshop included time for discussions on this topic. From all accounts, the workshop was a great success and a full report by one of the participants will be in the next newsletter.

PHOTON WEB NEWS

Most of us have received enquires from members of the public, regional museums or galleries, work colleagues or family about how to care for their photographs. Often a few words of advice are all that is needed, however, there are also those people who are hungry for more information. For these people there are a number of very good advice sheets and leaflets available on the web. Most are aimed at the general public and give good practical advice on caring for photographic materials. Here are some of the ones I have come across and found useful.

Archives Advice 7: Protecting and handling photographs. National Archives of Australia. April 1999. <http://www.naa.gov.au/recordkeeping/rkpubs/advices/advice7.html>

reCollections: Caring for Collections Across Australia. Caring for Cultural Material 1: Photographs. 2000. <http://amol.org.au/reollections/1/3/index.htm>

Caring for your Photographs. American Institute for Conservation Leaflet. <http://aic.stanford.edu/treasure/photos.html>

Care, Handling and Storage of Photographs. Library of Congress Information Leaflet. <http://lcweb.loc.gov/preserv/care/photolea.html>

NEDCC offers hints for preserving family collections. Northeast Document Conservation Centre Leaflet. <http://www.nedcc.org/leaflets/fmlycol.htm>

Care of Photographs. Northeast Document Conservation Centre. <http://www.nedcc.org/leaflets/phocar.htm>

If there are any other related sites that you feel are useful please let me know. They will be added to the list being developed for posting on the Photon web-site which should occur in the near future. So watch this space. E-mails can be sent to kim.tough@nt.gov.au.

PREVENTIVE CONSERVATION

This year's annual Preventive Conservation Seminar was on the topic of *Collection Surveys: What Works?* Organised by AICCM Preventive Conservation SIG; AICCM NSW; Historic Houses Trust of NSW and the Museums & Galleries Foundation of NSW, it was held at the Museum of Sydney. Eighty people attended from a variety of heritage backgrounds.

There were nine speakers during the day which was chaired by **Sarah Slade** and **Kay Söderlund**. The keynote speaker was **Joel Taylor**. Joel travelled from London where he works as a researcher at the Centre for Sustainable Heritage, University of London. Joel gave two presentations; one titled *Subjectivity in Collection Condition Surveys* and the second being *Statistics in Surveys*. More information about his research and findings can be found in the serial *Museum Management and Curatorship*, Volume 18 No.1 March 1999, *Investigating Subjectivity within Collection Condition Surveys* by Joel Taylor and Siobhan Stevenson.

June Lunsman from the Balmain Swimming Club and **Sarah-Jane Rennie** from Museums and Galleries Foundation of NSW, presented *Collection surveys for small museums*. **Sally Groom** from Museum Victoria and **Eric Archer** from National Museum of Australia spoke on *Collection surveys in large institutions*. **Paula Dredge** and **Kristel Smits** from the Art Gallery of NSW spoke on *Using surveys for planning*.

The next session, *Using surveys to obtain funding*, was presented by **Fiona Tennant** from ICS and **Ricardo Peach** from Liverpool Regional Museum. The final speaker of the day was **Tamara Lavrencic** from Historic Houses Trust of NSW. Tamara spoke on the need to plan for follow-ups of collection survey, thus informing of conservation needs judged on the rate of deterioration of objects. As well as talking about her own experiences, Tamara also presented a paper from **Jane Henderson**, a conservation consultant from the United Kingdom who has had substantial experience in undertaking and following up collection surveys and has strong views on common mistakes and oversights.

Funding bodies for conservation grants can be found listed on the AICCM web site: <http://www.aiccm.org.au/aiccm/inform/>

TEXTILES

Wendy Dodd will be retiring from Australian War Memorial at the end of this year. Wendy has been an inspiration to many textile conservators in Australia, and a great support to the conservators who have worked with her over the course of her career. We know that she has a long list of post-work plans and wish her the happiest of times.

Riding on the Back of the IT Boom - the Use of Computer Networks for Environmental Monitoring at the Australian Museum

Colin Macgregor and Kate Jones, Materials Conservation, Australian Museum

When replacing our temperature and humidity monitoring system, it became clear that expensive dedicated cabling could be replaced by existing computer network cabling. The system that was developed had unexpected additional benefits including better communication and the ability to monitor a much wider range of parameters.

In 1988, the Australian Museum installed a computerised environmental monitoring system in the new extension to the museum building. Cabling was fitted during the building work that could transfer data from sensors in the temporary exhibition space and several sensitive storage areas back to the conservation laboratory. Later an external sensor was added to show the influence of meteorological conditions on the performance of the air-conditioning systems. In 2001 it became clear that the system needed to be updated as the 286 computer had failed. The knowledge required to maintain the system had been lost during the redundancy program of 2000, with the departure of David Horton-James, the original designer of the set-up.

Replacing the computer with a current model allowed us to install software with greater flexibility and power. It also seemed an appropriate time to add extra nodes to monitor sensitive collections not covered by the original system. As some of these stores were outside the main building, the cost of installing dedicated cabling would be high. Also, using telemetry to transmit the data back to the monitoring computer can be unreliable in certain types of buildings. However, the museum had just made a major investment in the computer network and added extra nodes to most areas of the institution. It was decided to investigate the availability of low-cost equipment that could translate the sensor signals into data that could be fed through the intranet back to the conservation lab. On approaching National Instruments, we discovered that a small ethernet-compatible device was about to be released that would dramatically reduce the cost of remote monitoring. The device is compact and low powered (provided by plug pak or batteries if in a remote location). Data is presented as a simple HTML page via HTTP protocols, as well as comma separated values for archival and programmatic interpretation. Currently, we are only using the modules for humidity and temperature monitoring, but they will be able to send data from light monitors, water detectors and a number of other types of sensors.

The package was developed by NVSI, a company of systems integrators in Sydney. They have

developed it as a package named EnvironMON. The software presents the real time values on the screen but also samples and stores the data at rate that can be specified by the user. The data can then be displayed as graphs or statistically analysed. The alarm parameters can be adjusted for each individual sensor. When the readings are outside the specified acceptable range, the system registers an alarm. The advantage of the internet-connected computer is the range of communication options. Notification of potentially hazardous events, such as floods or extreme humidity, can be sent by email to security, by SMS to a mobile phone or by recorded message to the home phone of a collection manager or conservator. It will also be possible to log-in to a secure web page from anywhere on the globe to check the conditions in your stores or displays.

The system has allowed us to carry on using the old sensors in their current locations of anthropology stores, rare books store and temporary exhibition space. The new internet compatible sensors are being added to other sensitive stores such as birds, mammals, insects and photographic archives. Kate Jones and Colin Macgregor are currently working with NVSI to iron out teething troubles and ensure accurate calibration. This approach to gathering environmental data not only eliminates the time spent on downloading dataloggers and changing thermohygrograph charts but gives immediate warning of potential disasters.

http://www.amonline.net.au/materials_conservation

Wear and Tear Monitoring

Matthew Scott, Housekeeper, Rouse Hill Estate, Historic House Trust of NSW

Since the opening of Rouse Hill Estate in 1999, monitoring the impact of increased wear and tear associated with the operation of the museum has been a high priority for the Historic Houses Trust of NSW.

To detect and monitor wear and tear in the short and medium term, the first stage of a computer based monitoring program has been developed. This program will detect most forms of physical damage associated with wear and tear, including colour change, through the comparison of high quality digital images. The program will also act as a central platform for environmental data, drawing all aspects of monitoring together.

The second and final stage of this project will commence January 2003.



[HTTP://WWW.NLA.GOV.AU/ANICA/](http://www.nla.gov.au/anica/) **ANICA - AUSTRALIAN NETWORK FOR INFORMATION ON CELLULOSE ACETATE**

**Salt and Vinegar chips? by Jennifer
Anderson, National Library of Australia**

If you've been wondering what that familiar smell is in your storage area (you thought it was some salt and vinegar chips someone left behind) then ANICA is the site for you. The ANICA website provides a forum point for sharing information and accessing resources about preserving cellulose acetate collections in Australia.

What causes that smell?

Cellulose acetate, once known as 'safety film', has been very widely used as a carrier for photographic and motion picture images, microfilm and sound. Under all but the most stringent storage conditions, acetate deteriorates to an unusable state, releasing acetic acid. This phenomenon, known as the 'vinegar syndrome', is becoming familiar in libraries and archive collections all over the world, threatening to result in loss of access to a large slice of twentieth century documentary material.

Why ANICA?

The creation of the ANICA website fulfils one of the recommendations in the National Strategy for Cellulose Acetate Collections, released in 2001, and supports the vision: 'That Australian institutions will implement strategies to ensure continuing access to the portion of our documentary heritage on cellulose acetate.'

The ANICA website aims to provide a forum for sharing information and accessing resources about preserving cellulose acetate collections in Australia. The website contains a variety of papers that have been written in collaboration with State Libraries and other Australian collecting institutions. The information gathered on this network is intended to help collection managers and preservation staff to make informed decisions about preserving their cellulose acetate collections.

What's on ANICA?

Articles contained on the site include:

- ◆ National Strategy for Cellulose Acetate collections - This document was created to help Australian institutions implement strategies to ensure continuing access to the portion of documentary heritage on cellulose acetate.
- ◆ Assessment Guidelines - Designed to assist with evaluating cellulose acetate materials in collections and the identification of appropriate strategies to deal with these collections.
- ◆ Storage of Cellulose Acetate Collections: A Preliminary Survey of Issues and Options - Explores how to slow the degradation of cellulose acetate with appropriate storage conditions.

- ◆ An Annotated Bibliography of resources related to cellulose acetate preservation.

Other information includes:

- ◆ Register of Expertise listing institutions which have developed expertise in various aspects of dealing with deteriorating cellulose acetate materials
- ◆ Status of Collections - information about how Australian collecting institutions are storing and caring for their cellulose acetate collections and the challenges they face.
- ◆ Strategies and Policies that have been developed by Australian institutions for dealing with cellulose acetate collections including the NLA strategy (at http://www.nla.gov.au/anica/strategy_NLA.html)

There is also a Members' Corner on ANICA that is intended for use by Australian Collecting institutions only. It presents practical information provided by various institutions that have been working with their collection material. If you would like to access this part of the site please contact the National Library at nipa@nla.gov.au and request the password.

Before ANICA

ANICA is the culmination of a project that commenced two years ago. In January 2000, the National Library of Australia (NLA) embarked on a project to develop a national strategy for dealing with deteriorating cellulose acetate collections. Initially information about various options for dealing with this problem was collated; and information about the extent of the problem, both within the NLA and nationally was obtained. *The Cellulose Acetate Report, Stage One*, gives the results of this study. (This report is available on-line at <http://www.nla.gov.au/anica/cellulose.doc>).

In order to address the problems highlighted in the report, in late 2000, a group of Australian institutions agreed to form a working group to discuss some of the key issues in managing cellulose acetate collections and to investigate possibilities for cooperation. This process has led to the development of the National Strategy (<http://www.nla.gov.au/anica/natstratnew.html>). The National Strategy received overwhelming support from cultural institutions across Australia.

We're counting on you!

Although all institutions struggle with finding resources, it is hoped that ANICA will help to raise the profile of the problems associated with deteriorating cellulose acetate collections. The usefulness of ANICA will depend on the sustained willingness of Australian collecting institutions to share their expertise and information about their strategies for maintaining cellulose acetate collections. We encourage you all to use and contribute to this national resource.

If you have any questions or contributions to make to ANICA please contact the National Library of Australia at nipa@nla.gov.au.

AICCM CONSERVATOR OF THE YEAR 2002

National Council is delighted to announce that the 2002 Conservator of the Year is:

Mr Julian Bickersteth.

On behalf of the selection panel, the Chair Mr Ian Cook advised Council that once again the selection process was a challenging one. All nominees are conservators who have made a very significant contribution to conservation and to the development of the profession over a number of years, both on the local and international stages. The panel members however were unanimous in recommendation.

The panel acknowledged Julian's key role over the last decade in the development of the private sector. His commitment has strengthened Australia's conservation resource base providing a broader range of opportunities for conservator, the profession and its resilience in a period of significant change. The Panel further acknowledged the way Julian has managed to meet the exacting financial demands of business with a continuing public commitment to development and marketing of conservation in Australia, and internationally. Julian's approach has sent a strong signal to both his private and public sector colleagues regarding the potential role they can play in contributing to the development of the profession and the promotion of conservation issues more broadly.

National Council welcomes and applauds the panel's recommendation.

Congratulations Julian Bickersteth on being awarded AICCM Conservator of the Year 2002.

NATIONAL COLLECTIONS ADVISORY FORUM

The following Press Release was issued by the Cultural Ministers Council on 16th August 2002.

In recognising the importance of Australia's national collections, the Cultural Ministers Council (CMC) announced the membership of the National Collections Advisory Forum.

The Forum has been established to provide strategic advice on the cultural collections sector, and identify priorities for governments in addressing ongoing needs. The Forum will bring both industry and community perspectives to Commonwealth, State and Territory Ministers on policy and planning for the gallery, library, archives and museum sectors in regard to the Distributed National Collection.

The Members of the Forum will bring a comprehensive understanding of collections issues, and a broader community perspective to issues such as public expectations of collections and the future directions of collecting institutions. Forum members have expertise in areas such as libraries, archives, galleries, museums, education and information technology. The members of the Forum are

Professor Margaret Seares - Pro Vice Chancellor (Community and Development) University of Western Australia (Chair)

Ms Margaret Birtley - Cultural Heritage Centre for Asia and the Pacific, Deakin University

Mr Ross Gibbs, Director, Public Records Office Victoria

Dr J. Patrick Greene, CEO, Museum Victoria

Mr Brendan Hartnett, Director of Strategic Services, Local Govt. NSW

Ms Janine Schmidt, University Librarian, Universtiy of Queensland

Mr Chris Tassell, Director, Queen Victoria Museum & Art Gallery

Professor David Throsby, Professor of Economics, Macquarie. University

Mr Gerry White-CEO, education.au limited.

The CMC's Key Needs Study revealed that leadership and national coordination of strategic initiatives are essential to the longer-term development of the sector. The National Collections Advisory Forum will facilitate collaboration in addressing the critical needs of the sector.

The Forum's Terms of Reference are to:

- ◆ prioritise the current and future needs of Australia's collections, including benchmarks and standards, and recommend strategies and programs to address these needs,
- ◆ develop strategies to identify the community value of collections and support their potential as instruments of social, cultural and economic development,
- ◆ advise on means of enhancing the coordination of support programs offered by the three tiers of Government and industry, and
- ◆ provide a report to CMC, within 12 months, upon the feasibility or otherwise of establishing a national industry body to represent the library, archives, museum and gallery sectors.

The CMC recognises the significant contribution the Heritage Collections Council, and its predecessors, have made to heritage collections through their work in developing AMOL and the benchmark conservation and collections management tools. The Forum provides an opportunity to build on work of the Heritage Collections Council.

Media contact: Erica Martin, Secretariat
Tel: (02) 6271 1255 or 0413 387 911

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Workshop Expressions of Interest Required

The Powerhouse Museum, Preservation and Cultural Heritage Department is seeking expressions of interest for participation in a fungal facts workshop:

Solving Fungal Problems in Heritage Collections

Mary-Lou Florian, Conservator Emeritus with the British Columbia Museum.

Mary-Lou Florian has undertaken extensive research on the impacts and prevention of fungal problems in heritage collections. Her recent publication *Heritage Eaters* focuses on the prevention of damage to heritage collections by insects and fungi.

The workshop will cover aspects of ways to prevent or mitigate fungal problems in museum collections and develop participant's ability to ensure the safety of organic materials. Fungal biology, microscopy, monitoring methods, testing of collection recovery procedures and health and safety issues will be covered.

The workshop will be held over 5 days and a manual will be provided to take home with all information covered. It is proposed to hold this workshop in March/April 2003.

Please forward expressions of interest to:

Sue Gatenby (sueg@phm.gov.au).

Tel: (02) 9217 0111

Approximate numbers will help determine participant and workshop numbers, facilities required, and approximate cost.

Your interest and help in the proposal is greatly appreciated.

NEXT ISSUE

The feature article for the next issue is from Uma Fukon Timor, East Timor Cultural Center in Dili. We would welcome any other reports or articles about projects in Asia and the Pacific to compliment this UFT report.

Submissions of reviews of conferences or publications, information on new materials, web sites etc are always welcome. If anyone is interested in providing a lab profile for the next issue, please contact the Editor in advance of the deadline. The deadline for the March 2003 issue of the Newsletter is 1st February 2003. Please forward submissions to the editor. Contact details are on Page 2.