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News Flash

Congratulations to
Dr. Colin Pearson.

Dr. Pearson has just returned from Rome where he was the recipient of the 2003 ICCROM Award. This award is granted on the occasion of the General Assembly of the International Centre for Conservation in Rome (which takes place every two years), to a person of special merit in the field of conservation, protection and restoration of cultural heritage who has also made an important contribution to the development of ICCROM.

The AICCM wishes to congratulate Colin on this award, a well-deserved recognition of Colin's commitment to the international conservation profession.

President's Report

Eric Archer

As I was reviewing this past year, I went back to my predecessor Marcelle Scott's report to discover that what we have been doing this year very much echoes her thoughts, and in essence builds on the work that has gone before.

The year has seen a significant improvement in our secretariat services and financial management. This improvement can be attributed to the change to the new secretariat, and to the hard work and determination of Secretary, Jenny Dickens and Treasurer, Robin Hodgson. We are conscious however, that there are still problems with our service delivery, and Council will be investigating ways in which further improvements can be made. In order to further progress AICCM's administrative and financial position, Council made the decision to employ through the Secretariat, a part time Project Manager for six months, and appointed Jennifer Carter to the position. The key tasks of the position are to write a proposal to establish the AICCM Foundation to be put to Council early next year; and to write grant applications to Environment Australia, and to the Getty and Myer Foundations. In addition to this, the Project Manager will be investigating options for improving secretariat services.

Currently AICCM is almost entirely dependent on income from membership subscriptions to sustain its activities, which is the reason why subscriptions were recently increased. By establishing a Foundation and actively soliciting financial support through grants and other means, Council's intention is to reduce the pressure on subscription income and provide AICCM with a degree of financial independence.

AICCM Special Interest Groups continue to flourish, providing much-needed professional development and ongoing technical training for conservators in this country. I believe that the vitality of our profession is very much dependant on the SIGs and congratulate them on another year of outstanding achievements.

In December last year, when the decision was made by the University of Canberra to close the only conservation training course of its kind in this country, AICCM expressed its deep concern about the decision by writing to all major collecting institutions and arts organisations nation wide. We articulated the threat this posed to the preservation of Australia's cultural heritage collections, and requested support for a national publicity campaign aimed to raise the profile of conservators, and the heritage collections and the institutions which house them. We wrote to all Premiers and Chief Ministers of States and Territories requesting their support, and expressing our concern at the course closure and its potential impact.

The responses to our letter were overwhelmingly supportive and came from major institutions from all states and territories and from several NZ cultural institutions. Over 50 responses of concern and support were received, including the Cultural Ministers Council, the Australian Heritage Commission, and the International Institute for Conservation of Historic and Artistic Works in the UK. Responses came from the Office

cont'd overleaf

from the editorial committee

There have been a number of positive comments from the membership regarding the new-look Newsletter. Generally people think it is clearer, classier and more professional looking. A good outcome all round. We'd like to acknowledge the staff of Design and Print who are based at The University of Melbourne.

Our feature article this issue is from **Louise Wilson** who broadens her paper/book conservation background to investigate the origin of tapa samples collected by Captain Cook. The tapa samples form part of a book published in 1787, which is in the collection of the Baillieu Library at The University of Melbourne.

Ian Godfrey, from the Western Australian Museum, has provided the Lab Profile for this issue. Like so many other museums and conservation departments around the country, there seems to be constant change happening over in WA – new museums opening, labs being renovated and up-graded. The strength at WAM is, of course, their expertise in maritime archaeology conservation.

Again we bring you many and varied workshop and conference reviews.

Abigail Hart attended the *North American Textile Conservation Conference 2003: Tales in the Textile - The Conservation of Flags and Other Symbolic Textiles* in Albany, NY.

Nicole Tse presented a paper at the *2nd Forbes Symposium on Scientific Research in the Field of Asian Art in Washington*.

Closer to home, **Michelle Berry** reports on the *Moulding, Casting and Gap-filling for Glass and Ceramics* workshop presented by Stephen Koob from the Corning Museum of Glass. **Alice Cannon** and **Ellie McFadyen** have both provided reviews of the *Monitoring for Preventive Conservation* workshop, held in Sydney prior to the National Symposium. Lastly, **Maria Kubik** reports on the successful ACT Division *Visions for Conservation* conference.

Marian Hanley reports on the NLA's new training materials, *Training in Preservation Microfilming* and **Tania Cleary** tells us about her recent Asialink Arts Management Residency. **Louise Wilson** and **Kate Jones** have provided technical notes for our consideration.

There are reports from **Kay Söderlund** and **Janet Hughes** on the AICCM National Symposium, *Down to Business*. The minutes of the 2003 AGM are also included in this issue.

The Editorial Committee wishes you all a safe and happy festive season and we'll be back in 2004 for our third year at the reins of the AICCM Newsletter.

Jude Fraser, Katy Glen, Helen Privett

of Federal Minister for Education Science and Training, Dr Brendan Nelson, Northern Territory Chief Minister, Claire Martin, Western Australia Minister for Culture and the Arts, Sheila McHale, Queensland Minister for the Arts, Matt Foley, South Australia Premier, Mike Rann, NSW Premier and Minister for the Arts, Bob Carr, and from NZ Prime Minister and Minister for Arts Culture and Heritage, Helen Clark. There is now awareness at the highest level of the impact the closure of the course will have and there has been an expression of overwhelming support for the need to maintain high-level conservation training in Australia.

In March of this year AICCM held a National Training Summit at the National Museum of Australia, which was called in response to the closure of the course. The summit was organised by Kay Söderlund and Sarah Slade, who also produced a well researched conservation training and employment needs analysis that Council will make available in the near future. The meeting was well attended, and potential conservation training providers, including the Universities of Melbourne, NSW and Western Sydney; and the Canberra Institute of Technology, made presentations.

Following the devastating looting and damage to cultural property that occurred in Iraq, in March and April this year, AICCM wrote to UNESCO Director General, Koichiro Matsuura, USA President, George Bush, UK Prime Minister, Tony Blair, and Prime Minister, John Howard. These letters expressed AICCM's deep concern not only for the people of Iraq but also for the damage and loss sustained to the country's museums, libraries and archives. In particular we expressed our concern that as partners in the Coalition of the Willing, the UK, USA, and Australia among others, should ensure the implementation of The Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. We sought their support for the formation of an international taskforce with the skill and expertise to help preserve Iraq's ancient monuments, artefacts and archaeological sites. I was subsequently appointed to the Australian Heritage Commission's Cultural Heritage Reference Group for Iraq, which was set up to advise the Australian Government on a response strategy for cultural issues in that country.

To Minister for Foreign Affairs, Alexander Downer and the Cultural Ministers Council, AICCM offered any assistance possible to international campaigns undertaking rescue missions for Iraq's ravaged cultural institutions and we suggested that there was scope for Australia to develop an assistance package to complement those from other countries. Replies of interest were received from all of the above, and from the Prime Minister and Minister Downer in particular, were detailed letters concerning Australia's role to date.

Sustainability of professional associations such as AICCM has been a topic of growing interest in this country and overseas. On a recent trip to the UK and USA I was able to meet with the presidents of UKIC, AIC and IIC, as well as the director of the Getty Conservation Institute. Discussion focussed on issues such as coping with increased administrative costs, membership fees, and training and accreditation. We also discussed the capacity of the

international conservation community to respond to disasters such as the recent Iraq conflict and its aftermath. There was strong support for a closer relationship between our associations.

Locally, I have been involved in meetings between AICCM, Museums Australia, ALIA, ASA and ICOMOS. The National Museum of Australia, in association with the Australian Heritage Commission, is hosting a meeting later this month to further the discussion on ways in which we can work together.

The media coverage that AICCM has received this year has been considerable, largely due to the expert advice and guidance of AICCM media adviser Chris Hornsey. In her media analysis of AICCM, she writes:

"In the past 12 months, AICCM and the conservation profession received unprecedented media coverage, and succeeded in raising its profile dramatically. The closure of the University of Canberra conservation course last year was the catalyst for AICCM to develop and maintain a credible and authoritative public profile, both through the media and its website. The devastating bushfires in the

ACT and Victoria in January this year provided an opportunity for AICCM to demonstrate in a very practical way, how it could support a stricken community, and in doing so, bring conservation into the public domain.

The war in Iraq prompted an urgent AICCM campaign calling on the leaders of the Coalition to ensure the protection of that country's cultural heritage. Following the war, AICCM called for a united and international effort to retrieve and preserve damaged and looted antiquities and sites. References to AICCM in *The Age*, *The Sydney Morning Herald*, the *Canberra Times* and interviews on ABC and commercial radio were important elements in helping to focus public attention on the importance of the work that conservators do. In addition to the press releases, AICCM also lobbied Members of Parliament and offered assistance to UNESCO."

In closing, I would like to thank National Council for the support they provided me over the past year. I would also like to acknowledge their hard work, dedication and professionalism.

Conservation of Fine Art at Northumbria University

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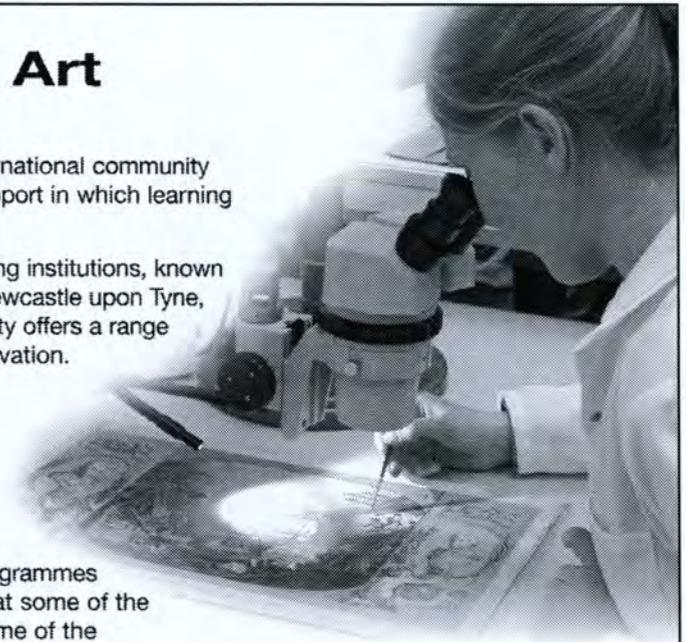
Visit our web site to learn more about our conservation programmes and application procedures, our staff, and to take a look at some of the facilities in our conservation centre. You can also read some of the comments by recent graduates.

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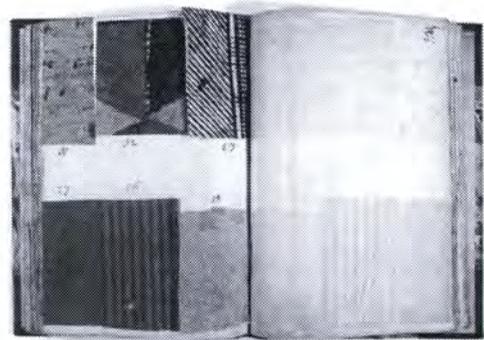


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An investigation into the origin of tapa specimens collected by Captain Cook on his three voyages to the Pacific region in the 18th Century.

Louise Wilson, Conservator, Baillieu Project, The University of Melbourne

The Grimwade Collection of The University of Melbourne's Baillieu Library includes a rare copy of Alexander Shaw's *A Catalogue of the Different Specimens of Cloth Collected in the Three Voyages of Captain Cook* published in 1787. Tapa cloth, which is made from a variety of plant-based materials, was made throughout the Pacific to construct garments, bed covers, form shelters, and for ceremonial purposes.¹ Tapa was collected on Cook's three voyages between 1768 and 1779, when he landed at various Pacific islands, including Tahiti, the Society Islands, New Zealand, Easter Island, the Marquesas, Fiji, Tahiti, the Tongan Islands and Hawaii. Much of the cloth collected was cut up and bound into sample books such as the Shaw volume. Very little is known about Alexander Shaw, but it



A page showing six small tapa specimens in the Grimwade Collection copy of Alexander Shaw's book.
Dimensions 255 x 383 mm



Tahitian woman wearing costume made from tapa cloth.
John Webber, 'A Young Woman of Otaheite Dancing', Plate XXIX in *A Voyage to the Pacific Ocean ... performed under the direction of Captains Cook, Clerke, and Gore ...* London: Printed for W. and A. Strahan, 1784. Special Collections, Baillieu Library, The University of Melbourne.

has been suggested that he acquired tapa samples in 1781 via a public auction of ethnographic specimens belonging to an officer on the third voyage.² As with many items supposedly collected on Cook's voyages, specific information related to the origin of the tapa specimens is uncertain.

The process of 18th century tapa production involved removing the outer bark from the *Broussonetia papyrifera* (Paper Mulberry, which was used to make the finest quality tapa in most islands), *Artocarpus communis* (Breadfruit, which was used to make lower quality tapa cloth,) or *Ficus* (Fig tree).³ The bark was macerated in water and then beaten with a four-sided piece of wood in which grooves had been cut. The interval between grooves varied on each face of the piece of wood. Generally, the beating would start with the widest groove interval, and finish with the most closely spaced grooves, but there were differences in the finished texture from island to island. After beating, the flat

¹ Kooijman, S. *Tapa in Polynesia*, Bernice P., Bishop Museum Bulletin 234, Bishop Museum Press, Honolulu, Hawaii, 1972, p419

² Kaepler, A. *Artificial Curiosities: An Exposition of Native Manufactures Collected on the Three Pacific Voyages of Captain James Cook*, R.N., Bishop Museum Press, 1978, p46-47

³ Shaw, A. *A Catalogue of the Different Specimens of Cloth Collected in the Three Voyages of Captain Cook*, Alexander Shaw, London, 1787, pp3-6

piece of cloth was left to dry. Once dry, the cloth may have been decorated using a number of techniques, depending on the island and the intended use of the cloth.⁴

Dyes for decorating tapa cloth were made from a wide variety of plants including *Bischofia javanica* (Bishopwood or Euphorbia, the sticky sap was combined with Candlenut soot to make black dye), *Rhizophora mangle* (Red Mangrove, the sap was combined with clays to make red dye), *Morinda citrifolia* (Noni, the bark was used to make red dye, particularly in Hawaii) and *Curcuma domestica* (Turmeric, which was used to make yellow dye in most islands, but was not distinctive to Tonga). Individual pieces were sometimes joined together to make larger cloths using adhesives from *Tacca pinnatifida* (Arrowroot, the roots were used to make adhesive paste) and *Polypodium phymatodes* (Laua'e, a scented fern, the fronds of which were used to make scented gum).⁵

When the cloths were intended for shelters or waterproof clothing, they were coated in various oils obtained from plants such as *Calophyllum inophyllum* (Kamani nut, which was used in Hawaii to produce a chocolate-brown coloured scented oil), *Aleurites moluccana* (candlenut or Indian walnut, the nuts were used to make oils and the soot was used to make black dye) and *Cocus nucifers* (Coconut palm, the source of coconut oil). Occasionally scented oils were applied to the tapa to impart a pleasant fragrance.

During the early stages of research into the origin of specimens in the Grimwade Collection copy, comparisons were made with copies held by the State Library of Victoria, the National Library of Australia, the National Gallery of Australia and the Mitchell Library in Sydney. The State Library of Victoria's copy was the most similar to the Grimwade Collection copy, except that the specimens have been assembled in almost exactly the reverse order.⁶ The list of contents in all copies studied is identical and includes tapa specimens from Tahiti, Tonga, Hawaii and Jamaica. Several of the entries are accompanied by detailed descriptions of what the cloth was used for and in some instance, the circumstances of collection. This leads the user to believe that the book has been put together accurately, however specimen types and number vary from volume to volume, and some contain items other than tapa cloth such

as hair samples and beads. In order to clarify the identity of the specimens in the Grimwade Collection copy, it was necessary to formulate a method for re-tracing their origin.

Analysis of the plant materials used to make the tapa specimens was proposed as a potential means of determining their origin. It was thought that the plants utilized for tapa production may have been isolated to small geographic regions and that this would influence the materials used from island to island. Given the significance of the tapa specimens and the preference for non-destructive testing, RAMAN Laser Spectroscopy was proposed as a potential tool for identifying the cloth support and the dyes on each specimen. To produce standard reference spectra for the plant sources mentioned in Shaw, samples of all plants listed in the volume needed to be sourced. The Amy B. H. Greenwell Ethnobotanical Garden at the Bishop Museum in Hawaii cultivates a number of plants used for making tapa in the 18th century. Contact was made with the Director of the garden to see if standard plant samples could be provided for analysis. Through this contact, it was found that the plants used to make tapa were not restricted to a small geographic region because they had been introduced to many of the Pacific islands by Polynesian seafarers travelling from Indonesia.⁷ Plant cuttings and seedlings were packed in bark or damp soil and carried in their canoes, which were made from hollowed-out trees.⁸ The plants distributed in this way include Noni, Turmeric, Breadfruit, Paper Mulberry, Candlenut, *Cordia subcordata*, (Kou, the leaves were used to make red dye, particularly in Hawaii), and *Calophyllum inophyllum* (Tamanu, the nuts were used to produce a chocolate-brown coloured, scented oil).⁹ After their introduction, these plants were cultivated specifically for the purpose of tapa manufacture. In addition to the human contribution to the spread of these plants, ocean currents would have spread the seeds of many varieties commonly utilised for tapa production.¹⁰

Given the wide geographical spread of plants used for tapa manufacture and after consultation with several curators specialising in Pacific cultures, the consensus was to focus on stylistic differences between the specimens as a means of identifying origin. Research into the aesthetic traditions of the various Pacific islands indicated that while the islands were not isolated from each other and there was

⁴ ibid.

⁵ ibid.

⁶ Pip Morrison, former Conservator Baillieu Project undertook research into other copies of the Shaw volume and identified the similarity between the Grimwade copy and the State Library of Victoria copy.

⁷ Personal message via email from Momi Subiono, Amy B. H. Greenwell Ethnobotanical Garden at the Bishop Museum in Hawaii, 12 March 2003

⁸ Kooijman, S. *Polynesian Barkcloth*, Shire Publications Ltd., 1988, p16

⁹ Personal message via email from Momi Subiono, 12 March 2003

¹⁰ Personal message via email from Professor Jim Ross, Associate Director, Royal Botanical Gardens, Melbourne, 21 February 2003

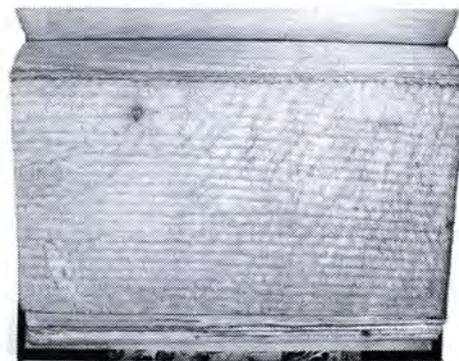
an exchange of ideas and practices occurring, there were differences in the decorative elements and techniques used to impart designs. The only shortcoming with this approach is that the key texts describing tapa-making traditions in the islands tend to focus on post-European contact tapa. Due to the trade of goods between Cook and the native populations, aesthetic traditions and techniques were affected. Europeans traded a range of articles with the indigenous populations including decorated European textiles and metal tools.¹¹ For example, in post-contact Hawaii, new techniques of decoration such as watermarking and block printing were developed as a direct result of the introduction of metal tools. However, it was hoped that the differences between the islands would be pronounced enough to tentatively identify the samples using post-contact examples and published descriptions and then seek expert confirmation.¹²

The Grimwade Collection copy of the Shaw volume contains 21 large (approximately 237x160mm) and 22 smaller pieces of tapa (ranging from 75x50mm to 97x55mm). The general condition of each specimen was assessed and apart from some minor creasing and



Type 1. Specimen 28 in the Grimwade Collection copy. Possibly of Tahitian origin.
Dimensions 197 x 256mm

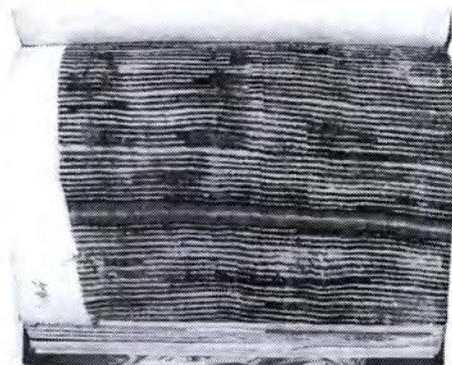
delamination of layers, the cloths were in sound condition and required no interventive treatment. After close inspection of all specimens it was clear that delamination was peculiar to those that had been pasted together rather than felted. Distinguishing features such as colour, decorative motifs, method of media application, coatings, surface texture, weight, and how layers or pieces were joined were recorded for each specimen. The majority of the decorative patterns and textures of the specimens fall into four main types. On the basis of the distinctive



Type 2. Specimen 17 in the Grimwade Collection copy. Pronounced ridges and hand stitching indicate Hawaiian origin.
Dimensions 195 x 253mm

features noted, approximately half of the specimens were tentatively identified.

The twelve Type 1 specimens were tentatively identified as originating from Tahiti. They are white, very soft and have numerous fine parallel lines embossed into the surface. The wooden beater used to form the cloth would have produced these lines. Tahitian tapa was beaten with the finest grooved surface of the wooden beater at the end of the beating process, and this resulted in an imprint of fine parallel lines on the surface of the cloth.¹³ Most Type 1 specimens are very fine and are of even thickness, but two are thicker and appear to be made from several layers of cloth. Tahitian women sometimes made thick cloth by felting and pasting prepared pieces together to form a layered sheet of chamois-leather quality.¹⁴ In Tahiti, white undecorated cloths were used for various garments including loin cloths, undergarments, and skirt-like items. Large bundles of this type of cloth were also stored suspended from the roof of the Tahitian chief's house as a sign of his status and wealth.¹⁵



Type 3. Specimen 29 in the Grimwade Collection copy. Possibly of Hawaiian origin. Linear design produced using a 'liner'.
Dimensions 168 x 215mm

¹¹ Kooijman, S. op.cit. 1988, p57

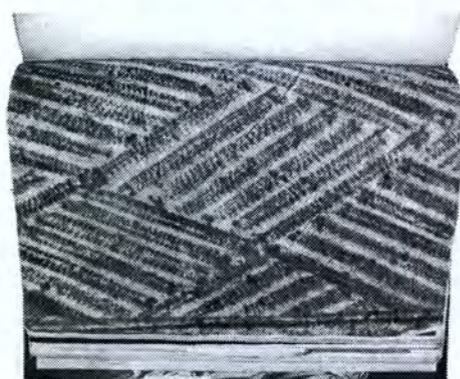
¹² I am indebted to Julia Steele, Curator, Economic Botany Collections at Kew Gardens in the United Kingdom, who kindly provided me with details of all 19th Century tapa samples in the collection from the Pacific region.

¹³ Kooijman, S. 1988, op.cit. p84

¹⁴ Kooijman, S. 1988, op.cit. p18

The five Type 2 specimens have a heavily ribbed surface texture and were tentatively identified as originating from Hawaii. Hawaiian tapa intended for loincloths and women's skirts was sometimes ribbed. Unlike Tahitian cloth, where beaters caused the grooves left in the cloth, in Hawaii the dampened cloth was spread over a grooved board and the grooves were pressed into the cloth with a bamboo ruler.¹⁶ Two of the ribbed samples are hand stitched. In one of the cases, the stitching has been done to repair a small hole, but in the other case, it has been done to join two pieces of cloth together. Sewing is only found on Hawaiian tapa and it was done using needles made from bone, bamboo or wood and tapa fibre thread.¹⁷

The twelve Type 3 specimens were tentatively identified as originating from Hawaii. They are medium to heavy weight cloths decorated with linear designs, in a variety of colours including yellow, brown, black, crimson, russet red and blue/black. The wide range of plants in Hawaii provided many different dye sources for decoration.¹⁸ Linear ornamentation was common practice in Hawaii. The lines of these designs are generally parallel to each other, some appear to have been done freehand with a pandanus 'pen' or a piece of bamboo cane dipped in dye.¹⁹ Others appear to have been executed with a wooden or bamboo liner, which is a comb-like instrument that is dipped into dye and then produces a number of parallel lines simultaneously.²⁰ In Hawaii, decorated tapa was intended for ceremonial purposes and as an indication of social status.²¹



Type 4. Specimen 7 in the Grimwade Collection copy.
Dimensions 196 x 255mm

Summary of Results		
Type	Distinctive characteristics	Probable origin
1	Fine parallel line embossing.	Fine embossed lines distinctive to Tahiti.
2	Heavily ribbed surface texture. Some hand stitching.	Stitching only done in Hawaii. Heavy ribbing distinctive to Hawaii.
3	Linear designs in a wide variety of colours.	Line decoration popular in Hawaii. Both liners and hand-drawn lines were used. Use of range of colours common in Hawaii.
4	Printed decoration that appears to have been done using rubbing technique. Red/brown coloured dye. Surface of some cloths possibly smoked. Layers of cloth pasted together rather than felted.	Printing done using rubbing technique. Rubbing done in Tonga and Fiji. Smoking of cloth done in Samoa, Fiji and Tonga. Cook didn't visit Samoa. Brown dye not noted in Fiji, therefore specimens probably Tongan.

The Hawaiian origin of several of these specimens was confirmed when images of identical tapa cloth were found in *Cook Voyage Artifacts*, edited by Dr Adrienne Kaeppler. The cloths, which are in a collection in Florence, were labelled 'Hawaiian bark cloth.'²²

The eight Type 4 specimens, which all have red/brown coloured printed decoration, were tentatively identified as originating from Tonga. In Tonga, design-tablet patterns made of coconut-leaf midribs and cord were rubbed on the surface of the cloth. Designs created by rubbing are less defined than those done by direct printing. In Tonga, the dyes used for this type of decoration were typically reddish-brown in colour and were made from an infusion of Bishopwood bark. The dye was combined with red earth and Red mangrove sap, which acted as a binder.²³ Sometimes the design was enhanced with dark, hand-drawn lines and this is the case with one of the Grimwade Collection specimens. Cloths decorated in this way were pasted rather than felted, because the design tablets were too fragile to withstand the beating associated with felting.²⁴ These pasted cloths exhibit the most pronounced delamination of all the specimens in the Grimwade Collection copy.

¹⁵ Kooijman, S. 1988, op.cit. p17

¹⁶ Kooijman, S. 1972, op.cit. Appendix A, Table D

¹⁷ Kooijman, S. 1972, p. 416 and Appendix 1, Tables D and F

¹⁸ Neich, R. and Pendergrast, M. *Tapa of the Pacific*, David Bateman Ltd, Auckland, 2001, p20

¹⁹ Kooijman, S. 1988 op.cit. p28

²⁰ Neich, R. and Pendergrast, M. op.cit. p19

²¹ Kooijman, S. 1988 op.cit. p56

²² Kaeppler, A. (ed.) *Cook Voyage Artifacts in Leningrad, Berne and Florence Museums*, Bishop Museum Press, Honolulu, Hawaii, 1978, p.97, fig 150, p. 134, fig. 205, p135, fig 207, p136, fig 208

²³ Kooijman, S. 1972, op.cit. p417

Two of the samples have a dark, glossy surface finish. In addition to some type of waterproofing agent, the samples may have been smoked. Smoking of cloths was typically done in Samoa, Tonga and Fiji and royalty typically wore these garments.²⁵ Since Cook didn't visit Samoa, and Fijian tapa is predominantly decorated with yellow dye rather than red/brown dye, these specimens are also thought to be of Tongan origin. Tongan tapa was primarily used for socially important ceremonial presentations.²⁶

Once the specimens had been tentatively identified using post-contact descriptions, expert confirmation was sought. Dr Adrienne Kaepler, who has been tracing the origin of ethnographic material collected on Cook's voyages since the late 1960's, studied digital images of the specimens and provided her best opinion on their origin. Dr Kaepler was able to confirm the tentative identifications, and provide information about many of those that had not yet been identified. These findings challenge the Shaw contents list, which states that the volume contains eleven Hawaiian, eighteen Tahitian, four Tongan, one Jamaican and three unspecified specimens. The list contains four less specimens than there are in the Grimwade Collection copy, so this complicates the comparison.

In summary, the probable origins that result from this research are that twenty-one specimens are Hawaiian, twelve are Tahitian, six are Tongan and two remain unknown. The Hawaiian specimens could only have been collected on Cook's third voyage, the Tahitian specimens could have been collected on all three voyages and the Tongan specimens could have been collected on the second or third voyage.

The information gathered during the course of this research will be added to the Baillieu Library catalogue and used to establish a website containing images of each specimen. It is hoped that the website may assist other custodians to learn more about the contents of their Shaw volumes. Ultimately there is the tantalising prospect of a systematic comparison of all the existing copies, which might enable us to reconstruct the original sheets of tapa and to establish how many sheets Shaw purchased and how many books he could have made.

Acknowledgments

This research was made possible with the support of The University of Melbourne's Information Division, particularly Tony Arthur, Michael Piggott and Ian Morrison. Special thanks to Robyn Sloggett, Jude Fraser, Pip Morrison and Katy Glen at The University of Melbourne Conservation Service. Thankyou to all those outside The University of Melbourne who offered assistance, particularly Dr Adrienne Kaepler at the Smithsonian Institution in Washington, Dr Ron Vanderwal at Museum Victoria, Momi Subiono at the Amy B. H. Greenwell Ethnobotanical Garden, Bishop Museum in Hawaii, Julia Steele at the Economic Botany Collections, Kew Gardens in the United Kingdom and Professor Jim Ross at the Royal Botanical Gardens, Melbourne.

An extended version of this article has recently been published in the *Bibliographical Society of Australia and New Zealand Bulletin*, Vol 27, Nos 3 & 4, 2003.

²⁴ Kooijman, S. 1972, op.cit. p 416 and Appendix 1, Tables D and F

²⁵ Dr R. Vanderwal, Senior Curator Oceania Indigenous Cultures Department, Museum Victoria suggested these specimens were smoked. He viewed the Grimwade Collection copy on 9 April 2003.

²⁶ Kooijman, S. 1972, op.cit. p420

In the Next Issue of AICCM...

We are going to take this opportunity to appeal to everyone to please take note of the deadlines for the Newsletters. They are listed on the back page of this and every Newsletter. Late submissions for regular features, such as People and Places, SIG News and National Council news, cause us more grief than you can imagine. For commissioned articles, such as the Feature, Reviews and Lab Profile, we sometimes negotiate an alternative deadline – but at least we know what's coming! It is the surprises after the deadline that we don't like. Like all of the AICCM committees around the country, the Editorial Committee is a voluntary committee and our time needs to be managed carefully to ensure the Newsletter is delivered to members in a timely manner. We endeavour to have the Newsletter in your letter boxes no later than the middle of the month in which it is due. This is particularly critical when information provided for the Newsletter has dates associated with it, such as a call for papers or a closing date for a job application. We send out a reminder email via the Secretariat, prior to the deadline for each Newsletter. Please note that the deadline for the next Newsletter is 1st February 2004.

Lab Profile

Department of Materials Conservation – WA Museum (WAM)

Ian Godfrey, Head of Department

The heart of any organisation is its staff. The WAM Conservation Department staff is a wonderful group of people, made up of a registrations officer (**Lucy Burrow**, currently on maternity leave), conservators (**Ulli Broeze-Hoernemann**, **Maggie Myers**, **Carmela Corvaia**, **Jon Carpenter**, **Nikki King Smith** and **Richard Garcia**), research officers (**Vicki Richards** and **Kalle Kasi**), technical officers (**Alex Kilpa** and **Don Cockrell**) and head of department (**Ian Godfrey**). Conservators and technical officers have responsibility for particular material and artefact types including paper, textiles, archaeological metals and organic materials, large technological artefacts, a submarine, historic and ethnographic artefacts. Although not a member of the conservation staff, the Director of Museum Services, **Ian MacLeod**, contributes to the conservation research output by finding the time to pursue his wide-ranging research interests (archaeological metals to rock art).

The Department is extremely fortunate to have a staffing structure that includes both conservators and conservation scientists. Having this type of staffing profile has many benefits – conservators have ready access to chemistry advice, applied research is encouraged and the work carried out by the conservation scientists can be guided by some of the issues faced by conservators.

Although its laboratories and workshops are located in Fremantle and it has had a long and strong relationship with the Department of Maritime Archaeology, the Conservation Department is responsible for caring for all of the WAM artefacts and collections, including those housed in Perth and those on display at its non-metropolitan sites in Geraldton, Kalgoorlie and Albany. The bulk of the Department's workload relates to the maritime archaeology, maritime history, history, anthropology and archaeology collections. Although very little work is carried out on behalf of the curators of the natural science collections, conservators are occasionally called on to assist with problematic artefacts.

The Department's laboratories and workshops are spread over three sites in Fremantle. In 1980 the Department moved most of its functions from its first site, a converted former laundry located behind what is now the current

Fremantle History Museum, to the historic sandstone Commissariat Building in Cliff Street, Fremantle. In addition to being home to most of the staff and functions of the Conservation Department, the Cliff Street site is also occupied by the Department of Maritime Archaeology and the displays of the Shipwreck Galleries of the Maritime Museum (including the wonderful Batavia Gallery). The co-location of the Conservation and Maritime Archaeology Departments has allowed a close and highly productive working relationship to flourish. This was recognised in the mid 1990's when the Maritime Museum was accorded the status of a Centre of Excellence in Maritime Archaeology and Maritime Archaeological Conservation.

Conservation facilities at the Cliff Street site comprise separate workspaces for textiles, paper, objects and wet archaeological objects (glass, ceramics, stone and organics). The latter work space houses a two metre combination freeze-dryer/plastination/fumigation chamber. There is also a metal workshop, a chemistry/analytical laboratory, a small library and well-equipped staff offices.

The former laundry site at Finnerty Street is still used and has been partially refurbished to allow for the consolidation of all caustic treatments at this site. While much more work is needed to complete the refurbishment of this site, it is a very important workplace; being used as a large technological object treatment area (veteran/vintage cars, horse-drawn vehicles, marine engines etc) and for the treatment of large maritime archaeological objects, in particular the electrolytic treatment of cannon and anchor.

The final conservation site is the small boat conservation/restoration workshop, located adjacent to the new Maritime Museum on the harbour at Forrest Landing. Cradles are constructed at this site to support the Maritime History's large collection of small watercraft, along with other conservation and minor restoration work.

Staff and facilities were tested to the maximum during the approximately two-year lead up to the opening of the new Maritime Museum. As thousands of artefacts, including a number of large boats (pearling lugger, pilot boat etc) had to be prepared for display, two additional contract conservators were employed. After this period of unprecedented activity and pressure, it was hoped that life in the department would revert to normal. This was not to be. The planned move of the collections and displays from the Francis Street building at the Perth site has already, and will continue to place conservation staff under a lot of pressure for at least the next 12 – 18 months!

AICCM National Symposium: Down To Business

17 October 2003, Powerhouse Museum, Sydney

Education Standing Committee Report

Kay Söderlund, Chair

The morning session of *Down To Business* was devoted to issues of education for the conservation profession. It started with two presentations from the universities developing new courses for conservators – The University of Melbourne, and the University of New South Wales/University of Western Sydney.

Marcelle Scott presented information on behalf of The University of Melbourne and covered the establishment and function of The Centre for Cultural Material Conservation at the University. It is interesting to note how this is different from earlier situations where conservation was taught from within a faculty or faculties covering various disciplines, whereas this Centre is devoted specifically to material conservation. See the September 2003 Newsletter (Page 33) for information on the Centre and the course content for the Master of Arts (Cultural Material Conservation) by coursework and minor thesis.

Chris Sorrell from the University of NSW, supported by **Alan Krell** and **Felicity Fenner** from the College of Fine Arts at UNSW, spoke on the proposed coursework Master of Conservation at UNSW/UWS, commencing in 2005. Chris gave details of the 2 year course, including bridging courses, proposed units, teaching approaches and responsibilities across all three campuses, and possible electives. Essentially, the course will be spread over several campuses, taking advantage of the wide range of disciplines that the two universities offer. UNSW is particularly strong on materials science and chemistry, with CoFA adding the practical art and art history aspect, and UWS the conservation perspective. As this course is still in its planning stages, Chris asked the profession to indicate whether this approach is what the profession wants and to confirm that the University is heading in the right direction. A print-out of Chris' presentation is available from the Standing Committee. Comments should be directed to the Standing Committee.

Further information regarding The University of Melbourne and UNSW/UWS courses is available from the Standing Committee, or if you would like to contribute to the discussion of the standing committee, please contact me directly by email.

The remainder of the morning session was devoted to a discussion about training for conservation technicians. The discussion was led by a panel made up of **Heather Mansell** (SLNSW), **Lyndsay Knowles** (NGV), **Ian Batterham**

(NAA), and **Marcelle Scott** (Uni.of Melb.). There were many valuable opinions expressed during this discussion and it would be impossible to cover everything in this report, so I will summarise the general comments made by those present. Initially, concern was expressed that perhaps AICCM did not have the resources to be dealing with two major education issues at the same time (conservators and conservation technicians). While this is a valid perspective, it does seem that the former is well on its way to being resolved and the latter is demanding urgent attention. If AICCM is not involved in developing appropriate training for conservation technicians, it will happen without our participation anyway, as several of the major institutions are demanding it. The symposium participants concluded that it was better that AICCM be involved than not, and that we should begin the process of investigating what conservation technician training involves, how it would be delivered and what impact this will have on our profession.

As the discussion became more robust, it was clear that there are many issues that need to be addressed during this process:

- What is a conservation technician? We need to consult more with technicians currently working in the profession. (There was only one technician present at the symposium.)
- What impact will technicians have on the career structure of the conservation profession? We need to ensure that employers understand and agree with how we define technicians and conservators, and the limits that will be placed on the work of technicians.
- Will this mean that conservators will now need to be qualified at a higher level? eg Masters and above.
- How will we define and limit what work a technician does? And will it mean that conservators will be able to devote more time to research and management, as this seems to be where the profession is heading?
- Do we expect/want technicians to go on to become conservators through further training? Currently, technicians have varied backgrounds and work as technicians for many different reasons.
- What sort of training do we think is most appropriate – work-place training or formal course-work. Perhaps a combination of both? Should this training sit in the VET sector?
- Could the training also be offered to others working in the museum world? Eg. curators, registrars and framers.
- Do we need to ensure that conservation technicians

have a good understanding of conservation ethics? There was a view that this was where the essential difference lay between conservators and technicians.

In short, the discussion showed what a huge task this will be, but also made it clear that AICCM must be involved. The session concluded with an agreement that the Education Standing Committee should move forward on this issue. Clearly, the first task will be to draw up a plan and timeline, and this will be published in the next newsletter. If there is any member who is interested in this issue and would like to offer their services to the standing committee or if you wish to contribute ideas or comments, please contact the Committee. We are particularly interested in hearing from any conservation technicians who would like to be involved in this process. Keep in mind that this issue will have an impact on your career and the profession – so be involved!

Let me finish the report with a few questions that need some answers from the profession:

- Do you think that conservators need to pass a manual dexterity test (or any other tests) before being accepted to a university course?
- How important is the amount of 'hands-on' training a conservator receives before they qualify?
- How would you define a conservation technician? What work should they be limited to?
- Have you had any experience working with conservation technicians that you think would be useful to the standing committee?

Please email responses to these questions, and any other comments regarding this report to:

Kay Söderlund, Chair, Education Standing Committee – ks@conservationresources.com.au

Committee members:

Sue Bassett	Heather Mansell
Lyndsay Knowles	Bronwyn Cosgrove
Kim Brunoro	Colin Pearson
Tamara Lavrencic	Chris Ianna
Alice Cannon	Sarah-Jane Rennie
Ian MacLeod	Benita Johnson
Ian Cook	

Accreditation Report

Janet Hughes, AICCM Accreditation Officer

The afternoon session on accreditation was introduced by **Eric Archer**, AICCM President, who drew attention to the importance of accreditation issues for the professional body.

Janet Hughes introduced an issues paper titled *Accreditation: Ordeal or Opportunity?* providing a brief history of the previous AICCM accreditation process for professional members and comparing the processes used overseas. She reviewed the decision in March 2003 to temporarily suspend accreditation and identified the main areas that needed to be considered so that a new system

could be developed. These were:

- Cost structure for membership dues
- Lack of perceived benefit in becoming accredited
- Lack of incentive from employers
- Time required to prepare documentation
- Issues for conservators in private practice
- Lack of relevance and incentive for those outside Sydney-Melbourne-Canberra

Penny Byrne, objects conservator in sole private practice in Melbourne discussed her experience that included personal knowledge of the system being applied in the UK. She felt that an appropriate accreditation process could offer a lot of benefit for conservators in private practice by helping direct clients to practitioners with appropriate levels of experience and who agree to abide by the Code of Ethics. This would also be beneficial to the community in helping to locate conservation services.

Penny supported the requirement for continuing professional development as a means of ensuring high standards of professional practice. From her brief discussions with others in private practice, she believed that many of them supported having an accreditation process but recognised the cost considerations.

Alice Cannon discussed her experience at Artlab in Adelaide, which combines institutional and private conservation services and is away from the Sydney-Melbourne-Canberra centres. She also related some ad hoc views expressed by other conservators who face 'distance' issues.

Alice provided an enlightening anecdote concerning a recent tea-break discussion at Artlab on accreditation. While some worthies agreed with accreditation in principle it was clear from a straw poll that there would not be a rush of accreditation applicants if a new system were adopted immediately with the few existing incentives. The redoubtable Ian Cook asked for a show of hands on whether they would apply for accreditation if this were linked to a \$1,000 increase in salary. This attracted overwhelming support! While this might suggest base motives from some conservators, and might be difficult to achieve everywhere, it does show that a relatively small financial advantage could be a very significant incentive and that some employers would be willing to support this. This is not unrealistic as some professional bodies already allow access to a higher pay scale for those who meet accreditation requirements.

Provision of affordable training options, including conference support, for conservators outside the main concentration in Sydney, Melbourne and Canberra was also found to be an important incentive for membership.

After a much-needed tea break a panel discussion was held to try to identify directions for further action.

Julian Bickersteth of International Conservation Services in Sydney (a private conservation centre employing conservators from a range of specialties) incisively chaired the panel with

Penny, Alice and Janet. It was encouraging to hear the diverse views expressed by the audience. Particularly strong statements arose about the stage in one's career at which accreditation was undertaken, and whether accreditation could be tailored to suit one's specialty or role (eg could one be accredited as a conservation manager). Initial results from a small questionnaire were presented and a wider response was sought from members via an e-mail sent from the AICCM Secretariat. The questionnaire results will help to provide more detailed information on the views of members and many good ideas have already been received.

Four options for future directions were presented for consideration, ranging from less stringent to very stringent processes.

These are:

1. Abolish the previous accreditation process and use academic qualifications as the sole determinant of professional status as a conservator;
2. Retain previous accreditation process unchanged as defined in AICCM Constitution (2000).
3. Retain the current accreditation procedure defined in the AICCM Constitution (2000) but revise the application form to require more detailed information on application of professional ethics, peer review and mentoring.
4. Adopt competence-based system as in UK requiring constitution change and development of new procedures.

The option favoured by those attending the forum was for a direction incorporating elements of 3 and 4. There was not enough time to develop the list of strategies in detail, so the discussion ended with a brief review of proposed further actions on accreditation.

Please contact the AICCM Secretariat at <aiccm@mateng.asn.au> or by post at AICCM Secretariat, GPO Box 1638, Canberra ACT 2601, Tel: 03 9326 9851, if you have not received the email of the questionnaire. We are anxious that those without email access contact us so we can obtain your views.

What next for accreditation?

Views from the questionnaire will be collated and analysed for inclusion in an updated version of the Issues Paper *Accreditation: Ordeal or Opportunity* distributed at the *Down to Business Symposium*. It is proposed to put this on the AICCM website and to publish this in a future edition of the AICCM Newsletter.

The issues paper is intended to inform members and seek their input so that on future action on accreditation can be put to members in 2004. I encourage you to consider these and how the benefits of accreditation can be communicated to members and how we can use this for the development of our profession.

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Don't forget if you are in Melbourne, the **Zetta Florence Design** store has re-opened at 197 Brunswick Street Fitzroy. The new store offers a huge range of archival storage and presentation products and allows us to showcase the importance of archival storage alongside the beauty of our presentation products.



**ZETTA
FLORENCE**

People & Places

ACT

Australian War Memorial

The Final Draft for the Memorial's Collection Conservation Plan for 2003 - 2006 has been submitted to our Branch Head for consideration. This has been one of the main pieces of work that has filled **Barbara Reeve's** 'spare time' over the past two years of managing a section that has grown from 35 in 1998 to 84 in 2003 and is now back down to a trim 57.

Barbara is working with other Commonwealth Heads of Conservation to prepare information to be provided to the DoCITA proposal that the Government create a Conservation Centre of Excellence to serve the conservation needs of Canberra's cultural collecting institutions.

Alison is acting as the Manager of Photo Film and Sound Section. In her absence **Cathy Challenor** is acting as head of the Textile and Small Object Laboratory.

The Textiles and Small Objects Lab presented the Army Staff Museums course in September with everyone contributing to the preparation of notes and material and to the presentation of the course. The Small Objects lab has been joined by **Skye Mitchell** who is primarily dealing with new acquisitions; but has also worked on material for *Striking by Night* and on loans to the Police and Justice Museum. **Megan Jordan-Jones** has working on stuffed animals and other animal related material for loan to the National Archives of Australia. **Alayne Alvis** has primarily been working on material for *Striking by Night* plus some travelling exhibition and incoming loan material and some new acquisitions.

Bridie Kirkpatrick has been working on items for the new exhibition in ANZAC Hall - *Striking By Night*. Bridie continues to work on the Vulnerable Textile program, and is currently conserving a rare 1860's Australian naval uniform.

Sarah Clayton is preparing to travel to Albany, New York where she will be presenting a paper at the North American Textile Conservation Conference *Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles* and attending a Pressure Mount Workshop. Sarah is also preparing items for a loan to the National Archives *It's a dog's life*. **Jessie Firth** continues to work on the freezer program one day a week.

In the Paper Lab, **Helen Butler** has been working on *Captured in Colour*, an exhibition of more than 80 rare colour photographs taken during the First World War in France, Belgium and the Middle East. The photographs in

the exhibition come from the Memorial's own collection of official First World War colour photographs and from several French collections. The Memorial's photographs are Paget colour plates taken by Frank Hurley and Hubert Wilkins. They include a two-metre long panorama of the old walled city of Jerusalem. The French photographs are autochromes by prominent French photographers including Léon Gimpel. The exhibition runs till the end of February 2004 when it will go on the road around Australia for the next two years.

The Photo Development Group, **Ian Fulton**, **Thomas Rawlins** and **Matthew Cramp**, have been cleaning aerial photographs of Palestine in 1918, taken by Frank Hurley and others in the Australian Flying Corps. This Corps was responsible for aerial surveillance of Turkish/German positions, and seemed to be also responsible for ferrying Lawrence of Arabia to and from Cairo.

David Gordon, **Andrew Pearce**, **Lee Davies** and **Jamie Croker** are applying the final touches to the Lancaster Bomber and the three Messerschmitt fighters for the upcoming Air War Europe exhibition. **John Kemister** has started an extensive documentation of the Devanha lifeboat, which was used in the Gallipoli landings. **Andrew Schroeder** and **Richard Lewis** continue to maintain the vehicle fleet, and are also applying the finishing touches to the Hunslet Locomotive, which was used on the Western Front during WW1.

Adam Godijn is conserving and restoring the Semakh diorama and packing the Desert Patrol diorama after conserving and rebuilding it.

Laura Kennedy is covering for **Davina Hacklin** as Preventive Conservation Officer while Davina is on a years leave without pay. Laura attended the DisACT Disaster Recovery Workshop at Bruce CIT in the first week of November.

National Archives of Australia

Our exhibitions conservator, **Karen Holloway**, has been ably assisted by final-year objects conservation student **Rhiannon Walker** in the preparations for the new NAA exhibition *It's a Dog's Life: Animals in the Public Service* which opens in November. Consolidation of cow dung, building a stand for a prickly pear leaf, and saddle-soaping many metres of heavy-horse harness are just some of the activities we've recently witnessed.

Sarah Gubby took delivery of a number of plans, from our Darwin office, made by the "3M Electrolytic Process".

This copying method was only used for a brief time during the 1960's, so having these items in an archival collection is not particularly common. The process involves a layer of metallic foil being sandwiched between two pieces of paper; this is then subjected to an electrical charge that forms the copy by reacting with the foil and paper.

We were very pleased to welcome **Shelley Jamieson** back to the NAA fold in October. Shelley has been working at AIATSI for the last two years, but has returned to us for three days a week.

Our conservators-in-training, **Caroline Whitley** and **Fran Cumming**, have been working hard to complete their final-year research projects

National Library of Australia

Preservation Services has once again been change managing with several new and temporary staff and special projects on the go, as well as working towards completing work highlighted for this financial year.

In Exhibitions we have been fortunate to have the help of two UCAN students, second year student **Sophie Lewencamp** and third year **John Colby**, to assist in preparing and checking photographic items for the *In a New Light* exhibition of around 300 early photographic images from the Library's collections

Rowena Jameson organised an ACT Division AICCM professional development workshop *Visions for Conservation*. **Chesley Engram**, **Lydia Preiss** and new staff member, **Bronwyn Ryan** attended the workshop.

In the bindery, **Dave Roberts** has had to fast track his bookbinding "apprenticeship" as **Neale Wootton** is "seeking an alternative lifestyle" and retiring from the Library in mid-November leaving Dave to work solo for the time being.

Treatment preservation has been gaining momentum. **Kerry McInnis** has undertaken the intensive lining, washing and reassembly of a late 15th Century Korean block printed manuscript on Confucian ethics. The images, though in good condition, were heavily soiled and on thin tissue thus requiring major treatment. **Jennifer Hodgeman** is undertaking paper and photographic treatments and **Susanne Wullen** has completed the treatment of a 19th century photographic album of travelogue images by Caire and Lindt. This treatment has related well to her UCAN research project on the effect of solvent and aqueous treatments on albumen emulsions.

In preparation for digitisation, **John Colby** and UCAN Masters student, **Cathy Collins**, worked on twenty Echuca Historical Society river charts on drafting linen with extensive iron gall ink damage that required stabilisation and consolidation.

The Library took possession of a large collection of Wolfgang Sievers photographic materials including

50,000 negatives and 1000 colour prints. Most of the negatives are on acetate and nitrate bases and for processing, cataloguing and eventual digitisation, eight part-time staff worked over several months to rehouse materials, including organising freezing and cold storage. This was a very successful team effort.

Rachel Spano worked on identifying and rehousing cellulose acetate materials in the Pictures, Asian, Manuscript and Map collections as part of the Library's internal cellulose acetate strategy. She has **Ian Warren** assisting her after his experience working with the Sievers materials.

In Preservation reformatting, **Deirdre Burgess** has retired and **Maxine Davis** transferred into her position from Technical Services. **Trish Crampin** has returned from leave and many projects are planned for the coming year including the filming of several manuscript collections, some pilot testing of digital to film technologies and several cooperative projects with State Libraries. Trish and Rowena are also participating in the collaborative Library and ANUTech designed Certificate IV course in Information Technology (Multimedia) with thirty other library staff. The NPLAN initiative has resumed with the assistance of Bronwyn Ryan, one of the Library's 2003 Graduate recruits. She has been working on a project investigating the possible repatriation of newspapers to their originating states after microfilming.

In Digital Preservation, the UNESCO digital preservation guidelines prepared by **Colin Webb** have been highly praised and translated into three languages so far. Further UNESCO work has been the acceptance of a draft charter on the Preservation of digital heritage. Another International project that has come to fruition after several years is the IFLA PAC sponsored *Training in Preservation Microfilming* materials set developed in conjunction with the State Library of South Australia. See the separate report on this project elsewhere in this Newsletter.

On the Environmental Management front, an internal working group including Lydia Preiss, had success with the recommendations of their long-term plan accepted by the Corporate Management Group. As a result, as part of Stage One, stand-alone air handling systems have been installed in the Rare Australian, Books and Maps, and Ephemera storage areas. Lydia also attended the AICCM *Down to Business* seminar at the Powerhouse Museum in October.

In Sound and Digital Preservation, **Kevin Bradley** and **Shelly Grant** have been audio conferencing, first attending an ASRA conference in Sydney in July and the IASA annual conference in Pretoria in September where Kevin presented several papers. **Gerard Clifton** has been acting in Shelly's position while she is on extended leave and **Paul Koerbin**, from the digital archiving unit, has been acting in the Digital

Preservation area. Paul is assisting with a report being written by consultant, **Diana Dack** on the management of risks to the Library's digital collections. In sound, **Mark Tandy** is uploading audio files in to the Library's digital archiving system.

Finally, another Preservation baby has been born with **Lisa Jeong-Reuss** delivering a baby boy, Kai in early October.

NEW SOUTH WALES

Australian Museum

The Australian Museum is currently undergoing a major upheaval with the threat of further large scale redundancies, a major management shake-up and restructuring of the organisation. A team of consultants are carrying out major reviews of several aspects of the Museum. On top of this the Museum is submitting bids to the government for major renovations of the public galleries and the building of new science laboratories and collection storage areas. This is all likely to have a significant impact on the conservation department in the coming years. The ICAC report into the extensive collection thefts was published in September and this will also have an impact on collection management procedures with a tightening of security procedures and access to collection. The ICAC investigation has highlighted the difficulties of thorough auditing of major museum collections unless large amounts of time and resources are directed towards the process.

Sue Valis, Heather Bleachmore and **Karina Palmer** are currently involved in the takedown of the exhibition *Death - the last Taboo* after a successful run at the Museum. The exhibition will tour and the lab will be flat out preparing and packing the objects for travel.

Kate Jones and **Michael Kelly** completed the installation of *Gold & Sacrifice*, an exhibition sourced from Peru. There was a tense moment when inspecting the crates and objects with an officer from the Australian Quarantine Services. The remnants of ancient plant material was discovered lodged in the bottom of a large ceramic vessel. The Quarantine officer wanted the plant material removed and destroyed! However further negotiations resolved the issue in allowing the ceramic and offending plant material to be displayed without taking the above mentioned drastic action.

Sue Valis continues to coordinate the return of loan specimens from the ALK exhibition. She also undertook an outreach trip to a number of Aboriginal Cultural Centres, including Red Chief in Gunnedah, Cooramah at Glen Innes, Armidale, Amaroo at Walcha and Mindaribba at Maitland.

Kate Jones attended the workshop *Moulding, Casting and Gap-Filling for Glass & Ceramics*. The workshop was run by Stephen Koob (from the Corning Museum of Glass) who passed on invaluable information accumulated through years of experience in the area. She is preparing and

packing a Clifford Possum Tjipaltjarri painting on particle board for loan to the Art Gallery of South Australia. She has also begun work on a fire damaged bark painting from the Armidale Local Land Council.

Karina Palmer has completed a bark painting project for the Macleay Museum (Sydney University) and is preparing mounting systems for the *Uncovered* exhibition.

Heather Bleachmore has prepared and installed a variety of objects and some 2-D works for a retrospective exhibition of the PNG artist Mathias Kauge. After the takedown of the *Yikwani* exhibition of contemporary ceramics, she installed the incoming *Koorlongka-Stories of Indigenous Childhood* exhibition, on tour from Western Australia. She has also been preparing a series of delicate marine invertebrate specimens for display in the *Uncovered* exhibition. Heather has been the main force behind a reorganisation of working and storage space in the lab.

Megan Dean-Jones has worked on the pest control monitoring program and assisted with the installation of various exhibitions.

Michael Kelly has completed treatment of an intriguing object from the Museum's archives collection. The object is a large coral atoll contour model constructed from carved wooden blocks and layers of cardboard and plaster. The model was apparently made by the captain of the vessel which conveyed a expedition of scientist from the Museum in 1897 to Pacific atolls to test Charles Darwin's theory of coral atoll formation. Michael is currently treating a dance board from Yuendumu, NT with the problem of flaking painted dots.

Vinod Daniel coordinated the *Monitoring for Preventive Conservation* workshop at the Australian Museum, which was attended by 18 participants. He also worked with the National Preservation Office, New Zealand in delivering a *Museum Building and Environment* workshop for 20 participants representing New Zealand cultural institutions. He is currently pursuing research projects including utilising low temperature increases to decrease relative humidity to acceptable levels (at the Government House); as well as working with Sue Valis, Kate Jones and **Deborah Lau** (CSIRO) in obtaining base line data on mould spores. He participated in the ASEAN-Committee on Culture and Information meeting in Manila to develop collaborative initiatives between Australian cultural organisations and ASEAN.

ICS

After more than 14 years with ICS, **Catherine Akeroyd** has left to work with Kay Soderlund at Conservation Resources International. Her valued contribution to the company has been much appreciated and we wish her well in her new job.

Stuart Fereday has joined ICS as Executive Director. Stuart formerly managed AMBS Consulting, which represented the Australian Museum's provision of professional services to the public and private sector. At ICS he will be responsible for the business development functions of the company and will draw from his long experience of consultancy in the areas of environment, heritage, exhibitions and cultural management.

With a focus on international business, **Julian Bickersteth** has just returned from a consultancy in Manila, a further stage of development of the Ayala Museum galleries. His next great venture will be to Antarctica in January. He has been certified as dentally sound. Closer to home, Julian has been managing the interface of new building work and the heritage fabric of the Sydney Town Hall as it has undergone major renovations.

The Photon Workshop has again captured the enthusiasm of **Nicole Rowney**. Nicole will soon be off to Melbourne to unpack and install the Surf Culture Exhibition, but in the meantime has been working with **Michelle Wassall** on a collection of Norman Lindsay watercolours, photos of piles of dirt and other mining paraphernalia, and a collection of electoral area maps.

An American Civil War cap that has been reduced to a brim, a band, an almost intact lining and a few fragments of the exterior of the cap, has been keeping **Miriam Wormleaton** occupied.

Anna Diakowska-Czarnota has been "thinking outside the square" in her treatment of a very large contemporary painting that had tears with extensive deformations. Flattening the deformations was complicated by dozens of buttons that have been sewn to the surface of the painting, which meant the painting had to be treated in an upright position. Anna utilised window washer's magnetized sponges to clamp Perspex to the front and back of the canvas to assist in the flattening process.

Cathy Lillico-Thompson and **Arek Werstak** have been working on a variety of architectural finishes projects, which have included Arek wading knee deep in a fountain while treating painted surfaces on the sculpted centerpiece, and Cathy considering the options for treatment of salt damaged paint and gilding.

The finishing of the surfaces of wooden paneling in an Ashfield house has been the subject of discussion for **Lee Hardcastle** and **Oliver Hull** for several weeks, the scale of the job being a little different from the tables, chairs and cabinets that are their usual concern. A piece of particular interest has been the conservation of a William and Mary cabinet that had a badly cracked and lifting veneer after a period of exposure to high humidity whilst in storage.

Anna Shepherd has been working her way through a collection of glass and ceramic pieces collected during

archeological investigation of a building site. The pieces are to be displayed in a small museum in the new development.

Fiona Tennant has returned full of information from the ICOM Historic House Museums Conference at Lenzburg Castle, Zurich, after visiting Elizabeth Hadlow in London, as well as many museums and galleries. She even managed an inspection of the Bilbao Guggenheim.

State Library of NSW

A comprehensive upgrade program to the Library's air conditioning system has engaged the time of many Preservation staff over the last few months, especially that of the Environmental Officer, **Dana Kahabka**. Two relevant points of interest are that a free download of the updated version for the ACR TrendReader Standard software (V 1.22) can be found at www.acrsystems.com and that the option of a HDL Tinyview light logger is planned for release later this year www.hdl.com.au.

Briony Pemberton recently joined the Preservation branch and has been working on some of our Henry Lawson relics. Included in this collection are his death mask, a lock of hair, his pen, necktie, pipe (complete with tobacco), hat and walking-stick. Some of these items will form part of a 'reconstructing Henry' display in the Library's Heritage Gallery in 2004.

Cecilia Harvey recently assisted in a digitising project that focused on a selection of early 19th century Australian theatre posters. The posters are contained within an exceptionally large book format. The size of the posters and the book format necessitated photography being carried out in-situ with the aid of special supports.

Lang Ngo and **Anna Brooks** treated and installed eight items requested for loan to the Parramatta Heritage Centre for the exhibition *Undercurrents*. This exhibition is an exploration of the Parramatta River and its meaning and value in the life and imagination of the communities that have lived along the river. The items on loan from the Library include; *Parramatta, 1838* by Conrad Martens, *Howell's Mill, Parramatta* by George Wickham and *Platypus* by John Lewin. Anna is about to commence conservation treatments on two more Lewin watercolours recently acquired by the Library and requested for loan to Newcastle in February 2004.

Catherine Thomson has been experimenting with emulsion transfers for some very deteriorated 1950's cellulose acetate negatives from the Library's collection. This work has been carried out as part of her university work for the Graduate Certificate.

Sydney Artefacts Conservation

In late October, **Anne Cummins** project managed an unusual de-installation of an iconic piece of Sydney's

heritage. The 1913, wrought iron lighthouse was removed early morning from Fort Denison by helicopter, with much media interest. After much planning and preparation, the lift went perfectly and was over within a matter of minutes. A combination of inadequate maintenance and exposure to the harsh marine environment in the centre of Sydney Harbour has led to severe corrosion of the wrought iron to the point of perforation of the metal. The treatment will include repairs with milled wrought iron imported from the United Kingdom, use of traditional hot riveting techniques and replacement of the curved glass.

Anne and **Claudia Chemello** have been supervising the temporary relocation of Alexander Calder's 15 tonne monumental sculpture *Crossed Blades* during the recent refurbishment work at Australia Square. Unfortunately, despite our recommendations and lobbying by concerned authorities, the owners did not take the opportunity to implement a thorough conservation treatment to arrest the corrosion in the plate steel. As we know corrosion never sleeps, so the sculpture will undoubtedly require remedial treatment in the future.

Claudia has left SAC to take up a Post-Graduate Fellowship in Archaeological Conservation at the Smithsonian Centre for Materials Research and Education (SCMRE), in Washington D.C. Among her many tasks during her year as Fellow, Claudia will develop and present a workshop on archaeological conservation to be offered to an archaeological audience, complete a technical study/research project directed towards archaeological materials and their conservation issues, and participate in fieldwork in Guatemala, Central America. We welcome **MaryJo Lelyveld** as the new conservator.

NORTHERN TERRITORY

Museum and Art Gallery of the Northern Territory

At MAGNT we've welcomed the chance to catch up a bit on a backlog of work following the opening of the Telstra 20th National Aboriginal and Torres Strait Islander Art Award (NATSIAA).

Sue Bassett, Kim Tough and **Sandra Yee** prepared works for a major changeover in our Aboriginal Art Gallery. This included barks and wooden/feathered items from Bickerton Island, near Groote Eylandt, and barks, works on paper, a textile, ceramics and paintings from Bathurst and Melville Islands. Sandra undertook extensive localised consolidation treatments on some of the older, more fragile barks. **Carolyn McLennan** also volunteered her time to document and treat some of the bark paintings. Thanks Carolyn!

Sue and Kim have also been preparing for the 5-venue national tour of selected works from the 20th NATSIAA, together with winning works from the previous two years' Awards. The tour leaves Darwin early next year.

Work progresses on Stage 2 of our Natural History Gallery redevelopment, with a dozen 20-year old, wall-mounted display cases being replaced with new ones. After much discussion and persuasion, Sue is delighted that this time around we're progressing to the use of no-UV, no-heat LED lighting, water-based acrylic contact construction adhesives, low-VOC paints, no-PVC graphics and a compartment for installing activated charcoal cloth to adsorb emissions from MDF, etc.

In September we contracted **Michael Staples** to experience a climatic change and come up from Tasmania for a couple of weeks to undertake a conservation assessment of three of our historic vessels – an Indonesian fishing boat displayed in our Maritime Gallery, and a Chinese junk and North Australian fishing boat currently displayed outside in the Museum grounds. Michael's valuable document includes condition reports and treatment recommendations, and discusses issues of location and ongoing maintenance.

Our Storage Review continues to address issues of space and collection management, and sees us moving over to storage by material type rather than curatorial collecting area. As we're in a cyclone area and storm surge zone, it is logical that all the inorganic materials be moved to the lower level of the building and all of the organics be housed upstairs. This will also help to streamline our IPM strategies. As part of the Review we need to consider changes to our existing fire suppression systems and are currently weighing up the pros and cons of various systems ('wet' and 'dry' pipe water sprinklers and gas flooding with Inergen).

The end of October saw the reconvening of the MAGNT Cyclone Committee which considers procedures for assets protection should a cyclone of destructive proportions come our way. Recovery procedures for records and collections are still not fully considered but we are working towards the development of a comprehensive Disaster Plan.

Conservation was included in a workshop series offered as part of Senior Science Week in the NT and saw Sue presenting 5 workshops to engage the interest of 60 Year 11 science students. Some evaluated it as the highlight of their day!

As part of our outreach program, Kim presented a public lecture on *Caring for a Photographic Collection* as part of a Heritage Week Symposium in Darwin, and undertook some conservation assessments of works on paper for the National Pioneer Women's Hall of Fame in Alice Springs. Sue set up some comparative tests for the protection/preservation of outdoor ferrous metals at the Katherine Outback Heritage Museum.

QUEENSLAND

Queensland Art Gallery

The Conservation section continues to undertake preparations and remedial treatments as required by the

exhibitions and loans schedules. Concurrent with this work, we are making headway into major projects including The Old Master Project, Bark Paintings Storage, Outdoor Sculpture, and participation in the New Media Working Group.

Nick Cosgrove and **Sam Shellard** have been undertaking some tricky mountcutting with the reframing of Sigmar Polke's *Venusian enemy who went from high society to marry a prince*. It is now freed from its non-archival double sided tape hinges and is fitted in a new frame with low reflective glass.

Amanda Pagliarino recently attended the CCI conference *Preservation of Electronic Records: new knowledge and decision making* in Ottawa. Upon her return, Amanda has been having discussions with the New Media Working Group to look at procedures for archiving our audio visual collection. Amanda is continuing her research on the Giambologna *Flagellation of Christ*, a 16th C wax relief. Continuing with all things wax, Sam has been cleaning 16 oversized wax crayon and encaustic drawings by Dennis Oppenheim. Many required repairs and others had a distracting white crystalline bloom formed by the precipitation of sugars in the wax.

Liz Wild is continuing work on the Bark Paintings project, currently condition assessing all the barks in the QAG's rapidly expanding collection. The Outdoor Sculpture project also involves condition assessing works that may be considered for outdoor display. Recommendations on treatment required, ongoing maintenance and preventive issues such as sighting, landscaping etc. will also be addressed.

Anne Carter has been developing proposals for extended functions of the Conservation Section in preparation for the new Gallery of Modern Art (due to open in 2005). Even though Anne's duties as Head of Conservation are continually growing, she still manages to squeeze in some treatment time. One treatment has been inpainting scratches in an untitled painting by Paddy Carlton Tjungurrayi. Anne was also very excited to complete the professional development course *The Painter's Palette in the 16th and 17th Century: pigment preparation and painting technology* in Maastricht.

Alyssa Aleksanian and **John Hook** have completed treatment of a number of works as part of the Old Master Project. Works include two 16th and 17th century icons, an 18th century Madonna and Child and a fragment of a 14th century fresco from northern Italy. They have also completed the complex treatment of the enormous canvas painting by Frank Calderon, *The Crest of the Hill*. The new frame has been completed by **Graham Reynolds**. **Robert Zilli** has completed the reframing of a Degas painting *The Three Dancers*, based on Degas' original frame designs.

Gillian Osmond continues her research on metal soaps and, along with Alyssa, has completed SEM training and are both now licensed SEM operators! **Mandy Smith** is soldiering away on preventive work in the paintings department. **Pandy Karavan** has been making beautiful folders for folio works on paper and has also been rehousing 81 metal etching plates that are part of a Janet Laurence artwork. **Lyn Streader** made some amazingly engineered Tyvek covers for a Kathy Temin work, *White Problem #2* which is made from white synthetic fur and has been recently cleaned.

State Library of Queensland

All boxes lead to Rome...or Cannon Hill

The State Library of Queensland Conservation department has been very quiet of late due to the extraordinary times we have had in preparing the State Library's premier collections for the pending relocation during the Library's redevelopment. The collection areas have to be operational in the transitional accommodation by the middle of December 2003. Conservation has had a very short lead-time to prepare the collection before it is moved.

Conservation (**Grant Collins** Manager, Collection Preservation, **Julia Donaldson**, Senior Conservator and **Tristan Koch**, Conservation Officer) conducted environmental monitoring in these separate building repositories. The data from this monitoring was composed to show whole of building trends. This enabled **Vinod Daniel**, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, to analyse the data and provide Collection Preservation with some environmental parameters for the Queensland Department of Public Works Project Services in the building modifications and implementation of hybrid air-conditioning systems. This system implies that some areas will have temperature and RH control and others will have only temperature control. In the risk management process conducted by Grant and Julia, the Collections destined for the temperature-controlled area necessitated the adoption of a dual approach to provide passive control of relative humidity. The recommendations provided to us by Vinod Daniel and his past research on the types of boxing materials commercially available, has driven the decision to prepare the Collection with cellulose materials that have the ability to buffer hygrometric changes.

Fortunately the Cannon Hill repositories are cavity brick constructions and have natural insulation ability. The difficult part of the work for the Department of Public Works is to seal the ceiling cavity of the large non-critical temperature control repository. The State Library of Queensland has taken a long-term lease on part of what was previously the National Archives of Australia Cannon Hill Repository Complex where the majority of the collection will be

retained during transition (an estimated two years). In addition to this, part of the Music Collection will be moved to the Qld Conservatorium of Music. The Photographic Negative collection will be moving to the Public Library Service Building on Montague Road. The Dutton Park Offsite facility will also have an enhanced storage capacity and the existing Cold Storage Vaults and isolated areas of the Southbank building will also house collections. With such a short time to prepare the Collections we knew that a logistical approach on an Australian Defence Force scale was necessary.

This involved liaison with staff from the Millennium Library Office in consulting their prepared strategies for moving and accommodating the Collection. Following this, Julia Donaldson developed and presented training to collection staff in preparation of unique and fragile library materials with cellulose buffering materials. A second phase of training/preservation awareness is being prepared for the move consultants. Integrated Pest Management and cleaning strategies (using current fibre technology) are also being prepared by Julia for managing the Collections in the transitional accommodation. Conservation staff have been absolutely sterling in their enthusiasm, flexibility and high quality work in preparing the collection.

Grant has been a key liaison between Collection Managers, Executive Group and the MLP Office to ensure that the needs in preservation of the Collection are met in an efficient and cost-effective manner. In addition to this, Grant has had to review the schematic design requirements for the Collection Preservation functional brief, repositories, exhibition space requirements under the sixty-day deadline from the managing contractor Bovis Lend Lease before construction begins on the Southbank site. Tristan has maintained the flow of consumables from the conservation suppliers.

Shane Bell continues to provide specialised storage enclosures for the 'Treasures' in the collections and is continuing with the photographic documentation of surveyed, condition reported and treated collection material.

Sharon Rodgers has cleaned and placed into constructed alpha cellulose envelopes, 430 glass plate negatives whilst retaining their original boxing materials which had processing information on them.

Lesley Berg and **Caron Fischer** have headed up teams of staff in actual preparation of the Collections and assisted the Bindery staff who have also been fantastic in utilising their expertise in systematic preparation of collections.

Sidney Furber, Tristan, Shane and Julia have been preparing the framed artworks for transit. This includes updating a survey database with newly assigned accession numbers, condition reporting/checking onto a survey

database, photographing, soft packing, placement of handling instructions and identification then preparing objects larger than 1m in each dimension with transit frames/crates.

In September, Julia Donaldson attended the very interesting echo PHOTON workshop Photographic Conservation, presented by Cheryl Jackson, Mick Newnham, Detlev Leuth and Andrea Wise as part of the Graduate Certificate in Applied Science, Photographic Conservation course requirements.

With all of the work that has been done some thought space is also required for moving our Conservation and Bindery area to Morningside TAFE where we will be using a leased space within the Queensland School of Printing and Graphic Arts.

Despite humorous quotes from staff about the activities of late pertaining to moving the collection (e.g. "preparing the collection in this manner and late stage is like moving the deck chairs around on the *Titanic*"), morale is high. We are maintaining a positive attitude-surely there has to be a sequel to the *Titanic* story. Can the *Titanic* be re-floated? If nothing else, the process of collection preparation has been a timely audit.

SOUTH AUSTRALIA

State Library of South Australia

While work progresses on items for the new exhibitions that will be a feature of the State Library redevelopment, Conservation staff have also found time for a range of training activities to develop new skills and library services.

Michael Veitch spent two days at ScreenSound Australia, the National Screen and Sound Archive, in early October. In mid-2002 Michael became the Library's first Conservation Officer to work on audiovisual preservation and this was his first opportunity to visit ScreenSound and meet colleagues who have been so helpful in the development of our film management program. It was also an opportunity to reassess our program's progress. Michael was particularly interested in ScreenSound's treatment of 9.5 mm film as we are about to begin work on stabilising this idiosyncratic format in our own collections.

Fred Wimmer is working through a three-month training module developed in conjunction with **Alice Cannon** at Artlab to produce an Integrated Pest Management [IPM] Manual for the State Library. Fred's purview includes liaising with the Facilities team and pest control contractor to review the Library's regular control program, and with the Collection Development team to develop checklists for field officers, collection specialists and desk staff receiving donations to the Library's collections. Fred is also setting up an IPM receiving bay where suspect material can be examined before entering the Conservation Studio or staff workrooms.

Senior Conservator **Peter Zajicek** has continued his long-standing role as trainer, rather than trainee, in public programs. Peter presents a short program on *Caring for your Family Treasures* in the quarterly program of WEA, South Australia's major adult education organisation. In October, Peter adapted this program for the inaugural open-air Family History Fair organised by the South Australian Genealogy and Heraldry Society and State Records.

Debra Heames and Preservation Manager **Heather Brown** attended a three-day Occupational Health and Safety Internal Auditor training program in September. They are now equipped to conduct audits of health and safety management systems both within the State Library and in other South Australian government agencies. With another external audit of the library scheduled for mid-December, their expertise will be invaluable to the Preservation section, which is responsible for the majority of high-risk chemical, manual handling and plant management systems at the Library.

Heather also travelled to Canberra in October for the launch of the National Library's *Training in Preservation Microfilming*. This was the culmination of two and a half years' work to bring to fruition a practical training resource for microfilming staff throughout the Asian-Pacific region, and ultimately to help people to better preserve their cultural heritage through high quality microfilming. Within the State Library, Reformatting Officers **Nicole Spence** and **Sue Leake** are using these modules as they work towards completing Certificate IV in Preservation Microfilming. This will be achieved through recognition of their current competencies in conjunction with Adelaide Institute of TAFE.

TASMANIA

Archives Office and State Library of Tasmania

Archives work for **Stephanie McDonald** has included the repair of fragile French maps of the D'Entrecasteau Channel; the cleaning, repair and re-housing of a mouldy minute book; and the beginning of a large job of flattening and re-housing parchment documents from the Supreme Court.

Penny Carey Wells has completed the cleaning, flattening and minor repair of many, many Public Works Department plans as well as a number of County charts. Penny is also applying her expert custom box-making skills to boxing the Convict Registers from the Archives Office and other early record books. In September, Penny prepared material for a display of the Lady Nelson ship to coincide with the Bicentenary of the landing of Lieutenant Bowen in Hobart in 1803.

Corrinne Costello has replaced **Fiona Lee** (who is now the touring exhibitions officer at CAST) and has taken over the

project of re-housing four filing cabinet drawers of photographs. This involves removing newspaper attachments from both the fronts and backs and some flattening, followed by new housing.

Penny and Stephanie prepared items for the Allport Library and Museum of Fine Arts dual exhibitions of Bishop Nixon and Tasmanian Churches which opened in September. Many works were on loan from the Tasmanian Museum and Art Gallery and St. David's Cathedral, including the large parchment letters patent which presented quite a display challenge. Penny designed and organised a special Perspex support.

Stephanie's other work for the State Library Heritage Collections included forward-planning discussions with Senior staff; loans of items from the Tasmanian Library to Port Arthur and South Australia and discussions with the Newspapers Librarian about shrink-wrapping.

Queen Victoria Museum and Art Gallery

The Conservation Department has developed a comprehensive collection storage checklist in preparation for a review of buildings and facilities across all 4 sites in Launceston.

Conservators and Collection Managers are also working closely with the Director to plan the re-location of Archives and Library collections. For many years the Community History branch of the QVMAG has been located in a heritage building in the middle of town; preparations are underway to sell this building with a subsequent move of collections to the new QVMAG site at Inveresk. At the same time the Library collections currently held at the Royal Park site are also likely to move to the new site where the next phase of building work and fit-out is due to take place.

Conservators and site managers have also been meeting once a week to work on Disaster Preparedness; we are using *Be Prepared* as a guide.

In Objects Conservation **Linda Clark** has been on a preliminary site visit with archaeologists to a Chinese miner's hut in a forest of North Eastern Tasmania; excavations will commence around Christmas time.

Michael Smith has spent the last fortnight working on our fabulous 1923 Alfa Romeo RLS in the Large Objects conservation workshop. Having been on loan to the National Automobile Museum of Tasmania, it has now been through the regime of lubrication, program of operations and repairs to the exhaust and carburettor priming pump. This car has had a fascinating, fully documented history that prompted the Federal government to purchase it in 2001 and prevent it leaving Australia. The chassis was built in Milan in 1923 and imported via Melbourne to Launceston where the body was made in 1924. It is one of 5 left in the world, is the only one that has been authenticated by Alfa

Romeo and also the only one that has its original body with all accessories intact. It won the first motor race for Alfa Romeo outside of Europe and during its first year won all races it was entered for. In 1952 it was used to map out the Phillip Island motor racing circuit. We'd love to go for a spin but so far all attempts at bribery have failed.

In Paintings Conservation, **Mar Gomez** has started work on a new acquisition: a portrait painting by Robert Dowling of his father Reverend Henry Dowling and preparing Glover paintings for the year-long travelling exhibition *John Glover and the Colonial Picturesque*. She is also establishing a new system of monitoring various exhibition and storage spaces and coming to terms with the data logging software which records light, RH and temperature levels. **John Hay** has been carrying out routine frame repairs involving replacement of losses, casting and re-gilding.

In Paper Conservation, **Lynda Black** and **Tamara Hollister** have welcomed a change from the usual exhibition driven schedule and have been able to catch up on a backlog of collection work. This has included the treatment of some large wall murals on paper by Ada Ball and Georgina Dent who were early childhood educators in Launceston in the 1960's.

VICTORIA

The Fine Art Conservation Centre

Caroline Kyi has been working on projects for the Objects Conservation Department at the National Gallery of Victoria. These have included addressing presentation issues posed by a sculpture of Charles Kingford-Smith by Paul Montford and the conservation of a pre-Columbian piece, *Warrior priest impersonating Xiuhtecuhtli*. The piece, made from low fired earthenware, presented some interesting conservation issues in that it is understood to have been deliberately broken as part of the ceremonial practice to which it was an accessory.

Louise Bradley is working on the mounting and framing of a 2 x 3 metre Tongan tapa cloth. The cloth had been stored folded for several years. **Abigail Hart**, of Abigail Hart Textile Conservation, humidified the tapa to treat the folds. The tapa will be float mounted on a support structure, using perimeter hinging with Canson 160 gsm paper and starch paste. The tapa will be framed and glazed with acrylic sheet.

Museum Victoria

The last few months have witnessed lots of departures and arrivals. **Denyl Cloughley** left in September to travel to Los Angeles and finalise employment prospects there. Denyl contributed a great deal of assistance with varied exhibition projects at our three museums and her friendly, helpful personality will be missed. **Rebecca Duncombe**, a third year objects conservation student from the conservation training program at Lincoln University (UK), just completed

her six week professional placement unit. It was a great pleasure to host Rebecca and introduce her to collections and treatments with which she was unfamiliar. **Veegan McMasters** recently completed a six week professional development secondment as Assistant Manager of our large off-site mixed collection storage facility, Moreland Annexe, and **Trevor Mason** (Customer Service Officer) took Veegan's place in the department, again on a professional development secondment, assisting with basic conservation tasks, Integrated Pest Management activities and laboratory management projects.

Patricia Moncrieff, textile conservator in private practice from Perth, arrived in September to commence work on conservation/restoration of the Australian Bus, Rail and Tramways' Union banner (double-sided, measuring c. 4.5 x 4.0 m). Patricia is working with **Michelle Berry**, **Anthony Abell** and **Kathryn Algie**. **Carrie Thomas** from the Ian Potter Art Conservation Centre has provided testing and advice to the project. The banner was commissioned from artist/banner-maker John Hennessy in 1911 and has seen much parading through the streets of Melbourne since that time. It comprises multiple different paint media and textile components. It sustained a great deal of deterioration from use wear, environmental pollution, insect attack and poor storage conditions before it was recently donated to the Museum by the union. Devising treatments has been challenging due to the composition, scale and weight, and levels and types of deterioration present on the banner. However, cleaning has so far very successfully recovered the once sharply-defined painted images. The next steps are stabilisation and loss compensation for the multiple tears and holes present. The banner will be displayed to celebrate the union's sesquicentenary in December.

Ian Miles has been experiencing a radical change in responsibilities since arriving in September from the Australian War Memorial. Ian has been conserving nineteenth century anthropological busts and engineering and agricultural machinery models in preparation for display, condition-reporting and mounting ornithological specimens in display cases for the travelling exhibition *Stuffed and Mounted*, and is assembling several oversized lava specimens which are now extant in large, very heavy pieces. These include a 3 metre tree made from lava which was last assembled/restored in the 1890s. **Penny Nolton** is organising conservation input to exhibitions based on historic and contemporary drawings/paintings made by Aboriginal children, which will open later this year at Melbourne Museum. Penny and **Michelle Berry** have each had two trips to Japan in recent months to manage transfer of the *Spirit Country* exhibition of contemporary Aboriginal art between three tour venues. The exhibition has been successful at its two regional venues (Kushiro City Art Museum, Hokkaido and Matsunoyama, Niigata Prefecture)

and metropolitan venue (Artfront Gallery, Tokyo). Michelle recently supervised Rebecca conserving objects from the Pacific collections and has coordinated treatment of collections prior to photography for a significant forthcoming publication celebrating the 150th anniversary of Museum Victoria in 2004. Michelle is also negotiating parameters of public use, activation and care of both heritage collection items and early public interactive objects (props) commissioned by the Museum decades ago.

John Clarke has been busy with IPM and laboratory management projects, including update of materials, equipment and facilities for OH&S compliance.

David Coxsedge is developing a targeted trial use of pheromone traps and is mapping potential pest activity risks resulting from new exhibitions at Melbourne Museum. Veegan McMasters attended the Environmental Monitoring workshop recently held at the Australian Museum and will shortly review the indigenous collections stores to establish benchmark data for risk management purposes. Veegan also recently implemented an upgraded IPM program at Scienceworks, so now all Museum Victoria venues and stores are monitored for pest activity, greatly assisting coordination of risk management work across the campuses.

Sally Groom has been working on some extremely varied projects. She has been advising on design specifications and operational procedures for *Bugs Alive*, a large permanent exhibition incorporating multiple live insect exhibits and massed pinned specimens which will open in early 2004 at Melbourne Museum. She recently provided preliminary conservation recommendations for the *Treasures* exhibition of iconic collection objects, which will be part of the Museum's 150th anniversary celebration in 2004. Sally also assisted Rebecca to develop her skills in ethnographic conservation via treatment of Aboriginal objects for the *Our Place* exhibition. This major exhibition is a co-production between the Powerhouse Museum and Museum Victoria comprising Australia's national gift to the Cultural Olympiad which coincides with the Olympics in Athens, and which will tour to China and other countries thereafter. Sally commenced 12 months' maternity leave at the end of October. We wish Sally and Paul all the best for this exciting new adventure.

Catherine Lovelock is managing and advising on multiple collection, loan, exhibition and facility-related projects, as well as providing staff, resource and budget management. Trial projects are underway with natural science collections staff, including strategies for removal of re-crystallised naphthalene from saturated entomology specimens and preparation for thawing and rehousing of mammalogy, herpetology and ornithology specimens to be relocated from cold storage. **Marija Bacic**, a qualified ethnologist/museum worker from Croatia and very recent

immigrant to Australia, will be commenced a six-week placement in November as part of the Adult Multicultural Education Service (AMES)' Overseas Qualified Professionals Program. Catherine is co-ordinating Marija's placement at Museum Victoria, which will include conservation, collection management and exhibition development work. Catherine will manage the Department until February when **Patricia Stokes** returns to this role from a higher duties placement as Head of Strategic Collections and Information Management. Trish has been making a great deal of headway with implementation of improvements to overarching policy, strategy, standards and planning in relation to collections, exhibitions and loans management, among other tasks, but is really looking forward to returning to Conservation in 2004.

National Gallery of Victoria

In the past months the entire staff worked to pack our bags and get back to our renovated facilities in the St Kilda Road building. With no time to draw a breath, we unpacked and are working on the front of house for the grand opening on Thursday 4 December at 11 a.m. to which one and all are cordially invited. We then plan to take a Bex and have a lie down.

Meanwhile, exhibitions continue at NGV: Australia. **Helen Privett** and **Catherine Earley** have been working on the upcoming Peter Booth show of approximately 200 works, as well as maintaining Stelarc ears, dancing robots and slate flowers currently on display in *Fair Game* and the *Clemenger Contemporary Art Award*.

Pins & Needles, the next Fashion and Textiles exhibition at NGV:Australia opening in January 2004, is consuming the 'spare' time of the Textiles Conservation group.

Annette Soumilas continues to work on the construction of display undergarments for works in the opening International Fashion & Textiles exhibit. She has recently finished undergarments for a 1920 sequinned dance dress, a Worth Evening Gown, a 1950's Christian Dior evening ensemble with sun-ray pleated skirt and is working on a undergarment for an 1818 cotton day dress and pelisse.

Bronwyn Cosgrove has been involved with organising the deinstallation of three Kemp Tapestries from Monash University. The tapestries were commissioned for the NGV during the 1980s and have been on loan to Monash for the duration of the redevelopment at the St Kilda Road building.

Kate Douglas has been treating a printed dress made in 1835. The dress was washed and Kate is now dyeing support fabrics to use in repairs of the numerous tears. Kate and Bronwyn have also been involved with the preparation and installation of Decorative Arts works including tapestries, upholstered furniture, carpets and fans.

NATCC 2003: Tales in The Textile

Abigail Edwards-Hart, Abigail Hart Textile Conservation

Between November 6 and 8, 2003 I attended the North American Textile Conservation Conference (NATCC 2003) titled *Tales in the Textile, The Conservation of Flags and Other Symbolic Textiles*. This Conference was held at the New York State Museum, in Albany, the capital of New York State. Albany is about an hour's flight upstate from New York City and was clothed in the coloured leaves of late fall and carved out pumpkins placed out on front verandas.

The conference was well attended and well organised, with about 160 delegates from all around the world, most of whom were textile conservators. There were 23 papers, 10 posters and a number of workshops and discussion groups on topics requiring ongoing consideration by textile conservators. As such, I anticipated the opportunity to experience a broad representation of current thinking in the textile conservation specialisation, and NATCC did not disappoint.

As the conference title indicates, the majority of the papers focused on the treatment of flags and banners. Included among these were the following three papers which represented personal conference highlights.

What if You Can't Afford to Make a Mistake; developing an experimental protocol for the treatment of the Star-Spangled Banner presented by Fenella G. France and Suzanne Thomassen-Krauss, detailed the impressive scientific research carried out to determine the appropriate treatment protocol for an iconic American textile, the 'Star-Spangled Banner'. This research impressed not only through its scale but through the harnessing of available scientific techniques to predict the banners location within its life cycle and the likely result of a number of treatment options. What also impressed me was the objectivity with which the research results were viewed and used in determining the suggested ultimate treatment.

The Conservation of Savonarola's Painted Banner presented by Mary Westerman Bulgarella and Susanna Conti, described an innovative and elegant treatment completed on a 15th century linen processional banner carried by Girolamo Savonarola. The banner has a faint tempera image of crucified Christ painted on each side of a sheer linen cloth. The treatment reversed 19th century restoration and enabled display in which the banner can be viewed from both sides. The treatment involved a creative combination of textile conservation cleaning methods and paper conservation infill techniques, with an elegant display system, to produce a beautiful and sensitive result for a very fragile textile. (As a footnote to this paper, textile

conservators take note, Mary is now cataloguing the documentary material for a forthcoming book on the Conservation of the Medici burial clothes, which she worked on with a team of international experts between 1983 and 1993).

Preservation of Stripes, Stars and Swastikas presented by Lizou Fenyvesi, touched, among other textiles discussed, on some very sensitive display decisions made for Nazi banners at the US Holocaust Memorial Museum. These decisions encompassed the hugely emotive quality of these textiles and produced displays that veer well away from the norm, yet are powerful, thoughtful and controlled.

In addition to the three personal highlight papers described above I also found the Keynote address and following two papers of great interest.

The Pulitzer Prize winning historian, Laurel Thatcher Ulrich who is Phillips Professor of Early American History at Harvard University, gave the Keynote address. Her address offered cause for reflection on the importance of documentation as Laurel was able to extrapolate from one embroidery and extensive cross-referencing with contemporary historical records, the detailed life story of an embroiderer and her family.

Vibrant Dancers; Egungun Costumes from Southwestern Nigeria presented by Dorothy Stites Alig, demonstrated an inspired display of Nigerian Dance costumes. The display shows the costumes, whose skirts hang in panels, as if they are a frozen moment of a spinning dance. This is enabled by clever mount making which supports many of the panels in mid-air, making them appear in twisted mid-flight (as they would have been seen during dance). The resulting display is appropriate, dynamic, safe for the costumes and beautiful.

Finally, Dinah Eastop and Charlotte Dew presented a paper on an intriguing topic - a project that has been launched to identify and document deliberately concealed garments, world wide. The paper, *Secret Agents; Deliberately Concealed Garments as Symbolic Textiles*, described the historical and possibly ongoing practice of shoes and other garments being deliberately concealed (often under floorboards or in walls near fireplaces or doors) in both secular and religious buildings. The reasons for this practice are not completely understood, however finds of this type have been recorded, at least since the 1950's and it is thought that the concealment of these objects in these buildings may have some symbolic meaning. The *Deliberately Concealed Garments Project* (DCGP) described in this paper aims to capture information about and surrounding these finds with a view to making further

research possible. Information on the DCGP can also be found on the website www.concealedgarments.org

In conclusion, I did find the NATCC 2003 to be a touchstone of current textile conservation attitudes. Themes that became apparent to me during the conference were the continued importance of documentation and sensitivity in approaching and conducting treatments - sensitivity to the culture that produced the textile but also sensitivity to the culture that will view the textile. On a more specific note, evolving attitudes that I noticed were the obvious growing interest in considering pressure mounting as a viable framed display for textiles. This growing interest was at least equally paired with ongoing existing hesitations, held by many conservators, about using this method on historic textiles. There was also a noticeable increase in viewing the soiling

on the textiles as a viable source of historic information, as much as the textile itself. In these instances, the soiling on the textile might be consolidated where once it may have been removed.

The best of NATCC provided an opportunity to hear about some of the innovative work being done by textile conservators around the world, who are creatively employing their knowledge of known textile conservation treatments as well as those used in other conservation specialisations and in industry.

Preprints of the NATCC 2003 conference can be purchased through the New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites, Textile Conservation, Peebles Island, PO Box 219, Waterford NY 12188 USA.

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

18-21 September 2003, Freer Gallery of Art, Washington, USA

Nicole Tse, The University of Melbourne

The theme for the Freer Gallery's conference, *The Pictorial Arts of Asia- the impact of research using scientific methods*, was very timely for my area of research and interest. It was a great opportunity to share ideas in this narrow field of conservation and the Freer Gallery, with its long-standing conservation programs in the pictorial arts of Asia, was the perfect place for such discussions to be held.

The conference brought together nineteen speakers from around the world and two hundred delegates.¹ Fifteen of the nineteen papers focused on the pictorial arts from North Asia. This is no doubt due to the predominance of American speakers and the types of collections and research priorities that exist in their museums. The remaining four papers dealt with India, Cambodia and the Philippines. Some papers focused on scientific investigation to assist with treatment programs, which tended to represent the American papers from institutions, and others explored how scientific analysis can better inform the historical significance of the cultural material. For me the latter papers held more interest, linking the scientific data to cultural history.

I presented a paper entitled *Bohol School of Painting: an analytical and archival study of nineteenth century panel paintings in the Philippines*. This paper explored the evolving practice of the use of western art materials in Bohol, and linked Filipino knowledge of materials and techniques with western artistic practices as introduced by the Spanish Church. The materials from five 19th century panel paintings were compared with art materials as recorded in the Parish Archives, to increase our knowledge

of the provenance of the panels. The range of pigments identified in the paintings represented a traditional European palette of vermilion, red lead, natural ultramarine, lead white, orpiment or realgar, with the addition of the Asian pigments gamboge and gofun.

Many of the above pigments were also found in China, as detailed in the paper *Chinese Painting Colors, history and reality* presented by Jennifer Giaccai from the Freer Gallery. This paper is part of an ongoing research program under the direction of John Winter on the methodologies for the identification of organic and inorganic pigments found in Chinese and Japanese artworks. Since 1968 they have analysed at least one thousand artworks and have consistently identified shell white, vermilion, red lead, organic red, red and brown earth, yellow earth, organic yellow malachite, azurite, indigo and organic brown. As a result of this research, the Freer Gallery's conservation department has an extensive archive of pigments and data that is very inspiring. From this archive, John Winter is compiling a book, which will be a great resource on organic and inorganic pigments from Asia. Such a publication will also be a good primary reference text for the development of other cultural studies.

Paper fibres were another common theme to the conference. Two presentations on Korean papermaking by Yum Hyejung and Agnieszka Helam-Wazny detailed the traditional papermaking processes and the unique sheet formation and finishing processes of Korean papers. Korean papermaking has not had the same international

recognition as Japanese paper making techniques, and some argue this is not related to the quality of the papers, but more a result of the Japanese export drive. There was also some discussion about the dying tradition of high quality papermaking in Korea. Currently there is a group of Korean-Americans exporting papers to improve the economic situation of Korean papermakers. If any paper conservators want to know more about Korean papers, I have their contact details. Papers examining Chinese artworks were presented, Bridget Yeh on xuan paper permanence and Ekaterina Pasnak on alum in gelatin sizing. Both had good experimental methodologies and produced promising results.

All of the above four papers were the result of higher degree research and PhDs undertaken in America and Europe. The link between scientific analysis and historical research was well explored and created meaning for not only the conservation profession but also the wider cultural context. This initiated discussions on what constituted conservation research at doctorate level and it was good to share ideas with colleagues working with Asian cultural material. It was also beneficial to observe the benefits of continuing education and desire to build knowledge within the conservation profession and I look forward to increased research activity in Australia.

Lastly there were some interesting cross cultural papers exploring Eastern and Western influences on the pictorial arts of Asia. Christine Mackay presented *Kalighat Pats, an examination of techniques and materials*, which identified a regional painting practice based on Western artistic methods in India. Oka Yasuhiro presented a paper on the World Map and rulers, depicting the cultures from countries throughout the world. Again this paper examined the Western influence through the Jesuits on the pictorial arts in Japan.

The only limitation of the conference program was the lack of representation and papers from South East Asia. Of course this is due to social and economic reasons and the stage of development of the conservation profession in these countries. They are under resourced and have too much to do, as reported in Rangachar Vasantha's paper on the *Conservation of the Cultural Property of India*.

I would like to thank the conference organisers from the Freer Gallery Conservation Department. For those interested, post prints of the papers will be available in one year. The Freer Gallery has also recently published *Scientific Research in the Field of Asian Art: Proceedings of the First Forbes Symposium at the Freer Gallery of Art*.

¹ The numbers of delegates wavered with the intrusion of hurricane Isabella. Cyclone Isabella arrived the starting day of the conference and the three-day program was rescheduled into two days.

Moulding, Casting and Gap-filling for Glass and Ceramics

August 2003, Queensland Art Gallery, Brisbane

Michelle Berry, Museum Victoria

In August I attended the first of the two week-long workshops presented by Stephen Koob, from the Corning Museum of Glass held at the Queensland Art Gallery and organised by Amanda Pagliarino and Christina Ianna.

It was a pleasure to attend such a well-organised, entertaining and informative course. Stephen (whose nick name shall remain known only to those who attended the course) covered a range of topics with each day, divided up into a lecture in the morning followed by hands-on work in the afternoon, interrupted with coffee and treats just in case we flagged.

The course was aimed at conservators who had been in the field for a while and as the title suggested was concerned with moulding, casting and gap filling of glass and ceramics. While filling and casting was the focus, the course also spent time going over repairs and the appropriate use of the various adhesives available and in use at the moment. We learnt, or were reminded of, all the theory regarding the use of adhesives with these materials such as the reasons for the addition of fumed silica to Paraloid B72 adhesive (to control the formation of bubbles and flow characteristics), the use of epoxys including the need for accurate mixing ratios to ensure a proper reaction and stability.

At the lecture on glass crizzling, Stephen showed a selection of slides of glass in varying degrees of disintegration. Stephen didn't hold out much of hope for some of the modern studio glass, as the compositions of some of these glasses was so changed that they were inherently unstable. Slides of glass clock faces were presented which showed symptoms of crizzling on their interior surface. Climate control is critical for the control of crizzling as sudden drops in relative humidity can cause instant cracking.

Archaeological ceramics from Greece, in particular the red and black ware, featured heavily in a lecture on reversing old restorations. The construction of removable plaster fills, used to replace old fills, produced beautiful results. The use of plaster for ceramic fills was extensively covered in the lectures, the poor reputation of plaster being largely the result of inappropriate use. Ghosting of the ceramic surface

by plaster dust and residues can be completely eliminated by masking edges with a dilute solution of Paraloid B72 in acetone, which can be removed later.

Use of epoxy fills was demonstrated, including the addition of epoxy dyes. The casting of epoxy fills was something of a challenge but the results were worth the pain of initially watching the epoxy drain away from where you had so carefully injected it.

The combination of morning lectures and practical sessions in the afternoon was particularly effective in coming to grips with the intricacies of using the materials and techniques that were demonstrated. I can highly recommend Stephen Koob as a teacher and I'd like to thank Amanda and Christine for all their hard work in organising the course and everyone else at the Queensland Art Gallery who also helped to make it such a success.



Glass Workshop

Monitoring for Preventive Conservation

13-15 October 2003, Australian Museum, Sydney

Alice Cannon, Artlab Australia

The workshop was held over three days on the top floor of the Australian Museum, providing the participants with exceptional views of Sydney's skyline during the proceedings.

The aim of the workshop was to teach participants how to identify environmental problems and to devise monitoring program for such factors as relative humidity, temperature, light, pests and pollutants, rather than how to solve environmental problems once they have been quantified.

The presenters included Vinod Daniel (risk analysis, psychrometrics), Professor Colin Pearson (light), Alex Roach (pests), Steve King (building environments) and Deborah Lau from CSIRO (pollutants).

There was an interesting mix of participants, including collection managers, curators, and conservators from a wide variety of organisations, including the ABC, Screensound, Moorilla Museum in Tasmania, Nicholson Museum in Sydney, Baillieu Library in Melbourne, Canterbury Museum in Christchurch, New Zealand, and the Vanuatu Cultural Centre.

Our "icebreaker" on the first morning was to develop a monitoring system for Mawson's Hut in Antarctica, which has no electricity, is only visited once every two years, is generally so cold that normal batteries tend to fail and is so windy that there is apparently some chance the Hut could blow away. We broke into four groups and each came up

with a variety of suggestions – common elements included some kind of combination of solar and wind power, very insulated batteries, GPS satellite link things, and a variety of trained penguins. (For details on the system that was actually used, you'd better read the paper by Vinod Daniel and Geoff Ashley in the 2002 *AICCM Bulletin*).

Vinod then presented the first session, about the logistics of putting together an environmental monitoring program. Topics covered during this session included the general agents of deterioration, the use of risk analysis to determine the extent and likelihood of deterioration, use of the psychrometric chart to calculate values such as absolute humidity and dewpoint, and the use of different kinds of monitoring equipment.

Vinod discussed the need for regular calibration of equipment, and showed us how saturated salt solutions can be used as an in-house test – or even just by comparing the figures obtained from different monitors. Once data is downloaded from a datalogger, it can be converted into ASCII format, which can then be imported into Microsoft Excel. Within Excel you can carry out all the calculations you may require – this even allows you to compare the values from different dataloggers, as long as the monitoring intervals align. I would have liked more time and hands-on sessions in this area, but perhaps some Excel training would be the most effective way to achieve better skills in this area.

In the session on monitoring light levels, Colin Pearson reminded us that it is important to factor the UV level into light exposure calculations. (Apparently he told us all this at Uni but I'd forgotten). The total UV energy is calculated by multiplying the illumination level (lux, which is lumens per square metre) and the UV reading (in microwatts per lumen). This gives you a figure in microwatts per square metre, which is the total light energy falling on the object. (Many dataloggers calculate this value for you automatically). Most literature on the appropriate light levels "assumes good UV filters" and doesn't necessarily take this factor into account. Thomson mentioned it briefly in *The Museum Environment* (as the "UV incident", p.175 2nd edition) but did not elaborate on using this value to predict the fading rate of items on display.

Pests were up next - Alex Roach discussed types of sticky traps, recommending that we use traps with as low a profile as possible. So if you have quite tall traps, squash down the roof to make them more attractive "bolt holes" to insects. Alex also discussed the issue of Australian Customs and quarantine - he and the Australian Museum have been working to have low oxygen treatments accepted as an effective treatment at a national level, so that it may become possible to avoid having incoming items fumigated with methyl bromide etc. He also recommended, however, that this issue needs to be considered carefully by any gallery or museum arranging to borrow or loan items, and to ensure that loans are organised well in advance, with the lenders/borrowers notified of Australia's strict quarantine measures. He suggested trying to establish the item's condition from photographs before it arrives in the country, and to allow adequate time for Customs to do their bit, if necessary.

Alex was asked about the use of gamma radiation to kill potential pests, bacteria and other contaminants. In general it is best to avoid this treatment, as glass and Perspex can turn smoky or change colour, DNA is destroyed within organic material, and paper can become brittle and yellow. Its one advantage is that it leaves no residue, unlike most fumigants, which continue to off-gas for sometime after the treatment.

Alex also discussed the use of pheromone traps, recommending that they only be used when a pest problem has been positively identified, in order to help control the situation. This is partly to save on cost, as pheromone traps are quite expensive (often around \$10 each), and as there is a risk that insects could be attracted into collection spaces. However, they can be used very successfully as a control method - Alex outlined a case where a persistent

pest problem was eventually solved through the use of pheromone traps, with visual inspections of all items within 20 feet of any pests caught. Generally the source infestations were found in individual items and/or their wrapping material. Success with pheromones depends on proper placement of the traps, so read the instructions!

Steve King spoke on the problems with window rattler type air conditioners and the concept of air exchange within a space. For OHS reasons, air conditioned buildings are generally required to have at least 10-12 air exchanges per hour, as it is presumed that the building is more airtight (although we all know this is not always the case!), whereas an un-air conditioned building (such as a house) only need have a couple of air exchanges every hour - this can be beneficial, as fresh air is often the source of most internal environmental fluctuations. In other words, air conditioning is not always the best thing for a building.

Steve also discussed the effect the thermal mass of a building has on its internal environment. The thermal mass of your building can be quite difficult to determine; Steve suggested as a possible test turning off the air conditioning for two weeks to see how the building responds to external conditions. This kind of test would be best to do in winter or summer, when the conditions outside are more extreme, but obviously may not be appropriate for everyone.

Deborah Lau gave an overview of types of pollutants affecting collections and their sources, the effect they have on collections, monitoring devices that can be used (apart from things like the Oddy test, all of these tests generally require outside analysis/assistance) and some discussion of what appropriate limits/standards might be within museums. The practical session involved the identification of different types of wood, fibre, paint and dirt samples, which most of us failed fairly miserably.

The workshop was well presented and well organised, and the mix of participants and presenters made the three days very enjoyable. Each morning began with a quiz, to make sure we'd been listening the day before, but I have to say the quizzes did unfairly favour sports fanatics. I would have liked the practical sessions to focus more on the use of the equipment - calibration and care of equipment, finding out what you can do with the data that is downloaded from a logger, presenting data in a meaningful way, physical capabilities of different models - and more discussion on how to set up monitoring programs to accurately diagnose environmental problems. However, this kind of information may have been difficult to present to a larger group. (There were about 18 participants). I wonder if smaller

workshop sessions would be possible, to allow more one-on-one instruction?

Should the workshop be presented again, it would be a good introductory course for curators, collection managers etc without previous experience in monitoring, or for conservators wanting a refresher. Conservators who deal with environmental monitoring on a regular basis are not likely to find the workshop very challenging, but will benefit from the experience of the presenters and other participants alike.

Ellie McFadyen, National Archives of Australia

The *Monitoring for Preventive Conservation Workshop* was held at the Australian Museum in October this year. The Workshop was organised by Vinod Daniel who was ably assisted by a very relaxed and happily 'retired' Colin Pearson. The participants, including curators, collection managers, conservators and one museum director, came from all over Australia as well as from NZ and Vanuatu.

The workshop was made up of a good mix of theory, broken up with practical exercises. The content was at a level where it was accessible to those with no knowledge of preventive conservation yet with enough new information to keep the more experienced conservators interested.

Beginning with a brief overview of preventive conservation, Vinod focussed on the agents of deterioration, types and aims of monitoring and why selecting the right sort of monitoring is so important. The role of risk management was discussed, followed by an interesting exercise in identifying and prioritising risks.

The theory behind light, light levels, temperature and humidity, and the relationship between the two (psychrometric charts!) was explained. The theory was followed by a hands-on session in the operation of various types of monitoring equipment and data loggers.

Alex Roach gave a very illuminating talk on how to monitor for insects, where you are likely to find them and why. Alex

mentioned that he, Colin McGregor and Paula Dredge are putting together a policy for the use of low oxygen fumigation instead of methyl bromide. They hope this will encourage the Australian Quarantine and Inspection Service to use the low oxygen option.

Stephen King described problems and solutions for two projects he was involved with at the gallery at Maningrida and the Museum of Sydney, both of which had mould problems.

Deborah Lau talked about air quality in the museum environment describing various types of pollutants, where they come from, how to measure them and how to avoid them. The practical session following Deborah's talk involved identifying smells. We learned that 4-phenylcyclohexane smells like new carpet, and that hexanaldehyde smells like cut grass and MDF.

Sue Valis described her approach to the daunting task of surveying a collection of 17 million natural history specimens.

There was a very interesting case study segment in the course. Teams developed a Preventive Monitoring program for a storage or exhibition area, first carrying out a risk analysis then designing a diagnostic monitoring system. The teams identified and costed ways of dealing with the risks in the short, medium and long term. This exercise was very realistic as the Australian Museum allowed the teams to look at areas that actually did have problems.

The Workshop model of training is very effective in updating knowledge or as an introduction to specialised fields in conservation. The Australian Museum has run many worthwhile workshops in Preventive Conservation. For example, the integrated pest management courses they have run over the years have been excellent. I think it might be time to run another one. The *Monitoring for Preventive Conservation Workshop* was of the same high quality and very worthwhile.

Visions for Conservation

22 August 2003, Canberra Museum and Gallery, ACT

Maria Kubik, ACT Division

In August, the AICCM ACT Division organised *Visions for Conservation*, a one-day conference held at the Canberra Museum and Gallery. By inviting directors and senior

executives from the various national institutions, this conference aimed to present the visions for the future of conservation, raise current professional issues, provide a

forum to express conservators' concerns, and to discuss immediate and long-term ideas and initiatives.

Vivien Arnold of Communication Working, who had previously presented the ACT Divisions' 2002 workshop, *Converse and Conserve*, organised the conference.

The morning session offered a choice of professional development workshops geared towards the conservation industry: *Presenting with Aplomb*, which covered methods of public speaking and presenting with confidence, and *Teaming with Ideas*, which looked at the various roles and dynamics involved in effective teamwork. Both included theory and practical scenarios that were tailored to address typical conservation needs.

In the afternoon, the heads of various national institutions participated in a panel session. The guest speakers were:

- Alan Kerr (Panel Chairperson)
- Dawn Casey (Director, National Museum of Australia)
- Ross Gibbs (Director General, National Archives of Australia)
- Steven Gower (Director, Australian War Memorial)
- Erica Persak (Assistant Director - Collection Services, National Gallery of Australia)
- Joyce Kirk (Professor of Information Studies, UTS)

Each speaker was asked to give a brief presentation on the present role of conservation within their institution and its direction for the future (e.g. number of jobs, outsourcing etc). Some of the common points raised across all institutions included the increased need for generalists such as conservation managers and exhibition conservators; the need to foster relations with kindred professional groups; the emphasis on working within a larger team; and the need for proactive development in new technology areas, e.g. digital media. The priority of all institutions had now well and truly shifted towards access and service to the public, rather than acting solely as a collecting body, requiring a new focus and different skills by conservators.

This session was followed by a panel discussion, where the audience was encouraged to ask questions. Due to the time limit imposed by a one-day conference, some of the major questions had been jointly prepared during the morning sessions. Firstly, the speakers were asked to comment on

their perceptions of the strengths and weaknesses of conservators. Again, a lot of common points were raised. All speakers agreed that conservators provided excellent technical skills and loyalty to their profession, but showed a weakness in catching up with the digital age and new technology.

A particularly current question addressed Senator Alston's *Review of Collections*, in regards to his proposal for a Conservation Centre of Excellence. The various speakers all expressed their wariness of this proposal, and felt among other things that outsourcing to such a centralised body would result in a loss of control over their collections. Lastly, the speakers were asked to comment on if and how public institutions would contribute to conservator training following the demise of the Canberra course. Their emphasis here was mainly on supporting mid-career training or providing work experience placements. To assist new conservators, the NAA already had cadetships in place, and the NMA also saw no problem with a similar program, especially in training for regional staff.

After the speakers had departed, a plenary session was held to finish off proceedings and to consolidate what had been discussed. A number of recommendations were made, some that will be taken up by the ACT branch, others that are best addressed at a national level. One of the things that came out of the conference was the formation of a local 'think tank' to discuss future directions, especially ways of recruiting new members and raising public profile. Finally, questionnaires collected at the end of the day were encouraging and suggested further workshops and conferences should be held at least annually.

This conference would not have been possible without Vivien Arnold, who did the hard work in attracting such senior people to speak with us. Particular thanks also to our ACT president, Rowena Jameson, whose hard work on the conference was rewarded with a week's sick leave, and as a result missed out on seeing the fruits of her labour. It is hoped that a lot of the issues raised will be taken up at a national level, as they are common to all institutional conservators, and through them, flow on to the private sector as well.

ERRATUM - Fungal Facts Review

The review of the workshop, *Fungal Facts*, printed in the September 2003 issue of the AICCM Newsletter was incorrectly attributed to Francis Fitzpatrick. The review was actually written by Sue Gatenby from The Powerhouse Museum in Sydney. The Editorial Committee would like to apologise for this misunderstanding.

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Photon

The Photon Workshop organising committee is now working on Workshop 4 *Duplication by Traditional Photographic and Digital Methods*. This workshop is to be held from the 12-17 July 2004 at the National Library of Australia in Canberra. The presenters for this workshop will be Dr Franziska Frey, Rochester Institute of Technology and Michael Hager, Director of Museum Services Rochester. No other details are available at the moment but full details will be widely advertised early in 2004. Details will also be posted on the Photon Listserv.

The Photon Listserv is a forum for discussion on issues regarding photographic conservation. The list is continually expanding and now links 48 photographic conservators around the world, all with a common interest in photographic conservation in the Australasian region. This service is free and to join simply e-mail: mick.newnham@screensound.gov.au.

Photon is also keen to develop a more informative presence on the AICCM Website (www.aiccm.org.au/aiccm/sig/?photon). Photon is looking for photo conservators to assist by collecting and verifying information for a FAQ or providing information on techniques they have developed to overcome specific problems or results of research relating to photographic conservation. Please contact Mick Newnham if you are interested in this project.

Conservation Picture Framing

The Computerised Mount-cutter is proving to be of huge benefit in the framing industry. The ease at which it cuts any size or any number of openings in the board is nothing short of astounding. Many framers are finding the time saved is greatly increasing their productivity. Several brands are now available, with comprehensive user-friendly software. Anyone interested in seeing one of these machines in action can do so at the 2004 Sydney Symposium.

On Saturday 27th September, the Framers Networking group met at the Framing School in Sydney. Some travelled from as far away as Yass, to hear Miriam Wormleaton from International Conservation Services give an informative and entertaining talk on framing textiles. The group hopes to meet up again before Christmas. Anyone interested in joining in should contact June Andersen ifs@theframingschool.com.au or phone 02 9564 5576.

Objects

The results of the Professional Development Opportunities survey have been used to develop a Proposed 5-year *Training and Professional Development Plan* that was discussed at the SIG meeting on Friday 17th October, at the Powerhouse Museum. The Professional Development Opportunities survey addressed those areas of interest that were identified through a previous survey that was reported in the National Newsletter, No. 85. Members were asked to select 3 areas of interest and the preferred mode of delivery. The survey was sent out to 175 members via email and 30% of members responded. The results of the survey are outlined in Table 1.

A proposed 5-year *Training and Professional Development plan* was drawn up in response to the results of the survey, but also in consideration of other professional development events that will be held in the near future (Table 2). The plan was presented for discussion at the SIG meeting, which was held in conjunction with the National Conference, *Down to Business*.

Table 1: Professional Development Opportunities survey results

Area of interest	Workshop	Symposium	Total
Polymers & Synthetic materials	7	22	29
Metals	11	8	19
Sculpture & Monuments	7	8	15
Furniture & Wood	9	6	15
Archaeological objects	8	7	15
Historic objects	8	6	14
Ethnographic objects	8	6	14
Natural history	4	9	13
Ceramics & Glass	10	2	12
Large Technology	5	7	12
Electronic & Audiovisual media		8	8
Architectural conservation	3	5	8
Lacquer ware	7		7
Additional issues			
Preventive conservation	5	9	14
Health & Safety	4	2	6
Conservation ethics		5	5
Collection management	1	3	4
Documentation	1	1	2

NB. Although preventive conservation scored fairly highly on respondents' preferences it is unlikely that it will be considered as an independent area of interest as the Preventive Conservation SIG covers this area.

I will briefly explain the proposed order of events:

- In **2004** there will be a couple of events covering the metals specialisation. Metals was the second most popular area of interest but thanks to Metals 2004 and the AWM workshop, those with an interest in this area should be fairly satisfied.
- The aim for **2005** is to hold the 1st National Objects Symposium in August. This will give the committee time to organise the event. The only problem is that we will be kicking off our Symposium program out-of-line with the

other major SIG groups. But the feeling of those members who attended the SIG meeting was that we should hold our 1st symposium as soon as possible.

Table 2: Proposed 5 year Training & Professional Development plan

2004	29th Sept – 1st Oct <i>BigStuff: care of large technology objects</i> (AWM) 4th – 8th Oct <i>Metals 2004</i> (ICOM-CC)
2005	August 1st National Objects Symposium (+ workshop) <i>Polymers & Synthetic materials</i> (AICCM Objects SIG)
2006	Mid year Combined Objects & Gilded Objects symposium (+ workshop) <i>Furniture & Wooden objects</i> (AICCM Objects & Gilded Objects SIGs)
2007	Mid year Archaeological Objects workshop (AICCM Objects SIG)
2008	Mid year 2nd National Objects Symposium (+ workshop) <i>Sculpture & Monuments</i> (AICCM Objects SIG)

The theme for this symposium will be *Polymers & Synthetic materials*, the most popular area of interest to members. A 5-day symposium program will be developed to cover the broader membership interests, but will also focus on the theme of *Polymers & Synthetic materials* (Table 3). There is also a plan to provide flexible registration alternatives, eg. registration for the 3-day paper sessions and/or the 2-day workshop program.

Table 3: Proposed symposium plan

Day	Symposium program	Details
1	General papers	- Delivery of papers addressing broad issues of objects conservation and preservation.
2		
3	Key address and focus papers Focus theme: <i>Polymers & Synthetic materials</i>	- Key address by a guest speaker. - Delivery of papers related to the focus theme.
4	Workshop	- Workshop program on specific issue(s) related to the focus theme. - Participant numbers would be limited.
5		

- In order to bring the symposium program into line with National and SIG events it is proposed that in **2006** we hold a combined program with the Gilded Objects SIG, thus meeting the needs of those members who expressed an interest in furniture and wooden objects. This was briefly discussed between the two convenors and is at this stage a tentative idea.

- In **2007** those interested in Archaeology could hold a workshop.
- And in **2008** the 2nd National Objects Symposium will be held, potentially covering the popular topic of Sculpture and Monuments.

The aim of presenting this proposed 5-year plan is to demonstrate that the Objects SIG will attempt to meet the needs of its very diverse membership, but also to encourage people to get involved. I'll be the first to admit that this is a very ambitious plan but as there was an overwhelmingly positive response by members offering assistance in organising future events, it is not entirely unreasonable. The proposed 5-year plan is not set-in-stone and can accommodate changes in members' interests and

approaches to the method of delivery. It is also important to keep in mind that attendance at events will often be relatively small. We are all limited by budgets and there would be very few of us who could afford to travel to more than one event a year. So, if your institution intends to organise an event that would be open to and of interest to Objects SIG members let me know so that the calendar of events can be updated accordingly.

Thanks to all those people who responded to the Professional Development Opportunities survey, and especially to those who put their names down to help organise events. In the next few months I will be contacting people to start spreading the work around.

Book & Paper & Photon Collaboration & Connections

Sydney Symposium 2004
3rd AICCM Book, Paper and Photographic
Materials Symposium
1-3 April 2004, Sydney, NSW

The programme, including speaker profiles, abstracts, posters, workshops, events and registration details will be available on both the Art Gallery NSW and AICCM websites from December 2003.

The two keynote speakers are Bea Maddock (1st April) and Peter Bower (2nd April).

Bea Maddock is one of Australia's most eminent artists who has consistently engaged with paper, books and printmaking and is presently working with curators and conservators at the Queen Victoria Museum and Art Gallery in Launceston to produce a catalogue raisonné. Conservator Linda Black will also speak of the collaboration in bringing this project about. Peter Bower is a leading British forensic paper historian and analyst, specialising in the examination of paper for the purposes of dating, attribution and usage. Peter will give a series of lectures and workshops in Sydney and Melbourne. Other notable speakers include Dr Sydney Shep, Senior Lecturer in Print and Book Culture at Victoria University of Wellington and Professor Jeffrey Shaw who is the Executive Director, iCinema Centre for Interactive Cinema Research. A scheduled panel session chaired by Delev Lueth, will provide an overview of institutional directions in reformatting collections. Presentation topics include investigations by conservators, historians, archivists and framers into art, photographic and print media.

This symposium promises to be a fascinating exploration of the past as we rapidly embrace a digital future.

AICCM PAINTINGS SPECIAL INTEREST GROUP

Announcement and call for papers for the 9th symposium of the conservation of paintings

PERCEPTION: THE PRESERVATION OF PAINTINGS
AND THEIR MEANINGS

18th – 20th March 2004, Hobart, Tasmania
Tasmanian Museum and Art Gallery

The symposium will explore what conservators learn, know, find and glean from investigating, interpreting and preserving paintings and their cultural meanings. The meeting will explore this theme and help identify how conservators correlate and interact with parallel professions such as curators and historians. A half-day session with papers from guests from the parallel professions will be included to broaden the dialogue.

The committee is seeking proposals for presentations. The program will include papers of 30 minutes duration, with a view to publication. When submitting a proposal for a paper please include the following:

- Title of paper
- An abstract of approximately 200 words
- Brief biography
- Name and contact details

Please send your abstracts to:

Michael Varcoe-Cocks
Conservation Department
National Gallery of Victoria
PO Box 7259
Melbourne VIC 8004

Revised closing date for abstracts is Friday 23rd January 2004.
Cost of Symposium and dinner \$275.00

For further enquiries please contact either:

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Asialink Arts Management Residency 2003 – Thailand and Viet Nam

Tania Cleary

When I applied for the 2003 Asialink Arts Management Residency in July 2002 I had no real appreciation or expectation of the experiences awaiting me. Like most professionals I scheduled in the months I would be away and worked up until departure time, not really considering what would take place although I was concerned with SARS and the increasing level of terrorism throughout Asia. That's not to say that I didn't plan for the residency, which was a first for Asialink in that it was specifically designed around a conservation theme. My residency was split between two countries: Thailand and Viet Nam. Both scenically beautiful, Buddhist and with Western art practices flowering in the 1930s: Thailand's under the aegis of Florentine sculptor, Corrado Feroci (Silpa Bhirasrij), who led the classical push in 1936 with the foundation of the School of Fine Arts in Bangkok and Viet Nam's as a result of French painter Victor Tardieu who formed the Fine Arts Association of Indochina in Ha Noi in 1925. Misiem Yipintsoi (1906-1989) and Tran Van Can (1910-1994) were the products of those formative years. Both were artists, teachers and influential forces in their respective spheres.

The first part of my residency involved the establishment of a collections management system and conservation program for About Art Related Activities, a contemporary arts organisation based in Bangkok. I discussed the project with the Director, Meo Yipintsoi, before I left Brisbane and I took a range of conservation materials and resources with me to use as training aids and to present to my host for future reference and use.

My experience in the museum sector spans twenty-three years. I have worked in large public institutions and in small community and council run organisations. Arriving on the first day and finding little available to me to facilitate the project, I was pleased that I had gathered materials and resources before I departed. What I probably didn't expect was the impact the organisational structure would have on the project. It was my first direct experience of working in a private company that had an interest in the arts and, as I came to realise, financial and personal interests could quickly influence how and what happened and when.

Misiem Yipintsoi was a distinguished painter and sculptor, a matriarch and the wife of a mining magnate, who formed Yipintsoi Ltd. She was a grandmother of the AARA director. Misiem started her artistic career in 1949 as a result of the stimulation she gained while living and travelling around

Europe where she sought medical treatment for her youngest daughter. Misiem returned to Thailand and studied under a Japanese artist and later Silpa Bhirasrij - the man regarded as the father of modern Thai art. She painted impressionistically in oils until she found inspiration in the work of Rodin. Misiem turned her talents to producing bronze sculpture from the late 1950s until shortly before her death in 1989. Working on the artist's paintings, bronzes, archival and photographic collections provided an insight into how artistic influence can be determined by circumstance.

Tran Van Can graduated from the Fine Arts Association of Indochina in 1936. In 1943 he painted *Little Thuy*, a classically romantic portrait of his young niece. The painting has become an iconic image in Viet Nam as it symbolises the innocence of youth and more innocent times amid days of uncertainty and aerial bombing raids against the occupying Japanese army by the American Armed forces during World War II. Tran Van Can was Misiem Yipintsoi's contemporary and their early works form part of each country's national collection. Each artist's work requires remedial treatment and neither country has the skilled professionals able to undertake the work.

The National Museum of Fine Arts in Ha Noi hosted the second part of my residency. Essentially I was involved in discussions with members of the executive, curatorial and conservation departments about Tran Van Can's painting *Little Thuy*. The discussions formed part of the planning strategy for the 2004 Asialink conservation residency to be hosted by the National Museum. I was able to examine the painting, determine the extent of the damage, undertake a condition report, gather together existing documentation, inspect facilities and ascertain the range of conservation equipment and materials available locally. The National Museum employs specialist silk painting, paper, sculpture and lacquer conservators but for the past twenty years no one has been trained in the techniques necessary to conserve oil paintings. This is quite a dilemma for the State and its twentieth century art collections.

In addition to the specific projects undertaken, the residency provided a fantastic opportunity to view contemporary paintings, installations and photographic exhibitions in Thailand and Viet Nam including the Thai Pavilion for the 50th Venice Biennale. I visited facilities and met people working in galleries, museums and cultural heritage sites.

These visits had the cumulative effect of impressing on me the sheer magnitude of effort and resources required to stabilise buildings, archaeological sites and movable cultural heritage in environments that are hot, humid and wet for more than seven months of the year and where professional development opportunities are lacking and financial resources stretched. Throughout my discussions I tried to stress the long term, positive value of preventative conservation as opposed to individual remedial treatments. I downloaded the Heritage Collections Council document *reCollections* and used this whenever possible as the primary training tool. Leaking gutters, faulty down pipes, blocked drains and broken tiles assist rising damp and moisture penetration. These in turn create the exfoliated and blistered wall surfaces, lost pigment and cracked, warped and corroded fabric evident everywhere. Sunlight contributes to brittleness and fading, mould contributes to insect attack and insect attacks leads to the irretrievable loss of original fabric. The conservation problems facing both countries are staggering.

Since returning I've been trying to weigh up whether I gave more or received more from the residency. I certainly tried to assist both institutions as I carried out numerous object condition reports, trained volunteers in collection management procedures, object examination, analysis and documentation. But with limited facilities and resources there is only so much that an individual or an organisation can absorb. Structured implementation of documentation systems and the ability to analyse the underlying causes of deterioration are only perfected over time by organisations with long-term interests in their collection management responsibilities. There was no limit to the intellectual stimulation I received from my experiences in Thailand and Viet Nam: I professionally extended myself and I travelled to exotic locations full of cultural heritage sites, temples and pagodas. I saw some intriguing contemporary art, fantastic wall murals depicting the *jatakas* or stories from the Buddha's previous lives and I discovered rich veins of Buddhist iconography. I met some very gracious people and I took some great photographs.

For more information on Asialink Residencies, see www.asialink.unimelb.edu.au/arts/residencies/index

Training in Preservation Microfilming

Marian Hanley, National Library of Australia

The National Library of Australia launched its new training materials *Training in Preservation Microfilming* in mid-October.

The National Library of Australia, in collaboration with the State Library of South Australia and under the auspices of IFLA-PAC, has produced a set of preservation microfilming training material consisting of 10 modules, 6 wall charts, a logbook, a learning guide, a glossary/index and a small kit of practical training aids. The training material, *Training in Preservation Microfilming*, is the result of an IFLA-PAC survey on microfilming training needs in the South East Asia and Pacific region conducted in 2001.

The National Library of Australia is distributing *Training in Preservation Microfilming* to National Libraries and Archives in the region, including those institutions and individuals who responded to the IFLA-PAC survey. The content of *Training in Preservation Microfilming* will continue to be available from the Library's website. However, the practical training aids are only available in limited quantities and the library hopes that you can make *Training in Preservation Microfilming* and the practical training aids available to those institutions and individuals in your region that may require it. A distribution list of institutions that hold the material will be available on the National Library's website.

Heather Brown, Preservation Manager at the State Library of South Australia, wrote *Training in Preservation*

Microfilming. It conforms to the accredited Australian preservation microfilming curriculum, and when delivered by an accredited agency, may be used for formal qualifications or to recognize current competencies. The resource could also be used as a guide to microfilming basics for those not wishing to undertake formal training.

Training in Preservation Microfilming was primarily developed for use in the Asia Pacific region and is in English. It is available in several formats, including PDF and CD. See the following URL for more details, <<<http://www.nla.gov.au/preserve/trainmat.html>>>.

There are a limited number of additional printed copies available and priority will be given to those individuals and organisations with no or unreliable access to the internet. Please contact me on the address below with the details of your situation so that copies can be reserved for you. Please contact me if you require further information about the training material.

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Displaying Balinese Painted Textiles

Kate Jones, Australian Museum

Recently, I was faced with the challenge of mounting six Balinese painted textiles for a touring exhibition. The textiles were to be exhibited at six regional galleries and the curatorial request was that the items be displayed vertically and be framed. The advantage to framing the items in this case was to prevent any direct handling of the textile and to enable the textiles to be displayed behind UV-absorbing Perspex.

The raw edges of the cotton textile were quite fragile and frayed to varying degrees and the painted surface on the verso covered the entire surface including the edges. Stitching the textiles to a fabric-covered board was not suitable in this case, as the needle would have pierced the painted surface.

After a number of tests were carried out, it was decided that Japanese tissue paper T-bar hinges would be used to mount the textiles onto archival mount board. Paper hinges are commonly used in paper conservation, but this was not an obvious choice to an object conservator. Prior to mounting the textiles, there was some concern that watermarks would be formed from attaching or removing the hinges and that the paint colours may be affected by the presence of water. Each paint colour was tested for water solubility and whilst the paint did not appear to be soluble, the paint was friable in areas and small particles were shifted by the action of the dampened slither of blotter used for the test. Test hinges were attached to the board and the textile using a dry starch paste and subsequently removed with no apparent adverse effects on the textile.

The T-bar hinges were applied along the top and on two sides of each textile and once complete, the hinges were not at all visible. Placement of the hinges was important to ensure the textile was well supported when in the vertical position and to ensure that no corners were flopping forward.

The textiles were on tour for 13 months and there appeared to be no change to either the textiles or the mounting system during this period.

At the end of the tour, the textiles were removed from their frames and the hinges removed. The hinge was carefully cut at the fold with a scalpel and the textile was turned face down to remove the remaining section of Japanese tissue. Reemay, (spun-bonded polyester) was placed under the textile, under the area being treated, to provide a non-absorbent surface for the verso of the textile. Water vapour was used to soften the starch paste and was introduced using SympaTex®, a fabric that will allow water vapour but not liquid water to pass through it. SympaTex®, is nonporous flat film of a hydrophilic polyester block copolymer and is available from Zetta Florence. Four layers

of dampened blotter, then a piece of Reemay, were applied onto the SympaTex®, which was placed over the hinge. Mylar® was placed over the area and sandbag weights applied gentle pressure over the hinge. This set up was left in place for five hours, after which time the starch paste had softened sufficiently to allow the hinge to be easily removed using tweezers.

The amount of moisture introduced during the removal of the hinges was minimal and there was no evidence of pigment migration, bleeding or watermarks, nor was there any apparent adverse effect on the textile substrate. In this case, T-bar paper hinges proved to be a successful mounting system.

Sundstrom respiratory protective devices

Louise Wilson, The University of Melbourne Conservation Service

Sundstrom Safety AB manufactures respiratory protective devices that are designed for comfort and effective protection from particulates and solvent vapours. The SR 100 face-masks which are available in two sizes, are made from silicon to enhance comfort. Staff in the Paintings and Paper laboratories at the University of Melbourne Conservation Service are currently using the masks. All staff were fitted individually to ensure a good, face-fit that was comfortable while still being well sealed.

All filters in the Sundstrom range have a large surface area to reduce breathing resistance. When paper conservation staff require protection from mould particulates, their masks are fitted with a Sundstrom Particulate Filter P3. The paintings conservators mainly require protection from organic solvent vapours, so their masks are fitted with a Gas Filter A nearest to the face and a Particulate Filter P3 in front of the gas filter. The gas filters are the most expensive in the range, so Sundstrom recommends clicking a particulate filter to the front of the gas filter and storing filters in a zip-lock bag or lidded box to extend their working life. The filters do not have a designated shelf-life, life-span depends on the hours of use and the type of solvent being filtered. As a general indicator, when breathing resistance increases, it is time to change the filters.

For more information contact Sundstrom Safety Equipment Australia Pty Ltd
35/1 Jubilee Avenue, Warriewood NSW 2102
Freecall: 1800 655 129
Fax: 02 9979 5364
www.sea.com.au

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\$0.88 per word including GST.

Notices pertaining to AICCM activities are free of charge.

Advertising for inclusion in body of Newsletter accepted until the 1st day of the month in which the Newsletter is due. Early booking preferable.

Disclaimer: Publication of technical notes or articles with reference to techniques and materials does not necessarily represent an endorsement by AICCM. Whilst every effort is made to ensure the accuracy of content, the Editor and the AICCM National Council accept no responsibility for the content or opinions expressed in the AICCM National Newsletter which are solely those of individual contributors.

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