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## Temple bells and fireworks – Conservation in Taiwan

Chris Payne, Senior Paintings Conservator, Artlab Australia

Artlab's first involvement with the Pao-an Temple was in 1996, when we were invited to Taiwan through the introduction of Bruce Pettman from the Heritage Unit of SACON, South Australia's public works department, which at the time was generating heritage-based business throughout Asia.

Pao-an Temple was established on this site in the 18th Century, initially to worship the Pao-Shen Emperor, God of Healing. Over the years more deities have been added, making it an important place of worship. More recently its library has become a centre for wider cultural dissemination. One of the board members of the temple's governing council and the Director of General Affairs was Mr Liao Wu Chih, who was also an artist in the western post-impressionist style. Modern western painting styles had come to Taiwan via Japan as Taiwan had been a Japanese colony or province from 1895 to 1945. Japanese cultural influence is still noticeable there..

Because of Mr Liao's interest in western art, he was keen to see western conservation techniques used in the Temple, especially on a set of murals painted on the outside walls of the main hall. This was a revolutionary and contentious approach and it is a testament to Mr Liao's tenacity and strength of character that he was able to win over the other board members.

In western culture we are absolutely fixated on the preservation of the object, but in Chinese culture it is the concept which is all important – the object is merely an expression of the concept. Thus the replacement of elements in an artefact is carried out as a matter of course. 'Old' temples have been rebuilt many times. Often the visible building is quite new but the site has carried a temple for hundreds of years. Generally there is little attempt to replicate the original though design and layout is predetermined by custom. Renovation is seen as an opportunity for improvement – to use richer materials and to use craftsmen of even greater skill than previously. This is the great advantage of this approach – a pool of extremely skilled craftsmen, steeped in tradition and culture, almost unknown now in the west.

But this was Mr Liao's difficulty. Why should the Temple spend a fortune having foreigners conserve these murals when they could be quite simply replaced? Indeed the original artist's son was still alive and practicing. Mr Liao had to convince other board members that these murals were not just the work of any competent craftsman but were a very talented unique expression of Chinese culture, the replacement of which would be an irredeemable loss to Taiwan's heritage.

Pan Li-Shui, who trained with his father in traditional brush painting and temple decoration, painted the murals. Despite early acclaim, it was only after the Japanese

*continued overleaf*

### from the editorial committee

Our feature article this issue comes from **Chris Payne** at Artlab who delights us with stories from Taiwan. The Artlab team recently revisited a mural conservation project that initially started in the mid-nineties. Typically with off-site projects, and particularly with overseas projects, there are many complications that test the conservators: access to materials and equipment, and changing priorities and tasks.

AICCM SIG groups have been active lately. **Donna Hinton** and **Carolyn Murphy** report on the Objects SIG Symposium focussing on *Polymers and Synthetic Materials* and the associated *Working with Plastics* Workshop run by Dr. Thea van Oosten from the Netherlands Institute for Cultural Heritage. These were hosted by Melbourne Museum in August. **Elizabeth Hadlow** provides us with a very thorough overview of the Preventive SIG symposium on *Storage – The Open and Shut Case*. In addition, **Malgorzata Sawicki** discusses the ICOM-CC 14th Triennial Meeting held in The Hague in September. Malgorzata focuses on her two areas of interest: Sculpture and Polychrome, and Wood, Furniture and Lacquer Working Groups.

We have two research reports this issue. **Alana Lee** recently attended a number of European conferences and meetings related to her research into the *Degradation of Iron Gall Inks on Parchments*. This project is part of an ARC funded Linkage grant. **Alan Howell** has provided a short overview of three Australian digital preservation projects.

Our regular columns are included: People and Places, the Calendar, SIG news and also note the new Council members listed on the back page. We'd like to thank those institutions who have taken on board our suggestion of more project-based news for People and Places. We believe it provides more interesting reading for the members and greater detail on projects can certainly alert others to projects that may be similar in nature or provide solutions and ideas to similar problems.

Lastly, **Dr Ian Godfrey** sadly reports the recent sudden death of Western Australia-based conservator, **Sophie Lussier**.

occupation ended that he became renowned for his work in temple decoration, in which he came to exclusively specialise. Painted in the 1970s, the Pao-an murals are considered his most important works. These murals consisted of three very large scenes and four smaller scenes, each 2 metres high and totalling 25 metres in length. Cost negotiations were somewhat protracted. Paying for westerners working in Taiwan is a very expensive proposition and the Temple was fully funding our visit. Bruce Pettman had brought back with him some photographs and actual paint samples and based on these, we developed a likely course of treatment and estimated time lines. In the end it was agreed that for a fixed sum, two of us would go (Helen Weidenhofer, Project Manager and myself) to Taiwan for a fortnight and get as much done to one mural as possible, hopefully to finish it. We were to be part of a larger group, with Bruce Pettman returning with rising damp experts from Tech Dry. This was especially pertinent to the condition of the murals, but seemingly very poorly understood.

Choosing what materials and equipment to take is always difficult on trips away involving air transport, but we had been told that there would be interpreters available and so felt that non specialist purchases could be made as needed.

On arrival we found our accommodation very up-market, greetings at the Temple a little formal and the materials we had forwarded well in advance not yet arrived. There was a need to get started quickly, despite meetings and protocols. Testing showed the grime was largely smoke – the paint samples examined at Artlab indicated that the murals were painted in a sturdy gloss house paint material with an oil varnish, well able to be aqueous cleaned.

The lower parts of the murals on the east and west side of the main hall exhibited serious cracking, cupping and peeling due to rising damp, exacerbated by sunlight and general weathering. They were sheltered by a 3 metre veranda but exposed to morning and afternoon sunlight and occasional driving rain. Whilst we were there, the heat was intense, generally in the mid 30s with very high humidity. Mr Liao was keen for us to treat the large mural on the eastern side as it was in the worst condition but also because it was opposite the room in which the board members met. Our materials had not arrived, so as a colleague says, 'when the going gets tough,



Western mural after treatment

the tough go shopping! I remember standing in a Chinese apothecary trying to identify things by smell. Our interpreter spoke good conversational English, but no technical English. At last we found what we needed and commenced cleaning. This painting was the dirtiest, being close to the ancestor money furnace and the result of the cleaning was spectacular. There was phenomenal public interest, but a lot of this was watching westerners actually work. Invariably they go to Taiwan in grey suits to make deals and buy a few novelty IT things before leaving as quickly as possible. The only tourists are regional, Japanese and increasingly, mainland Chinese.

The scaffolding was a long rather springy plank supported on two flimsy step-ladders, by which we just reached the top of the painting. Unfortunately, after a couple of days of stretching up and stooping down my back went out. I could hardly walk and our hosts offered the service of a blind Chinese doctor. They are always 'blind' to preserve western sensibilities. He came to the hotel that night, casually dressed and built like a wrestler. He spoke no English, so I told him my problem by pointing to the small of my back and making an agonized expression. Whilst I undressed, he opened his medicine bag and from it, set up a small shrine, lighting incense and offering some prayers. He then opened many packets of acupuncture needles (I was relieved to see that they were new) and inserted them down my spine, my legs and my feet. I must have looked like a porcupine. He paused for a cigarette, manoeuvring the needles occasionally. They were then removed and a very vigorous massage ensued. At that point, the phone rang and my wife asked what I was doing. I said I was on the bed nearly naked with a large Chinese man on top of me – well she did ask! Mr Fingers of Steel continued to massage until I was reduced to a pulp, then packed up his shrine and left, saying "OK?" I was much better and was able to continue by modifying the way I worked. Just as we finished the cleaning phase, our materials arrived. Apparently they were stuck in Customs; even the locals had a job to extricate them.

The areas of peeling paint could now be addressed. The deterioration often indicated as a star crack from which point, the paint curled back sometimes as much as two revolutions. We were able to coat the exposed plaster and under side of the paint with adhesive, let it dry, then with a steamer and heated spatula unroll the paint and fix it back in position. Thus quite a number of holes were completely closed by this treatment. Truthfully this characteristic was a lucky break that stood us in very good stead for demonstrations to the media, students and a host of dignitaries. We were told there would be a symposium and on the appointed day, were ushered into a hall to face a large crowd of media, students, professors and dignitaries.



Retouching the western muro

Helen bravely gave a synopsis of western conservation ethos and an outline of our techniques. The translators struggled with technical terms and we frequently had to rephrase and simplify our statements. From the questions that followed, it was clear that a good deal of what we had said did not get through to the audience. We then adjourned to the site where we gave demonstrations to the invited crowd, which caused quite a stir and was literally splashed across the media the next day. This drew big crowds to the Temple until we started to feel like prize exhibits at a zoo.

Much of the peeling paint had previously been lost and some years earlier an attempt had been made to repaint the bottom 50-70cm of the mural. Acrylic had been used and it was inaccurate in colour and in style. After a good deal of difficulty and confusion, we obtained some lacquer thinners, which were excellent for removing this overpaint. Time was running out – we had cleaned the painting, laid down the peeling paint, removed about 40% of the overpaint and carried out retouching on the lower left hand corner of the picture. This demonstrated what a conservation treatment could achieve and we had hope of being invited to return.

For the people at the Temple this had been their first direct engagement with westerners, it had not been easy for them to accept such a radically different philosophical outlook, but the results of our efforts went a long way towards vindicating Mr Liao's approach.

Extensive conservation work was also required on the Temple buildings and traditional decoration, including

rectifying the damp problems that were affecting the murals. Mr Liao took on this huge project over the next 7 years, while also developing the Temple's range of cultural activities.

In 2004, we were again approached by Mr Liao to continue our work on the murals. This time we negotiated to send four people for three weeks to work on the east and west murals and hopefully finish them. It was understood that we would also provide training for up to four students, who were studying conservation in Taiwan.

Since our last visit, Mr Liao had also become President of the Board. In 2003, in recognition of their work, Pao-an Temple received UNESCO's 2003 Asia Pacific Heritage Award for cultural heritage conservation, the first ever award by the United Nations to Taiwan, "that caused a great stir in Taiwan's cultural world".

Unfortunately we again missed the cool season as there was an important cycle of festivities being held at the Temple. With the benefit of experience, we prepared for the trip, this time getting several pages of materials, terms and useful phrases translated into Mandarin. The team this time comprised of myself as Team Leader, Joanna Romanos (Barr), Marek Pacyna and Rita Bachmayer; Helen Weidenhofer being busy with her daughter.

We arrived to a warm welcome and were shown to our hotel. The patrons were predominantly regional; I think we saw one westerner there in three weeks. It had some delightful quirks, i.e. no fourth floor or a room number with a four on it (four sounds the same as death in Chinese) and an extraordinary abseil escape system to use in the event of a fire. I prayed we didn't need it as the instructions were in Chinese. We were especially provided with a western breakfast, scrambled eggs and grilled pressed ham every day without fail.

At the Temple we were able to start work almost immediately. OH&S has not advanced much in Taiwan, so the need for 'tea breaks' took a little digesting, as did our request to have a few hours off on Wednesday afternoons, as we worked most of Saturday. However when it was seen that we worked very solidly the time off was not begrudged and we were taken on some very interesting tours on Wednesdays. Indeed the level of hospitality and consideration was always exceptional. We ate lunch and tea with the Temple staff. We were glad to hear the temple bell sound at the end of the long hot days, to go into tea and see the delicious fish staring up at us. Beer came with every meal. Everyone knows Australians like beer.

Two students had volunteered from Taiwan, but one left shortly after our arrival. Unfortunately the supply of materials had been her personal property and their replacement

caused some problems for the Temple. In these situations it is important not to show annoyance or distress, as this would cause great embarrassment to your hosts. Stay calm, go home, then bang your head on the wall!

As we were left with one student, Eva, who also acted as interpreter, it was realised that more help was needed and Mr Liao's son Pi-Sheng was enlisted. Although having no conservation background, Pi-Sheng proved to be an extremely useful and good-natured team member. In the meantime our own materials had not arrived, so with the aid of the translated lists, Temple staff scoured Taiwan for our needs. I remembered a tip from Jonathan Thornton of Buffalo, New York about making bi and tri ammonium citrate by mixing ammonia and citric acid. We were able to obtain these and the results worked very well. Lacquer thinners (to remove the acrylic overpaint) proved very elusive. Its Chinese name translates to 'banana water'. It is also quite variable in composition.

A few days into the work, I was shown some structural problems in three of the other paintings. Due to a combination of roof leaks, termite activity and building movement, areas of plaster on which the murals were painted, had come away from the wall. They were cracked and bulging badly. "You can fix this of course?" I got the feeling "no" wasn't an option in spite of the fact we hadn't come prepared for this. Examination showed the plaster needed to be detached, the voids cleaned out and stabilized and the plaster re-attached. Some cutting of the plaster was required. More shopping - this time for a flexible drive shaft drill and diamond cutting blade, facing paper and facing paste. A moment of high tension, as I prized off the first piece of plaster with the ever present photographer behind one shoulder and the Temple President behind the other! This stabilization work left me pretty well occupied for the rest of the time, whilst the others kept going on the east and west murals. Marek performed the Herculean task of inpainting all the west mural, whilst Rita's people skills connected with the students, teaching our techniques and strange ways. The east mural, significantly more deteriorated, confirmed to Jo that her opinion was correct in that nothing was more tedious than acres of paint consolidation. In real life Jo is a Large Objects Conservator.

As on the first trip another media fest was organised. I have to admit to finding it a very stressful business as we were not told of the format and again there were translation difficulties, but all the television stations still wanted their sound bites. Again the media exposure brought large crowds into the Temple.

Shortly before we left we experienced the second most important festival in the Taoist calendar - the Rice God's (or Harvest God) birthday. The Temple was piled high with



Traditional dancers during Pao-an Temple festival

flowers and offerings. Proceedings started with a very formal ceremony in front of the Rice God's altar to which we were invited and towards the end, asked to follow the assembled dignitaries in to the sanctuary to pay our respects. There was a strict formal procedure but, as our view was obscured by a ceremonial parasol, we had no idea what to do. I was worried our ignorance might be offensive but on looking around, saw that the Temple seniors thought it was hilarious. I could imagine some home video footage, captioned 'The four stooges go to the temple'.

The rest of the day was busy with a fantastic procession through the streets of floats, musicians and dancers in magnificent costumes, making a phenomenal noise. They were sent in teams from all the temples in the city and would stop in turn before Pao-an to pay their respects to the accompaniment of masses of fireworks.

Due to the extra work asked of us, we didn't quite meet our goals. The west mural (2 by 4.7 metres) was cleaned, stabilised and retouched and the eastern mural (2 by 4.7 metres) cleaned, (it had become quite dirty again since 1996) stabilised and about half retouched. Eva and Pi-Sheng have continued on cleaning the smaller murals, which are generally quite sound.

The four of us returned cheerful and in good health and despite the three weeks of very solid work in unpleasant weather and sometimes quite trying conditions, we all hope we are invited back. We were very taken by the warmth and consideration shown to us by everyone at the Temple and would like to thank Mr Liao, especially, for the opportunity of such a rewarding experience.

#### References:

1. Sinorama, Vol. 29 No. 9 September 2004, 'Showing of Pao-an Temple to the United Nations – Liao Wu Chih, Temple Keeper Extraordinaire', page 93
2. 'Conservation treatment of Mural Painting by Pan Li Shui

at Dalongdong Baoan Temple Taipei, Taiwan', Artlab Australia July 2005

3. 'Conservation treatment of Mural Painting by Pan Li Shui at Dalongdong Baoan Temple Taipei, Taiwan', Artlab Australia 1996

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## Next Issue

Next issue we will bring you our new President's first report to the membership. Tamara Lavrencic, from the Historic Houses Trust of NSW, takes the baton from our past President, Eric Archer. Tamara returns to the role, having served as President in the mid-nineties. We hope to provide a report on the recent National meeting in Melbourne and the Canberra seminar on large technology objects. As yet we have no feature article so please consider contacting the Editor if you have a proposal. The deadline for the March newsletter is 1st February and we would appreciate if articles could be sent in advance of that date if possible. Late arrival of articles tend to hold up the whole editorial process and can result in the delay of the Newsletter. As usual a reminder notice will be sent out via email to all financial members with email access.

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## A new era of Newsletters

Due to financial considerations, the *AICCM National Newsletter* will be changing to an electronic format in 2006. This issue will be the last paper-based newsletter.

AICCM members will be able to view the electronic version of the Newsletter by logging on to the AICCM website ([www.aiccm.org.au](http://www.aiccm.org.au)) and clicking on the link to "Newsletters". An email will be sent out to all members whenever a new Newsletter is available. In time, all previous AICCM Newsletters will be added in PDF format to this site, which will provide a useful resource for members.

It is sad to lose the hard copy, but going electronic will allow AICCM to save considerably on printing and postage costs. Also, an electronic Newsletter will have no page restrictions and will allow colour photographs to be included. And, of course, the trees will be happy!

If you have any concerns or comments regarding the new format, please contact the AICCM Publications Officer ([acannon@slv.vic.gov.au](mailto:acannon@slv.vic.gov.au)).

# AICCM Website: [www.aiccm.org.au](http://www.aiccm.org.au)

## Your questions answered

Alice Cannon, Publications Officer

The new AICCM website is up and running, although some sections are still a bit empty of content. If you haven't yet logged in and had a look, try to find the time soon. This article is intended to provide members with information about how the website will work; if you have any comments or questions, please feel free to contact the Website Coordinator or the Publications Officer.

### Who runs the site?

The AICCM Secretariat is responsible for keeping the site running and all the various cogs working smoothly. The AICCM membership is responsible for adding content and keeping the information up to date.

### Who can access the site?

The site is accessible to anyone, but there are some services and some content that is available to AICCM members only – for example, you can update your contact details by logging in as a member, and in the future back issues of the Bulletin and National Newsletter will be available via the members-only site.

### How do I login to the site?

All financial members were sent a login and password by the Secretariat a few months ago. If you've accidentally deleted the email, don't worry – you can contact the Secretariat for a reminder. Then go to the "login" link and enter your details.

### Who can add content to the site?

A number of AICCM members have been given web authorship capabilities for the website. When these members logon, they are able to click on an "Author View" link that allows them to add new content and to edit existing pages. These members include the following:

- National Council members
- The AICCM Secretariat
- SIG Convenors
- State Division Presidents
- Members of the Website and Publications Committee

### How can members without author access add content to the site?

Contact the most appropriate SIG convenor or State Division President - for example, if you wanted to add Object SIG-related content to the site, you should contact the Object SIG Convenor and ask them to post the news for you. If your news does not directly relate to a State or SIG, contact the Website Coordinator for advice.

### What kind of content can I add to the site?

- AICCM event details – soon we will also be able to register for AICCM events online.
- "Breaking News" stories: These can include links to any "mainstream" news about conservation, so if you made it into the newspaper or a magazine, let your State President know!
- Positions Vacant: There is a fee for advertising jobs; contact the Secretariat to arrange postings.
- State Division news
- SIG news

The AICCM would like the site to reflect the work of the membership and to reflect issues pertinent to materials conservation only. Political, commercial or charitable information unrelated to the conservation profession is not suitable for the site.

### With so many authors, is it going to look messy?

Having so many web authors will make the AICCM site very democratic and we hope the site will become a lively reflection of the conservation community. However, it will also make streamlining information and the general appearance of the site a bit more difficult to manage.

There is a sub-committee of the Publications Committee that is responsible for website development and content management. The responsibilities of this committee are to:

- Develop style guidelines for authors and provide design templates, where appropriate
- Arrange author training for members
- Check content monthly for errors, missing links, out-of-date information etc and contact authors as

appropriate – please note, spelling errors and other minor corrections will be made without contacting the author.

- Commissioning content, where appropriate

If members without authoring ability notice errors on the site, they are encouraged to contact the relevant author – e.g. SIG Convenor or State President. Alternatively, comments can be sent to the Website Coordinator.

### Will advertising be allowed on the site?

So far, only Positions Vacant are advertised on the website. National Council is currently discussing whether it is appropriate to allow commercial companies to advertise.

## Obituary Sophie Lussier

Colleagues in the museum and conservation communities will be saddened to learn of the sudden death of Sophie Lussier in early November.

Sophie originally came to the Western Australian Museum's Department of Materials Conservation as an intern from the Master of Art Conservation program at Queens University, Canada. Following an impressive internship, Sophie was employed in the WA Museum as an objects conservator before moving to the Art Gallery of Western Australia. She subsequently spent some years in Darwin in charge of the Conservation section of the Museum and Art Gallery of the Northern Territory. More recently Sophie has been an important part of the team at Whiteman Park in Perth as well as running her own business, Conservacare.

Sophie is fondly remembered by all who have had the pleasure to know her through both her work with major institutions and the assistance she extended to community museum workers. There could be no finer conservator for community museums. Her sense of humour and lively personality has brightened so many lives. She will be greatly missed by all of her colleagues, present and former, and by her many friends throughout Australia.

Dr Ian Godfrey  
Head of Department of Materials Conservation  
Western Australian Museum

## 2005 AICCM Conservator of the Year



Amanda Pagliarino

At an awards ceremony on 22 October 2005, **Amanda Pagliarino** was awarded the Australian Institute for the Conservation of Cultural Material Conservator of the Year 2005 award. This award recognises an outstanding contribution made by the recipient to the Australian conservation profession.

Amanda is a graduate of the Bachelor of Applied Science (Conservation of Cultural Materials) degree at the University of Canberra, and currently works as a Sculpture Conservator at the Queensland Art Gallery. She was awarded the 2005 prize for her efforts in recent years to collect and disseminate information about modern materials and to provide professional development opportunities for the Australian conservation community, most particularly in the emerging field of plastics conservation. Amanda's work is not just beneficial to sculpture conservators as modern materials are appearing more and more in collections — new polymers in paints and varnishes, plastic supports for traditionally paper-based items, audiovisual and digital media, and synthetic textiles. Plastics and other modern materials are also increasingly found in our museum buildings and used as storage materials.

Amanda is currently the convenor of the AICCM Objects Special Interest Group, and has organised professional development programs for this group over the past three years. Most recently, she organised the 2005 AICCM Objects SIG Symposium, and a two-day intensive conservation course *Working with Plastics*, tutored by Thea van Oosten (Senior Researcher, Conservation Research Department, Netherlands Institute for Cultural Heritage), a world leader in the field of polymer conservation.

By organising events such as these, Amanda provided the Australian conservation profession with professional development opportunities that cross the boundaries of many specialisations, allowing the broader membership to benefit from the time and effort she has spent in establishing these contacts. Her peers have been recognized this work with this award.

# People and Places

## ACT

### Australian War Memorial

Following a trip to Gallipoli, Troy, and Istanbul, **Barbara Reeve** visited museums and colleagues in Singapore. Linking up with Ian McLeod (passing through Singapore on his return from the ICOM conference), Barbara visited Singapore's National Heritage Conservation Centre, the National History Museum, the Asian Civilisations Museum and the Chinese Heritage Centre. The National Heritage Conservation Centre is an impressive building housing the combined collections of Singapore's National History Museum and the Asian Civilisations Museum, as well as dedicated photographic studios, conservation labs for paintings, paper, textiles and objects, and an impressive education trail for school children learning about heritage conservation. Of special interest was the Urban Redevelopment Authority's display on the history and philosophy behind the conservation initiatives to preserve Singapore's unique architectural heritage. The Singaporean Government recognises that the conservation of its built heritage plays an important role as an economic driver for its tourism industry.

Upon her return to the AWM, Barbara completed the redrafting of the Memorial's Radioactive Materials Plan, and drew up a first draft for the Memorial's Hazardous Materials Plan (to manage the non-radioactive hazardous materials in our collections, such as asbestos, lead, pharmaceuticals and food).

All the LTO staff have been scoping work to prepare the bridge and other large components of the HMAS Brisbane for possible outdoor display. In addition, **John Kemister** has been trying to interest foundries in casting replica track links for the Japanese Ha Go tank; **Jamie Croker** has been treating corrosion in the Iroquois helicopter; **Andrew Pearce** has been writing a report on his trip to Canada, the US and the UK to study deterioration of doped aircraft fabric; **Andrew Schroder** has been doing bi-annual maintenance and exercise on a machine gun carrier and wrecker; **Lee Davies** has been completing surveys and preparation for storage on an Enzian rocket and four WWI planes; and **David Gordon** is gadding around Europe on long service leave. **Alison Wain** attended the ICOM-CC 14th Triennial in The Hague and the LACONA VI conference in Vienna.

Staff in the Textile Lab has been surveying textile and soft organic components of 45 large technology items. **Sarah Clayton** and **Daniel Wardrop** have been cleaning Iroquois seat belts. Daniel has prepared four German

helmets for an exhibition change-over. **Bridie Kirkpatrick** has conserved a Chinese costume and a Sudanese costume for change-overs in the Colonial Gallery.

### National Library of Australia

The lab has been buzzing with activity lately. Everyone has been helping out with the Exhibitions program, condition reporting and treating material for the exhibition *Treasures from Australia's Great Libraries*, which opens in December. **Rachel Spano** has been managing the preparations. **Dave Roberts** has been designing and making custom-made storage boxes for travelling *Treasures* items. Exhibition highlights are the Bligh Notebook, and images from the Ducie Collection.

The Bligh Notebook chronicles the events that befell Captain William Bligh and 18 crew members after they were set adrift in the Pacific Ocean by Fletcher Christian and the other mutineers after the mutiny on the *Bounty*. They were crowded into a small open boat, and the notebook was used to record events including navigational, weather and ration details during their 6 week journey to Timor. It was a rough trip with the people (and the notebook) spending substantial periods of time wet through. The Bligh Notebook has received major treatment over the last few months in preparation for digitisation and exhibition. The existing poor binding (not original) was so tight that some of the text had been lost in the gutter. The notebook was disbound by **Neale Wooton** and the tears and losses were repaired by **Sophie Lewincamp** and **Susanne Wullen**, under the direction of **Kerry McInnis**. The notebook was rebound by Neale. The *List of Mutineers*, which accompanies the notebook, has also been treated. **Lydia Preiss**, **Rowena Jameson** and Kerry removed the old repairs (which in some cases obscured parts of the text), and redid them, resulting in a much improved appearance of the three sheets. The Bligh Notebook is now available on the web at <http://nla.gov.au/nla.ms-ms5393-1>. Sophie left us in September to begin a 12 month internship at the Library of Congress in Washington.

The Library has recently acquired 56 watercolours, bought from the Earl of Ducie in England. It is believed that the images are by George Raper, midshipman on the *Sirius*, which was one of the vessels in the 1788 First Fleet. The images are unsigned and undated, and the attribution process involved a bit of historical detection by Library staff. The images are very detailed and fine representations of birds and flowers with brilliant colours and are generally in very good condition. Some of them are very similar to

images in the Hunter sketchbook (another of the Library's treasures) – it seems likely that Hunter in fact copied Raper's original (and superior) paintings. These images have had to be mounted and some are receiving minor treatment before being exhibited in *Treasures*. These images can also be viewed online as part of the Library's online Pictures catalogue.

In other preservation activities, **Erin Stephens** has been updating the Disaster Plans, which are now available on the web, as well as preparing Sir John Latham's papers from the manuscripts collection for microfilming. **Trish Crampin** is managing the reformatting section, while **Maxine Davis** is doing an 8 month stint working on the newspaper digitisation project. **John Maguire** has been working on the technical specifications for the digitisation of London Missionary Society material.

As part of the Australian Partnership for Sustainable Repositories, **Kevin Bradley** has engaged a business analyst to develop functional specifications for the PREMIS preservation metadata system, and is working with Professor Jane Hunter from the University of Queensland on the Automatic Obsolescence Notification system (AONS).

## NEW SOUTH WALES

### Australian Museum

The Materials Conservation and the Built Environment Department has been renamed the Collections Integrity Unit by senior management. This reflects the new Collections Integrity Modelling scheme that is being trialled by the Council of Australian Museum Directors. This is a method of testing the integrity of each collection by scoring a range of conservation, security, data and accessibility factors and compiling a score for the overall health of collections.

**Sue Valis** is back on board after several months of absence from the Museum (6 month secondment to the Powerhouse Museum and overseas travel). Sue has taken over the Outward Loans Program while **Kate Jones** is on maternity leave, and is currently negotiating the lending of collection material to both national and international institutions, including a number of New Ireland, PNG objects to the St. Louis Art Museum. Sue continues to be involved in the Museum's Outreach and Repatriation projects and will become responsible for conservation involvement with the relocation of the natural science collections into the future purpose-built science collections building.

**Michael Kelly** is currently preparing a number of recently donated objects from Groote Eylandt, NT for display. The donation is from Mrs Pat Dent, a member of the Church Missionary Society, who lived and worked on Groote Eylandt at the Angurunga Mission in the 1950s and 1960s. Mrs Dent encouraged artists from the local community to continue to paint traditional subjects and

stories in their original style and materials, rather than painting for tourists. The objects include bark paintings, wooden spear heads and wooden containers, (both decorated with pigments) and metal spear heads.

**Heather Bleachmore** has been fully occupied moving the *Life Beyond the Tomb* exhibition from Melbourne to the South Australian Museum. This is an exhibition of Egyptian archaeological objects and mummies from the Museum of Antiquities in Leiden, Netherlands along with objects from the collections of the Australian Museum and University of Sydney Museums. Heather is also working on a proposal to carry out extensive investigative and remedial work on one of our mummies.

**Sarah McHugh** has been working with us on a 6 month contract while Kate is away on maternity leave. She has been working on our ethnographic collections and doing some archaeological work. She has completed the installation of the *How to Make a Monster* exhibit which uses parts of our Natural Science collection to enhance the display of animatronic creatures produced for film and TV by John Cox's workshop in Queensland.

**Colin Macgregor** has been planning for the large upheavals that will take place early next year. The museum will be undertaking the redevelopment of several galleries and building a new Science block right against the back of the conservation labs. We are anticipating a great deal of disruption but hopefully it will all be worth it in the end.

### Australian National Maritime Museum

**Ian Miles** is temporarily acting in the position of Head of Conservation at ANMM. Ian has recently been to Denmark and the UK to view objects and negotiate loan criteria and object display for an upcoming exhibition *Vikings*.

**Kerry Head** and **Jolanta Grzedzielska** are temporarily sharing the position of Senior Objects Conservator at the Museum, and have been carrying out work on the Tu Do and Sekar Aman vessels. Kerry and Jolanta have also been involved in organising object handling workshops for ANMM staff, in addition to working on the disaster plan.

**Sue Frost** has been working as the Conservation coordinator on the Halvorsen Project in addition to preparing all the textile material for display in the *Vikings* exhibition. Sue has continued work on the Textile/Costume storage project, in addition to preparing loan material for an exhibition at the Museum of Sydney. **Karina Acton** and Curator, Dr Nigel Erskine recently spent a week at Norfolk Island Museum undertaking an assessment of the HMS *Sirius* collection. The survey was requested by the Department of Environment and Heritage and a detailed report is being prepared.

**Tasha Brown** has been working on a number of temporary exhibitions including *Les Genies de la Mer - Masterpieces of French Naval Sculpture*, which has been dismantled and is now heading back to Paris. Tasha is also preparing items for the exhibitions *Antarctic Views* by Hurley and Ponting and *Vikings*. **Jill Gurney** is back on a short-term contract working on items from the Halvorsen Collection. Jill is carrying out significant repairs to three photographic albums which have been selected for display. **Analiese Treacy** has recently returned to the Museum on contract as Conservator of Paper/Photographic Materials. She is working on a number of ship paintings for display in the Commerce Gallery and on a number of sketches by Wendy Sharpe for an exhibition detailing the life of Annette Kellerman.

## Powerhouse Museum

The Exhibitions team has been working solidly on the preparation of objects for our new permanent decorative arts gallery, *Inspired: Design through the Ages*. **Suzanne Chee** worked on costumes and textiles from the 18th Century through to the contemporary for this exhibition. She has also been busy with the opening of *Cutting Edge: Fashion from Japan*. Most garments were borrowed from the Kyoto Costume Institute and institutions around Australia, including the NGA. This exhibition celebrates the experimentation, innovation and skill of Japanese fashion over the last 30 years. The next big show on the calendar for us now is *On the Box*, an exhibition on television.

**Kate Chidlow** has compiled a comprehensive suppliers list for the department that will be updated annually, as well as an abridged version for public use. She has also been working on workshop development for the Regional and Community team. Our calendar of travelling exhibitions continues with **Gosia Dudek** dismantling *Gambling* in Coffs Harbour. **Dave Rockell** and Kate have dismantled *Sport* in Perth. Next, it heads to Brisbane.

The Collections team has been processing loans. **Nadia de Wachter** has prepared objects for a couple of outgoing loans, including *The Magic Tent* loan of circus related objects to the Victorian Arts Centre in Melbourne; and *Crescent Moon: Islamic Art of South East Asia* for loan to the National Gallery of Australia. **Deidre McKillop** and **Frances Fitzpatrick** have been working on a variety of loans including contemporary jewellery to Brisbane Art Gallery and ethnographic textiles to RMIT in Melbourne.

Our Steam team of **Jenni Edmonds** and **Ross Goodman** has been working on Locomotive 3830. This has had general running maintenance since its last trip in May. The boiler has been emptied of water and the mud and scum washed out. The boiler was then thoroughly dried with the aid of a de-humidifier which circulates warm air through it. Repairs to the tender frame of 3265 are all but complete, and we hope to begin work constructing the new

water/coal tender tank within the next few weeks. Approximately one hundred loose or badly corroded rivets have been replaced in the tender frame, cracks in the frame plates have been ground and welded and the entire frame has been undercoated. Brake rigging has finished on the two tender bogies (wheel sets), and these will be ready to replace under the frame once the tender floor has been cut, drilled and riveted into place. Ross and Jenni have begun dismantling the small Bellis and Morcom engine in the Steam Revolution, which requires some maintenance work before it can be returned to service. A 1920's rail motor was brought into the Museum by truck and put on display over the school holidays as part of our partnership with RailCorp in celebrating the 150th anniversary of the NSW Railways. Work on cleaning and updating the presentation of Loco No. 1 was also completed. The exterior work was largely done by **Alayne Alvis** and the interior by **Sue Valis** and Frances Fitzpatrick.

**James Elwing** and **Sue Gatenby** have been working on the identification and storage recommendations for the plastics collection. James has also been working on the identification and storage of seriously deteriorated movie film at the Castle Hill repository. He has been answering enquiries from small archives and local collections including acetate X-rays from the archives of the Midwives Association. **Mary Gissing** and James presented a workshop, *Keeping Your Family Treasures* at the Fairfield City Museum and Gallery in September.

**Pat Townley** has co-ordinated the development of a Collection Maintenance Plan for the Powerhouse Museum Collection, 2005-2030. After a recent round of voluntary redundancies the PHM lost about 25 positions, one of these being from Conservation. We are now waiting to see the final results of an organisational restructure. Sadly, we bid farewell to **Analiese Treacy**. She has taken up a position at the ANMM. Sue Valis also returned to her position at the Australian Museum. **Paul Brown** has taken voluntary redundancy after 19 years of service within the department. We wish him well.

## Preservation Australia

We have finally finished our last workshop for the year – Salvage Procedures for Water Damaged Paper and Photographs – run for the Hunter Chapter of Museums Australia (NSW). Planning can now commence for next year's series starting at the end of February with Basic Paper Conservation for Maitland Council. Apart from the seminars and workshops, and finishing off some Conservation Assessments for the Community Heritage Grant programme, we have been busy re-establishing a hands-on paper conservation facility. While it is not completely set up yet, there is already a back-log of work waiting – including a large collection of water damaged registers from the Lands

Department, and a Grace Cossington Smith watercolour. In our spare time we are continuing to make polyester sleeves, source more products for the conservation range and to develop the website.

## State Library of NSW

Collection Preservation held an Open day to the Library staff. **Tegan Anthes** sent out invitations and designed a map of the rabbit warren of the basement where the entire team are spread out over 7 rooms. The day was a great success. Boosting 'our' place within the Library – expanding the staffs' knowledge of what exactly we do. Most staff continue to exclaim that "Oh, I didn't know you did that" and " Oh, it takes that much time to do that". Some staff stayed over 45minutes discussing the different areas with the conservators.

One of the areas of interest was the Mitchell Bequest Project. To date the large team of assistant conservators and conservators has treated 26, 579 books in the three years it has been running. Due to the quantity of books that have been treated and are required to be treated, the treatment program is divided into 4 tiers. The first group is books that are in very good condition and these receive a Mylar jacket only. The security label and any other necessary labels are attached to this jacket. Tier 1 treatments are books that require a small amount of paper repair, Tier 2 are books that need a reback, using tinted Japanese paper, Tier 3 are in-depth treatments, where the treatment options are discussed with the curator - such as leather rebacks.

As part of this project several new techniques have been developed. The Mylar jacket is just like a dust jacket, except the Mylar is folded along the bottom edge and heat sealed on the sides leaving the top edge open. The Book shoe is used to provide additional support to those books not receiving a reback – although their spine is weak. The Book shoe encases the book leaving the spine and the top edge open. Also another small invention is the use of Mylar to make a four-flap folder. This folder is used for small books missing covers and spines, pamphlet-style books. This provides protection and allows the security label to be attached.

Within the Mitchell Bequest project there are smaller projects – currently the team are working on X size folios. As these items lay flat on a shelf they are housed in corrugated board boxes – again with Mylar jackets.

## State Records NSW

State Records has experienced some staffing changes in 2005, with Senior Conservator **Emily O'Reilly** on leave without pay to join her husband in Europe and take up a position at the National Museums and Galleries of Wales in Cardiff. **Elizabeth Hadlow** is replacing Emily during this period and commenced with State Records in April 2005.

Elizabeth has found the move from the Australian National Maritime Museum refreshing and is enjoying the chance to undertake more hands-on conservation work – a distinct move away from exhibition work. The team at State Records is a small, close-knit team of 3 – a relatively small number of staff to deal with the kilometres of archives in our care. As such we have to approach the preservation of the collections in a very strategic manner. Projects underway at present involve those collections deemed particularly vulnerable due to high access, also those that are especially significant or acutely deteriorated. The three main projects that reflect these strategies are the Deceased Estate Files, the Colonial Secretaries Correspondence and the Moving Picture Film collections.

Conservator **Dominique Moussou** has had a mixed bag this year, working on mouldy probate files from the Supreme Court, severely damaged hotel plans and the Colonial Secretaries Correspondence. The mould-affected documents are in a particularly wretched state of repair – the mould has left the paper very weak with no fibre strength and it is very difficult to separate the documents and repair them. As part of the conservation work Dominique has been copying the files so that future access will be restricted to the copies only. In contrast, the Colonial Secretaries Correspondence papers are in generally good condition and only require minor cleaning and repairs to prepare them for microfilming. This project is intended to increase public and research access to these extremely important historical records of the development of NSW. Dominique has been awarded an exchange scholarship to study part of her Masters in Spain from January to July 2006. This includes two intensive weeks – one in Paris and one in Kakadu focusing on UNESCO World Heritage Site Management.

**Carol Marsh**, our Assistant Conservator, has finished a long-term project to disbind and rehouse the Gaol Description Books that are a record of prisoners incarcerated in N.S.W. gaols dating from the 19th Century. Due to their construction the books were falling apart and the bindings no longer offered any protection to the textblocks. They have now been cleaned and boxed. Carol is also working on State Ward files that have been re-opened to Department of Community Services staff after a change in adoption laws allowing State Wards to track information about their family history. These 20th Century files are predominantly on poor quality paper that is brittle and badly torn from the years of use by DOCS staff. Carol is undertaking basic flattening, repairs and re-housing to make the files easier to access and less at risk of damage during continued access.

Elizabeth Hadlow has been undertaking assessment of the film collections held by State Records in preparation for transferring the films to storage at the National Archives of Australia. NAA has generously offered space in their cold storage vaults for the relatively small collection of films held

by State Records. Down the track we are planning a copying programme for the vinegar syndrome affected film so that the films are preserved and made more accessible to the public. Elizabeth has also presented training sessions helping agencies prepare their records for transfer as State Archives. This is an important aspect of the work of State Records as the preventive conservation initiatives explained to Records Managers will hopefully reduce the need for conservation down the track. Elizabeth hasn't been able to escape exhibition work entirely as many institutions are drawing on the collections of State Records for exhibitions. Elizabeth has been preparing items such as court documents for the Police and Justice Museum and parish maps for the Historic Houses Trust *Bondi* exhibition.

## SOUTH AUSTRALIA

### State Library of South Australia

Manager **Heather Brown's** temporary move next door to Artlab (until April 2006) has led to more staff movements in Preservation. Coordinator **Beth Robertson** is Acting Manager, Senior Reformatting Officer **Lindy Bohrsen** is 0.5 Acting Coordinator, and **Bev Jennings** has come from the Collection Development team as 0.5 Acting Coordinator as well. Bev's primary focus while with Preservation is to review the Library's Stacks Management Plan. The allocation of stacks management to Preservation was an anomaly of the organisational structure arising from the Building Redevelopment Project. Responsibility for stacks management – the art of reconciling ever-expanding collections with ever-shrinking storage space – will shift to the Collection Development team when the current acting arrangements end next year.

The unprecedented impact of exhibitions on our small Conservation team has hardly abated since the Library's reopening in July 2003, and developments are in train to increase resources. With the Library's permanent exhibitions in place, the focus is now on their maintenance and the ebb and flow of temporary and travelling exhibitions. Storage Officer **Jeff Beatty's** role is changing to include registration of incoming exhibitions and assisting the installation team. His baptism of fire in October with the arrival of the Australian War Memorial's WWI Captured in Colour exhibition went exceptionally well. We are also planning to fill the vacancy left by **Michael Veitch's** partial relocation to Artlab with a fulltime appointment.

Senior Conservation Officer **Peter Zajicek** is looking forward to his trip to Canberra, via Melbourne, riding shotgun with the Library's precious contributions to the forthcoming *National Treasures* exhibition. Meanwhile, the Conservation Officers continue attending to some of the Library's less visible collections. **Deb Heames** has been working through a very large group of artworks by artist, theatre producer and actor Wladyslaw Dutkiewicz (1918-

1999). **Fred Wimmer** is doing a special project to assess the ongoing preservation needs of the published maps collection. Jim Nicoloulis is supporting a long-term project to extract all original photographs still located amongst the Pictorial Collection of 60,000 images compiled prior to the digital era, to ensure that researchers have access only to surrogates.

Finally, we report with relief that the Tallis Company's 1851 map *Part of South Australia* has returned safely to earth from its fourteen-day journey into space on board the Space Shuttle Discovery with Andy Thomas. Its Certificate of Authenticity reports that it reached a maximum altitude of 222 miles, maximum speed of 17,500 mph and travelled 5,796,419 miles. We haven't yet decided how to incorporate this unusual metadata in a condition report.

## TASMANIA

### Archives Office and State Library of Tasmania

**Stephanie McDonald** presented a talk on Preservation and Conservation to community history representatives as part of an Archival Support Program run by the Archives Office.

Stephanie has finished working on 37 items from the Wesley Methodist Church dating back as early as 1790. Work included re-housing; standard backing removals and lining treatments of some items with a surprising discovery of an albumen photograph used as a backing board for one item.

Stephanie and **Penny Carey Wells** have been preparing for the loan of 15 items from the Heritage Collections of the SLT to the *National Treasures from Australia's Great Libraries* exhibition. Stephanie has been doing the detailed condition reports while Penny has organised the framing, boxing and co-ordination with the crate-maker.

### Queen Victoria Museum and Art Gallery

We welcome **Jucara DeFarias**, our new Paper Conservator, replacing **Linda Black** who left us earlier this year. Jucara started last May and has been busy from her very first day working on exhibitions. **Tamara Hollister** returned from maternity leave in July. She and Jucara have recently been working on 20 drawings by Hugh Ramsay for the exhibition *A Prodigious Talent: Works by Hugh Ramsay from the Collection of the Queen Victoria Museum and Art Gallery*. Jucara and **Mar Gomez** have also started the examination of the watercolour *View of Launceston* by F. Strange. This watercolour is mounted on canvas and has been coated with a thick varnish that is now very discoloured. The removal of the varnish from the watercolour will be a very challenging job and we would welcome any comments and feedback from other conservators who have worked on similar projects.

In Objects Conservation, **Linda Clark** has been working

with recently excavated material from a Chinese Tin Miners camp. The objects have been conserved and prepared for two exhibitions that will tour to regional centres in Tasmania.

**Ali Aedy** has joined the Department and is working with Linda cleaning a dirty marble bust by sculptor D.Tonelli. The bust has been steam cleaned and is now being treated with methylcellulose-based gels. **Michael Smith** has been preparing a significance assessment of an undershot waterwheel in preparation for treatment as a working exhibit. In September, Michael attended the Rail Heritage conference in Tamworth where he presented a paper on the redevelopment of the Launceston Railway yards as the QVMAG Inveresk, including the Blacksmith Shop interpretation.

In Paintings Conservation, Mar Gomez has finished the treatment of the painting *Ships in Hull Harbour*, which included consolidation of extensive areas of flaking paint and removal of a very oxidized varnish, as well as many hours of inpainting. Some good new ideas for the filling and inpainting processes were taken from the course *Mastering Inpainting* that she attended at the QAG last August. John Hay has finished a compo gilt frame for the painting *Ships in a Storm at Sea*. For this frame John used moulds from the Hood collection. The Hoods were early Tasmanian framers and the original moulds are part of the Museum Collection. John has copies of the original moulds to use in frame replicas.

The Conservation department has recently completed a Disaster Plan for the Museum. This has been a very big project for the last 2 years, coordinated by Linda Clark. Michael Smith has now been appointed Disaster Response Coordinator and Michael, Linda and Mar will soon be doing training sessions for all staff. Last July 41 people from different Tasmanian museums and galleries gathered at the QVMAG to take part in a Disaster Response Workshop run by **Kim Morris**, manager of Art and Archival P/L. The workshop included a theory day in Hobart and a practical Recovery Workshop day in Launceston, where we prepared a simulated flood in the large objects conservation workshop.

Another project the Conservation Department has recently started is a Collection Storage Survey. The storage conditions of the Collections were identified as a high risk factor in our disaster plan, and the aim of this survey will be to address the storage problems of each individual collection, as well as assessing their significance. Comments or ideas for this survey would be welcomed.

## VICTORIA

### The Centre for Cultural Materials Conservation, The University of Melbourne

Conservation students are enjoying a well-earned break from study after putting in a busy year. Many thanks to all

who have supported the course throughout 2005. There have been many, too many to mention individually in this column, but special thanks to the guest lecturers whose experience and insights add a unique quality and richness to the program, and to those who hosted internships and volunteer placements, which are so important in demonstrating the professional context for our conservation practice.

The second year students spent semester two focussing on their Minor Thesis, and thanks must go to the many members of the profession who assisted their research. The students presented summaries of their thesis during a 2 day symposium in October, attended by colleagues from around Melbourne and interstate. A list of topics investigated is included here for your interest. Copies of the Minor Thesis are held by the Centre and available on request.

**Susanna Collis:** An Oral History of the Meridian Sculpture Foundry, Fitzroy

**Karel Kaio:** Lost in a Strange Land: Re-contextualisation of a Maori Cloak

**Petronella Nel:** Pottery from the Cypriot Collection of the University of Melbourne: A conservation perspective

**Megan Phillips:** A comparison of 3 consolidation methods for aged waterlogged cork

**Marianne Pommès-Tissandier:** An approach to the conservation of Kanak cultural heritage

**Alexandra Ellem:** An examination of the painting techniques and materials of L. Bernard Hall, Master of the School of Painting at the National Gallery of Victoria, and Hugh Ramsay and Max Meldrum, his students: A search for influences of the teacher on his students

**Elizabeth Hinde:** The fading behaviour of fluorescent pigments

**Ilaria Poli:** LEDs – Their use in the detection of underdrawings in paintings conservation

**Angela Ruegger:** The conservation of icons

**Marika Kocsis:** Conservation of contemporary artists books: An approach

**Elizabeth Mayfield:** The materials and techniques of English bookbinding, 1800-1850

**Charlotte Park:** The materials and techniques of Richard Shepherd: An investigation carried out on 18 sketches held by the State Library of Victoria

**Nicholas Selenitsch:** Conservation and the material mundane

**Travis Taylor:** Materials and characterisation tests of Gasenshi and Xuan (Senshi) calligraphy papers

**Felicity Turner:** 'Archival Quality' testing of copy papers containing recycled fibre

The CCMC hosted a symposium on *Modern Paints*, presented by **Tom Learner** and **Bronwyn Ormsby** from the Tate. Tom presented two lectures on his research into modern paints and Bronwyn delivered on her on-going research into the cleaning of acrylic emulsion paints. Note the calendar listing for *Modern Paints Uncovered* symposium to be hosted by the Tate in May 2006.

**Jocelyn Evans** has been liaising with Curator, John McPhee, the ANZ Bank and AEA on preparation of works from the ANZ art collection for a travelling exhibition. Work has included the preparation of detailed condition reports of paintings and works on paper, treatment of artworks identified during the condition reporting process and logistical planning related to movement and packing of a large Nicholas Chevalier painting. Jocelyn has been assisted by **Libby Melzer**, **Cushla Hill**, **Caroline Fry**, **Katy Glen**, **Jordi Casasayas** and **Sean Loughrey**. The exhibition opens in December at the Ballarat Fine Art Gallery. Another major project underway is the preparation of works for the reopening of Heide Museum of Modern Art next year after completion of building extensions. In particular, works from the recently acquired Albert Tucker collection are being prepared for exhibition in the new Tucker gallery space.

In September, we farewelled **Alice Cannon** who has taken up a full-time position at the State Library of Victoria. As yet we have been unable to replace Alice and the PROV Project is being managed by **Jude Fraser** with assistance from Libby Melzer and Katy Glen. Conservation Masters students, **Nick Selenitsch**, **Marika Kocsis**, **Travis Taylor** and **Jo Mead**, have been working on the Prison Registers Project. Other work includes working with the Public Programs team on exhibitions and a digitisation project.

In December **Abigail Hart** leaves us to pursue a new career. Abigail will be undertaking a MBA at the Melbourne Business School at the University of Melbourne. We wish her success in her endeavours and hope that she will remain in the arts/heritage sector. **Mary-Jo Lelyveld** joined us in late November to fill **Vanessa Kowalski's** position while Vanessa is undertaking the AYAD project at the Vietnam Museum of Ethnology in Hanoi.

## Museum Victoria

The conservation department at MV had a fantastic time hosting the AICCM Objects SIG Symposium and Workshop, particularly meeting and working with Thea van Oosten, who presented the very enjoyable and informative *Working with Plastics* workshop. Staff have been working on the usual assortment of exhibitions - we farewelled *Mummies: Ancient Egypt and the Afterlife* and welcomed *Greek Treasures* from the Benaki Museum in Greece.

**Michelle Berry** continues to work with **Sharon Towns** on the Trade Union Banners for the 8 Hour Day project.

**Angeletta Leggio** has been continuing work on the Kodak Collection, part of which will be acquired by MV. **Helen Privett** has been acting as Senior Conservator and is knee deep in disaster preparedness planning and revision. **Alayne Alvis** has been preparing for exhibitions - *Mathamazing* about maths in life - and preparing outward loans. **Penny Nolton** supervised **Marianne Pommestissandier** from the CCMC at the University of Melbourne for a two week internship placement and is currently working on the exhibition *Morris and Company*.

**Catherine Lovelock** recently returned from a well-deserved holiday and focusing on preventive conservation and future planning for the department. Staff attended the recent AICCM National Conference and AGM held at SLV and the Modern Paints Symposium held at the University of Melbourne. An informative time was had by all. We are currently planning our next Christmas card.

## National Archives of Australia, Melbourne Branch

October has been a month for celebrating! **Liam Ryan** and **Tha lem** were the successful applicants for the two permanent placements in our Preservation Scanning and Digitisation unit. The first year conservation students from the University of Melbourne visited the NAA in October. **Julie McCarthy**, **Detlev Lueth** and **Sarah Gubby** spoke to the students about the NAA's application of Preventive Conservation techniques. Julie and Sarah also spread the word on Preventive Conservation further afield this month by co-presenting at the inaugural *Indigenous Archival Support* workshops, organized by Museum Victoria. The first of these events took place in Warrnambool in October, with another two workshops held at Melbourne Museum in early November and a fourth workshop held at Bairnsdale in mid November. Each participant received a gift-pack containing goodies from Zetta Florence, Archival Survival and Albox Australia. These workshops have been a truly inspiring experience and were well-received by the Indigenous communities represented. Congratulations to Lorraine Coultts of Museum Victoria for her excellent efforts in developing this initiative. Detlev co-presented a paper on the PHOTON training courses with Angeletta Leggio at the ICOM-CC meeting in The Hague. Detlev is currently preparing a presentation on this experience for NAA staff. **Sallyanne Gilchrist** organized the conservation side of the de-installation of *It's a Dog's Life* at the Public Record Office Victoria. Sallyanne is preparing loan agreements for NAA objects on loan to the Immigration Museum including a vintage metal stamping plate previously used by Australian Customs in Port Melbourne. **Liz Ogden** is currently repairing a file on indigenous genealogies of the Wimmera and

Gippsland regions and Julie is finalising her treatment of a most attractive c.1970's *Count Down* poster for the ABC.

## WESTERN AUSTRALIA

### Patricia Moncrieff - Textile Conservator/Consultant/Educator

Over the last few months, Patricia has had the pleasure to work with theatrical costumes from the collection of the Performing Arts Museum, His Majesty's Theatre in Perth. The origins and diversity of the collection is enormous and impressive. It contains an original swan's dress from Sergei Diaghilev's Ballet Russes production of *Swan Lake* which was performed at the Royal Opera House, Covent Garden, London 30th November 1911 - the first full length production to ever be performed outside Russia, as well as a costume from *The Firebird*, designed by Alexander Yakovlevich Golovin.

Other items include a tutu and ballet shoes worn by Dame Margot Fonteyn in the production of *Stars of World Ballet* at the Entertainment Centre, Perth in 1977; a simple black dress worn by Judy Davis in the production of *Piaf* at the Playhouse, Perth in 1979; a wonderfully elaborate costume worn by Dame Joan Sutherland in the opera *Lakme* at the

Sydney Opera House in 1974; dancing shoes worn and signed by Marcel Marceau; costumes from the Australian production of *Cats*; the lavish costume worn by Christa Lehmann in the role of Carlotta in *Phantom of the Opera* - just to mention a few. It is astounding how beautifully embellished theatrical costumes are with enormous variety of materials and how incredibly heavy in weight they are. One wonders how the performer ever managed to move around the stage. The work has involved identification of materials, condition reporting, photographic documentation and conservation treatment proposals. With funding, it is hoped to exhibit the collection around Australia in a travelling exhibition.

Conservation treatment of a 1840's wax over composition costume doll was completed for the Museum of Childhood (the oldest doll in their collection). The doll comprised many materials: its cloth body contained horse hair; the shoulder, head, lower and upper limbs were wax over papier-mâché; hair was mohair; under garments of cotton; silk satin skirt; silk brocade bodice and train embellished with seed pearls. Apart from its conservation, a display system was designed and constructed for its safe display and storage, which minimises any handling of the doll.

## 4th AICCM Symposium

Conservation of Paper, Books and Photographic Materials

Wed 19 – Fri 21 April 2006

Te Papa Tongarewa, Wellington, New Zealand

It's time to start making plans to attend the upcoming AICCM Symposium.

The 2006 Symposium is being held at Te Papa Tongarewa Museum of New Zealand in Wellington during the week following Easter weekend.

The Symposium will take place over 3 days. The specialty areas of paper, book and photograph conservation will be evenly represented in an interesting 2 day programme of papers. The 3rd day has been set aside for workshops.

Registration forms and a confirmed programme of speakers and workshops will be available from 1 December and will be posted on the NZPCG [www.conservators.org.nz](http://www.conservators.org.nz) and AICCM [www.aiccm.org.au](http://www.aiccm.org.au) websites.

For information about Wellington, visit <http://www.wellingtonnz.com>

This site has extensive accommodation listings which can be booked online, as well as maps and general information about sights and activities in and around Wellington.

### Fees (in New Zealand dollars):

#### AICCM/ NZPCG members

full registration (3 days)	NZ\$350.00
daily rate	NZ\$160.00
early bird (before 1 Feb)	NZ\$300.00

#### Non-members

full registration (3 days)	NZ\$450.00
daily rate	NZ\$200.00

#### Students

full registration (3 days)	NZ\$100.00
daily rate	NZ\$40.00

#### Inquiries to:

[preservation@natlib.govt.nz](mailto:preservation@natlib.govt.nz)

# AICCM Objects SIG Symposium 2005: Polymers and Synthetic Materials

23-24 August 2005, Melbourne Museum

Donna Hinton, Art Gallery of NSW

**Dr Thea van Oosten**, Senior Scientist in the Conservation Research Department of the Netherlands Institute for Cultural Heritage was the guest speaker at the AICCM Objects SIG symposium. Over 40 conservators from around Australia, and New Zealand attended the symposium.

The first day of the symposium primarily addressed conservation issues relating to polymers and synthetic materials. Dr van Oosten presented the keynote address, thus reinforcing the information given during her workshop Working with Plastics. The detailed workshop notes are sure to become a well used tool across Australia, as they give a chronological account of the history of plastics, include a detailed chart of the properties of different types of plastics and has a detailed bibliography.

Speakers on the first day addressed issues concerning the care of contemporary artworks. **Suzi Shaw** (NGV) showed us that even the commonly used plastic Ethafoam (ethylene vinyl acetate) can cause problems if left in contact with collection items, resulting in discolouration and indentations. **Trude Ellingsen** (NGV) had us wondering how we would cope if confronted with a work by Sarah Sze that included live plants and light sensitive plastic components. In question time we considered whether the philosophical and intellectual decisions presented with this work were the responsibility of the conservator or the curator? **Amanda Pagliarino** reviewed the procedures and documentation used at the Queensland Art Gallery to maintain the integrity of electronic artworks by artist Nam June Paik. As his works are chosen for display, the conservation department is using the opportunity to review the needs of each artwork. **Liz Wild** (QAG) asked us to "Please touch the balls gently" while she explained the trials and tribulations involved in removing the build up of scale on 2000 stainless steel balls in a water feature by Yayoi Kusama. Liz discussed water treatment options as well as polishing methods. **Vanessa Roth** finished the day with a humorous account of a series of art installations with artists and curators at the Art Gallery of Western Australia. Vanessa reminded us of the importance of understanding the artist's intent prior to undertaking treatments on contemporary works.

Presentations on day 2 addressed a variety of topics of interest to objects conservators. **Nicki Smith** (NMA) explained the method and results of her survey into the

effectiveness of consolidation treatments on bark paintings. Much of her survey involved a subjective assessment as previous documentation was not sufficiently precise. Nicki urged us to maintain accurate records of treatment so that future conservators will know exactly where specific consolidants and other treatments have been applied.

**Donna Hinton** showed a DVD called Vietnam: Champa Dynasty, which was originally shown on the ABC program Foreign Correspondent, July 20, 2004. This provided background to her talk about the Art Gallery of NSW's involvement with the Da Nang Museum.

**Marika Strohschnieder** (NGV) spoke about her approach to understanding and conserving an Egyptian coffin lid. This unadulterated object provides a rare opportunity for scientific research, primarily with pigment analysis. Digital tools enabled Marika to 'access' fragments without applying physical stress. She encouraged us to "be more playful and make use of the great potential of our exceptional facilities...". **Beata Tworek-Matuszkiewicz** (NGA) spoke about a project **Jaishree Srinivasan** began at university, to develop a viable gap-filler for earthenware ceramics using paperclay. After 4 years of testing they are pleased with the results, having found that 1-2% paper pulp enhances flexural strength and improves working properties of clay fills. It has potential for use both as unfired and fired fills in earthenware. Also it may be a suitable material for stabilising uneven bases of objects, while on display. **Renita Ryan** recounted a conservation project carried out by ArtLab Australia on a large outdoor tiled mural called Yerrakartarta. She described the damages, considered the causes of deterioration and explained the treatment used to reinstate the tiles. A consultant engineer advised that thermal movement and ceramic growth were the main causes of damage. The materials chosen for the treatment needed to endure extreme temperatures and sunlight, and be suitably flexible to prevent further losses of adhesion.

**Colin Macgregor** (AM) presented a preliminary study on the effects of light on spirit preserved natural science specimens. In an attempt to establish the nature of damage to proteins and pigments, he used accelerated light aging on wet and dry specimens. Samples were examined with optical and scanning electron microscopy and analysed using a Fourier Transform Infra-red spectrometer (FTIR). Although further study is needed, it is clear that wet specimens are highly sensitive to light, and therefore research collections need to be

protected. **Alison Wain** presented a joint paper, written with **George Bailey** and **Megan Jordan-Jones** entitled *Mitigation of radiation hazards at the Australian War Memorial*. There are many issues surrounding identification and management of radioactive heritage material which the AWM conservators are grappling with in order to manage their collection in accordance with the licensing requirements of the Australian Radiation Protection and Nuclear Safety Agency.

**Holly Jones-Amin** spoke about the new Cultural Materials Conservation course at the Centre for Cultural Materials Conservation at the University of Melbourne. The Centre has adopted a problem based learning approach, to help students to identify and explain conservation problems and

propose appropriate interventions. At the end of this year the first cohort of students will graduate. Holly also promoted the Masters by Research and PhD by research, which can be undertaken with entry pathway for conservation graduates. Course fees are funded via the Australian Government's Australian Research and Training Scheme.

Thank-you to Amanda Pagliarino, Catherine Lovelock and your team for putting this stimulating and informative seminar together. I certainly appreciate the opportunity to meet with professional colleagues, to learn from their experiences, and to share my insights into the care of our art and heritage collections. I look forward to the next AICCM Objects SIG meeting.

## Working with Plastics Workshop

25-26 August 2005, Melbourne Museum

Carolyn Murphy, Museum of Contemporary Art, Sydney

The *Working with Plastics* workshop was held over two days following the AICCM Objects SIG Symposium. There were fourteen participants in the workshop, which was presented by **Dr Thea van Oosten**, Senior Scientist in the Conservation Research Department of the Netherlands Institute for Cultural Heritage.

A workshop handbook was provided to all participants and was full of useful support information on each session of the workshop, as well as a glossary and comprehensive bibliography. The workshop was presented as a series of lectures and some practical sessions, although Thea encouraged us to ask lots of questions and was very forthcoming with a wide range of information and thoughts about plastics and their conservation.

The first day of the workshop began with a session on *What is plastic? History of plastics and rubber*. This session included information on the different chemical reactions that create plastics and looked at the ways in which thermosets, thermoplastics and elastomers differ on a molecular level. Thea then covered the history of the development of plastics and rubber showing us images of many examples of the different types of plastics that were discussed. This part of the workshop was well supported by technical and historical information in the workshop handbook, which included chemical formulae for all the different polymers discussed.

The *Manufacturing of plastics* and the *Properties of plastics* were covered in the next session. The manufacturing of plastics included information and images showing various methods of making plastics, including injection moulding and other moulding methods, extruded plastics and blow moulding which is used to create plastic bags. More

detailed information and diagrams in the workshop handbook supported this part of the workshop. In discussing the properties of plastics, Thea highlighted the importance of grasping the chemistry of the different polymers since the chemistry of plastics determines their properties. Thea used polyethylene and polymethylmethacrylate (Perspex) as examples: a more crystalline plastic such as polyethylene is never transparent while an amorphous plastic such as Perspex is transparent. The ways in which the different properties of plastics are used to advantage in creating objects was also discussed. Polyethylene terephthalate (PET) for example is impermeable to carbon dioxide, which makes it suitable as a soft drink container while polyethylene is not suitable since it is permeable to carbon dioxide. Water absorption was another plastic property that was highlighted since some plastics absorb water more readily than others and are therefore more susceptible to high relative humidity and fluctuations in relative humidity. Polyethylene for example doesn't absorb moisture while Perspex and cellulose acetate do absorb moisture.

Degradation of plastics and rubber was discussed with reference to a table in the workshop handbook outlining the degradation symptoms of a range of plastics. Thea passed around many examples of deteriorating plastics from her collection and also showed us many images of plastics in various states of deterioration. At the same time Thea was keen to highlight the fact that some plastics were more stable than was often thought. Polyvinyl chloride was one example, which Thea said is actually very stable. It is only when PVC is plasticised to make it flexible that it is less stable, since as it ages, the plasticiser migrates out of the PVC making the object sticky and less flexible.

The second day began with a practical session on the *Identification of plastics*. The group was divided into three smaller groups that worked together on each of three exercises. The first exercise was the Hot Needle Test. In this test we used a hot needle to burn seventeen known plastic samples and recorded our observations on the smell of the burnt plastic, how permeable the plastic was when the hot needle was pushed into it, and whether or not smoke was produced when the plastic was burnt. The workshop handbook included a table for us to write down our observations but also another table listing Thea's observations when she performed the same tests. This was a useful cross-reference and highlighted the fact that the description of burnt plastic smells could be quite subjective. The second exercise involved burning various samples of plastic to observe the colour of the flame produced. This test can be used to identify chlorine-containing plastics, which burn with a green flame. The third exercise was an opportunity to begin a plastic sample kit. Each participant was allowed to take a sample from a series of known plastics to keep as reference materials. While the burn tests were interesting and definitely gave different results for different plastics, there was still an element of subjectivity in each test that meant that some tests were repeated so that each member of the group could clarify what they thought the burnt plastic smelt like. This highlighted the problem of the appropriateness of taking samples from real objects when the results of the tests might not be conclusive. Thea stressed the value of using FTIR if available, which can positively identify plastics from small samples or in some cases without the need for sampling at all.

The difficulties associated with the identification of plastic objects were made clear when we looked at images of the many examples that Thea had collected. After showing us an image of an array of plastic handbags for example, Thea indicated that they were made from a range of different plastics. However, Thea was quick to point out that there were a number of characteristics that could be taken into account when trying to identify a plastic object. Such characteristics included the style and production method of the object; the date it was made and what plastics it could be, based on that date; the trade name if known; the nature of the plastic (foam, solid, its hardness, elasticity, gloss, feel, sound when tapped etc); its density, smell and even its colour (for early plastics only). The ways in which different plastics deteriorate is also an important clue to the identification of a plastic object. Cellulose acetate, for example, gives off acetic acid as it deteriorates and therefore is associated with a vinegar smell.

*Preventive conservation and suitable packaging materials* was a topic that held a lot of interest for all the participants. Thea's recommendations proved to be surprisingly simple and in line with fairly standard preventive conservation

practices in museums. Normal museum storage conditions including good ventilation and dust protection are in general suitable for the storage of plastics. There were a few exceptions such as plasticised PVC which is better stored in an unventilated container such as a glass jar, and cellulose nitrate and cellulose acetate which are best stored at a lower temperature and relative humidity. The importance of regular collection inspections was also highlighted so that objects showing signs of degradation could be identified and isolated. Packaging materials suitable for the storage of plastic objects were discussed. In general Thea felt that it was better not to store plastics in plastic containers and preferred the use of acid free cardboard boxes or covers made from unbleached closely woven cotton fabric. For polyvinyl chloride (PVC) objects containing plasticizers, or other sticky objects, Mylar or silicone paper can be used. Where foamed plastics were required, Thea recommended using polyethylene foams only. EVA foams (ethyl vinyl acetate) were not suitable for storage according to Thea since they can give off acetic acid as they age. Other products such as Cellair (polyethylene) and Mylar were also suitable if required. Thea stressed the importance of using materials like bubble wrap (polyethylene with a polyvinyl chloride layer) and polyurethane foams as short-term transport materials only, and never for long-term storage.

The *Restoration of plastics* was discussed using a number of case studies including a current research project investigating the use of a consolidant and anti-oxidant mixture to minimise the degradation of polyurethane foam. This work is to be published in an upcoming issue of *Studies in Conservation*. The pioneering nature of many of the treatments that have been carried out was discussed and Thea noted that many treatment problems conservators face might not have been tackled before. For this reason it was important for conservators considering treating a plastic object to ensure correct identification of the plastics used in the object and to pay careful attention to the properties of those plastics to help in determining an appropriate treatment proposal. Surface cleaning of a cellulose nitrate or cellulose acetate object, for example, should not be carried out using water since these plastics will absorb water which can promote degradation reactions. It is also important to take a cross-disciplinary approach to plastic objects since methods used in different areas of conservation might all be applicable to the treatment of one plastic object or different elements of the work.

The workshop was a wonderful opportunity to focus on the production, care and conservation of plastics and Thea was an enthusiastic and informative presenter. The workshop ran very smoothly and was a credit to **Amanda Pagliarino**, **Catherine Lovelock** and the other staff at the Melbourne Museum who made us so welcome.

**AUSTRALIA****Courses: The Centre for Cultural Materials Conservation, The University of Melbourne**

2006, Melbourne VIC  
www.culturalconservation.unimelb.edu.au (C97)

**Courses: Deakin University – Cultural Heritage and Museum Studies**

2006, Melbourne VIC  
www.deakin.edu.au/culturalheritage\_centre/ (C97)

**Courses: International Specialised Skills Institute Inc.**

2006, Melbourne VIC  
03 98820055, fax: 9882 9866,  
issi@pacific.net.au (C97)

**Two Day Seminar**

1-2 December 2005, Canberra ACT  
Seminar on the assessment, conservation and maintenance of large technology objects. Contact: Alison Wain,  
alison.wain@awm.gov.au, 02 6243 4490 (C96)

**The Makers and Making of Indigenous Australian Museum Collections**

9-11 February 2006 Melbourne VIC  
Along with the revival of interest in studies of material culture in recent years has gone an interest in collectors and collecting practices. However, in Australia little has been published about the collectors and their collecting practices that have resulted in the collections of Aboriginal and Torres Strait Islander material culture found in the major museums of the country. This conference draws together around 25 historians, anthropologists, archaeologists, museum and art curators, as well as artists and practitioners to speak about the makers of collections of Indigenous Australian material culture. The conference is being run in association with a project by Nicolas Peterson and Louise Hamby from ANU and Lindy Allen from Museum Victoria, who are collaborating in an ARC Linkage grant entitled Anthropological and Aboriginal perspectives on the Donald

Thomson Collection: material culture, collecting and identity. Registration: \$135 for three days and \$90 for students. Daily registration of \$50 available. See: www.museum.vic.gov.au (C97)

**4th AICCM Symposium on the Conservation of Paper, Books and Photographic Materials**

19-21 April 2006, Wellington NZ  
Held in conjunction with New Zealand Professional Conservators Group – Puu Manaaki Kahurangi. See www.aiccm.org.au (C92)

**10th AICCM Paintings SIG Symposium: Insights and Intuition**

4-6 May 2006, Brisbane QLD  
Contact Gillian Osmond 07 38407294,  
gillian.osmond@qag.qld.gov.au (C92)

**Museums Australia National Conference: Exploring Dynamics – Cities, Cultural Spaces, Communities**

14-17 May 2006, Brisbane QLD  
The conference aims to foster a dialogue on the relevance of galleries in and their engagement with the contemporary world. See: <http://www.museumsaustralia.org.au> (C96)

**INTERNATIONAL****Courses: American Academy of Bookbinding**

2006, Telluride, Colorado and Ann Arbor, Michigan USA  
Contact: Margaret Cruzzavala, American Academy of Bookbinding,  
staff@ahhaa.org, <http://www.ahhaa.org> (97)

**Courses: American Institute for Conservation (AIC)**

2005, USA  
Contact: Eric Pourchot, Program Officer for Professional Development, AIC, 202 452 9545, fax: 202 452 9328,  
epourchot@aic-faic.org (C94)

**Courses: Art Innovation**

2005, THE NETHERLANDS  
Courses in laser cleaning. See: [www.artinnovation.nl](http://www.artinnovation.nl) or contact Art Innovation, 514 570720, fax: 514 570721,  
info@art-innovation.nl (C94)

**Courses: Balaam Art Institute**

2005, SPAIN  
Courses include chemistry for paper conservators, use of tinted fillers for porcelain restoration, fibre identification, history and use of medieval pigments, textile documentation and the conservation of tiles. See <http://www.balaam-art.com> or contact: info@balaam-art.com (C94)

**Courses: Campbell Center for Historic Preservation Studies**

2005, USA  
Contact: Campbell Center,  
campbellcenter@internetni.com,  
www.campbellcenter.org (C94)

**Courses: Centre for Photographic Conservation**

2005, London UK  
See:  
<http://www.cpc.moor.dial.pipex.com/> or contact Angela Moor,  
cphotoconservation@cpc\_moor.com (C96)

**Courses: Centro del Bel Libro**

2005, Ascona SWITZERLAND  
Courses covering a wide range of topics related to book conservation, bookbinding and design. Contact: Centro del Bel Libro, +41 91 825 1162, fax +41 91825 8586, info@cbl-ascona.ch,  
<http://www.cbl-ascona.ch> (C94)

**Courses: Conservation Centre, Institute of Fine Arts NYU**

2005, USA  
Contact: The Conservation Centre, 212 992 5800, fax: 212 992 5851,  
conservation.program@nyu.edu (C94)

**Courses: ICCROM**

2005, Rome, ITALY  
Contact: training@iccrom.org,  
<http://www.iccrom.org> (C94)

**Courses: Illinois Digitisation Institute**

2005, Illinois USA

See

<http://images.library.uiuc.edu/project/IDI/Index.HTM> or contact Digital Services and Development Unit, 61801, 217-244-4946, fax: 217-244-7764 (C94)

**Courses: Institute of Paper Conservation**

2005, UK

Contact: [information@ipc.org.uk](mailto:information@ipc.org.uk), [www.ipc.org.uk](http://www.ipc.org.uk) (C94)

**Courses: International Academic Projects**

2005, USA, GREECE, DENMARK, ITALY, UK, LEBANON

Contact: Claudia Waddams, Assitant Coordinator, IAP, +44 20 7380 0800, fax: +44 20 7380 0500, [info@academicprojects.co.uk](mailto:info@academicprojects.co.uk), <http://www.academicprojects.co.uk> (C94)

**Courses: Montefiascone Project**

2005, ITALY

Courses include recreating the medieval palette, historic album structures, the conservation, repair and binding of parchment manuscripts and the Stonyhurst Gospel. Contact: Cheryl Porter, +44 7899856314, +44 207-266 0505, [chezzaporter@yahoo.com](mailto:chezzaporter@yahoo.com) or see <http://www.monteproject.com> (C94)

**Courses: Northern States Conservation Center**

2005, Online (USA based)

See:

<http://www.collectioncare.org/training/tr ol.html> (C94)

**Courses: Perugino Institute**

2005, ITALY

Courses in areas such as conservation of paper, canvas, fresco, contemporary architecture, plaster and wood, museum management and legal aspects regarding the international art and cultural heritage sector today. Offered in English. Contact: [studyabroad@ilperugino.org](mailto:studyabroad@ilperugino.org) (C94)

**Courses: Rare Book School**

2006, Virginia USA

Contact: Terry Belanger, University of Virginia, Rare Book School, 434 924 8851, fax 434 924 8824, <http://www.rarebookschool.org> (C97)

**Courses: Shepherds Bookbinders**

2005, London UK

Courses include bookbinding masterclasses, box making, repair of bindings and leather restoration. Contact: Shepherds Bookbinders, +44 20 7620 0060, [shepherds@bookbinding.co.uk](mailto:shepherds@bookbinding.co.uk) (C94)

**Courses: SOLINET**

2005, USA

<http://www.solinet.net> (C94)

**Courses: Textile Conservation Centre**

2005, UK

Contact: Debbie McCandlish, Secretary for Studies and Research, The Textile Conservation Centre, University of Southampton, +44 2380 597100, fax: +44 2380 597101, [dm1@soton.ac.uk](mailto:dm1@soton.ac.uk) (C96)

**Courses: University of Victoria**

2005, CANADA/Distance Education

Contact: Cultural Resource Management Program, Division of Continuing Studies, +1 250 721 8462, fax: +1 250 721 8774, [crmp@uvcs.uvic.ca](mailto:crmp@uvcs.uvic.ca), <http://www.uvcs.uvic.ca/crmp> (C94)

**Courses: Weald and Downland Open Air Museum**

2005, Chichester UK

Courses include conservation of plasters and renders and commissioning and managing conservation of historic interiors. Contact: Liz Campbell, +44 1243 818219, [bcm@westdean.org.uk](mailto:bcm@westdean.org.uk) (C94)

**Courses: West Dean College**

2005, UK

Courses include the conservation of leather, ship models and skill updates in fibre identification. Contact: Isabel Thurston or Pat Jackson, +44 1243 818294, [pat.jackson@westdean.org.uk](mailto:pat.jackson@westdean.org.uk) (C94)

**Preventive Conservation Strategies for Protection of Organic Objects in Museums, Historic Buildings and Archives**

10-11 January 2006, London UK

The workshop will include new information about novel environmental dosimeters, description of the project field test, innovative preventive conservation strategy and practical demonstrations. Contact: [joel.taylor@ucl.ac.uk](mailto:joel.taylor@ucl.ac.uk) or see

<http://www.ucl.ac.uk/sustainableheritage/research/masterfinalworkshop>. (C97)

**Understanding 20th Century Photographs: Baryta Layer Research Symposium**

24 January 2006, Los Angeles USA

The project involves quantifying primary and trace metals found in the baryta layer of 20th Century photographs. These measurements, when compared to those taken from reference collections of photographic paper, have the potential to identify a print or set of prints of unknown origin. The technique has developed sufficiently over the past two years that we feel a public discussion of the results is warranted and might hold general interest beyond the group of conservators and conservation scientists immediately involved in the project. See: [http://www.getty.edu/conservation/science/photocon/photocon\\_brs.html](http://www.getty.edu/conservation/science/photocon/photocon_brs.html) (C97)

**29th International Symposium on the Conservation and Restoration of Cultural Property: Colloquium and Symposium on Mural Paintings of the Silk Road: Cultural Exchanges between East and West**

24-26 January and 28 January 2006, JAPAN

This International Research Conference aims at providing a forum for sharing knowledge on mural paintings and their different interpretations within art history as well as in other related areas. Moreover, this event is intended to also serve an opportunity for developing discourse so as to surmount those theories based on a simplified opposition between eastern and western influences on the techniques, materials, motifs and patterns found in mural paintings, all reflecting the combinations of numerous cultures that once flourished along the Silk Road. There will be a 3-day round-table colloquium and a 1-day symposium. Contact: [colloquium@tobunken.go.jp](mailto:colloquium@tobunken.go.jp), [symposium@tobunken.go.jp](mailto:symposium@tobunken.go.jp) or see <http://www.tobunken.go.jp/~kokusen/> (C97)

**Metals in Paper 2006: 2nd International Iron Gall Ink Meeting**

24-27 January 2006, Newcastle-upon-Tyne UK

Information of the EU thematic network MIP: <http://www.miponline.org> MIP conference including on-line registration and costs:

<http://www.miponline.org/final.htm>. A list of speakers and the topics will be available soon on the MIPonline site. (C96)

#### **The Materials of Modern Sculpture**

4 February 2006, Connecticut, USA  
This one-day graduate student symposium will address the materials of modern sculpture and changing conceptions of the sculptural object from 1945 to the present. Contact: Morna O'Neill, Research Department, Yale Center for British Art, [morna.oneill@yale.edu](mailto:morna.oneill@yale.edu) (C97)

#### **International Trade Fair for Museums, Restoration and Cultural Heritage**

15-18 February 2005, Munich GERMANY  
See: [www.exponatec.de](http://www.exponatec.de) (C94)

#### **Cubism approaching one hundred: material questions**

24 February 2006, Boston USA  
This session will address material questions as they concern history, theory and interpretation, presentation and conservation of cubist work in all media. Contact: Rebecca Rushfield, [wittert@juno.com](mailto:wittert@juno.com) or Andrea Kirsh, [akirsh@darkwing.uoregon.edu](mailto:akirsh@darkwing.uoregon.edu) (C95)

#### **National Conference on Cultural Property Protection**

26 February - 1 March 2006, Virginia USA  
The theme for this year's conference is Protecting our Legacy. See: <http://www.natconf.si.edu> (C97)

#### **Industrial Heritage: Valorization of Industrial Heritage: Sites, Museums and Case Studies**

21-23 March 2006, CHILE  
Knowledge, valorization and diffusion of industrial heritage is an ongoing and necessary task for countries' cultural growth, in which research, conservation and educational experiences carried out in nations, diverse contexts and realities always merit holding a convention and exchanging opinions. This convention will undoubtedly contribute to the groundwork laid by former conventions organized by TICCIH aiming to raise consciousness as to the value of industrial heritage, bringing together the realities of European countries and the Americas in general. Contact: TICCIH-Chile. Chilean National

Committee for the Conservation of Industrial Heritage, 562-201-7193, [ticchichile@gmail.com](mailto:ticchichile@gmail.com) (C97)

#### **Clay Bricks in the 21st Century: Design, Preservation, and Care of Contemporary and Historic Architecture**

25-26 March 2006, Cambridge USA  
The focus of the conference will be on brick building exteriors. However, attention also will be given to outdoor brick sculpture and brick ornamentation on facades. Contact: Technology and Conservation, 76 Highland Avenue, Somerville MA 02143, 617-623-4488, fax: 617-623-2253 (C96)

#### **4th AICCM Paper, Book and Photographic Materials Symposium**

19-21 April 2006, Wellington NZ  
For Registration forms and a confirmed programme of speakers and workshops, see: [www.conservators.org.nz](http://www.conservators.org.nz) or [www.aiccm.org.au](http://www.aiccm.org.au) Inquiries: [preservation@natlib.govt.nz](mailto:preservation@natlib.govt.nz) (C94)

#### **Third International Conference: Preservation and Conversation Issues Related to Digital Printing and Digital Photography**

24-25 April 2006, UK  
Contact: Dr A Manning, The London College of Communication, University of the Arts, London, [a.manning@lcc.arts.ac.uk](mailto:a.manning@lcc.arts.ac.uk) (C93)

#### **UKIC**

27 April 2006, UK  
CALL FOR PAPERS  
The conference will cover the theory and practice of the CVMA guidelines on stained glass conservation. Speakers will discuss the theory and principles of the CVMA guidelines and will illustrate case studies relating to the guidelines. Contact: Derek Hunt, Limelight Studios Ltd, [derek@limelightstudios.co.uk](mailto:derek@limelightstudios.co.uk) (C97)

#### **Third International Course on the Conservation of Modern Architecture: Suburban Developments of the Recent Past – Visions, Realities, Futures**

13 May - 9 June 2006, Helsinki FINLAND  
Contact: Alvar Aalto Academy, +358 (0)9 480 123, fax +358 (0)9 485 119, [www.alvaraalto.fi/academy/](http://www.alvaraalto.fi/academy/), [academy@alvaraalto.fi](mailto:academy@alvaraalto.fi) or [www.iccrom.org](http://www.iccrom.org)(C97)

#### **Modern Paints Uncovered**

16-19 May 2006, London UK  
A staggering array of new pigments and binding media has been developed and used in the production of paint in the period after 1930. The diversity in materials used in the production of these 'modern' paints, however, has important conservation implications for the works of art in which they were utilised. Each type of paint is likely to display its own unique set of physical and chemical properties, as well as distinctive responses to ageing, environmental conditions, and conservation treatments. This symposium will draw together the varied strands of research relevant to these issues currently being conducted by conservation scientists and conservators. Contact: [gciweb@getty.edu](mailto:gciweb@getty.edu) or see: <http://www.getty.edu/conservation/science/modpaints/mpu.html> (C94)

#### **CAC Workshop: Risk Management for Cultural Institutions**

15-16 May 2006, Ontario CANADA  
Contact Wendy McPhee, Conference Chair, Archives of Ontario, 416 327 1521, fax 416 327 1999, [wendy.mcphee@archives.gov.on.ca](mailto:wendy.mcphee@archives.gov.on.ca) (C97)

#### **32nd Annual CAC Conference**

17-19 May 2006, Ontario CANADA  
CALL FOR PAPERS  
Abstracts on all aspects of conservation are invited by 16 January 2006. Contact: Marianne Webb, [mariannw@rom.on.ca](mailto:mariannw@rom.on.ca) (C97)

#### **AIC 34th Annual Meeting**

16-19 June 2006, Rhode Island USA  
Contact: Ruth Seyler, Membership Manager, AIC, 202 452 9545, [rseyler@aic-faic.org](mailto:rseyler@aic-faic.org) (C96)

#### **IPC 5th International Conference**

27-29 July 2006, Edinburgh UK  
This conference will discuss the practicalities of paper conservation in the 21st century including the shift towards preservation, case studies of recent unusual projects, management of the 'business' of conservation – the shift away from studio work. Contact: Barbara Venables, IPC Office, +44 1684 591150, fax: +44 1684 592380, [information@ipc.org.uk](mailto:information@ipc.org.uk) (C93)

**World Library and Information Congress:  
72nd General Conference and Council  
IFLA**

20-24 August 2006, Seoul KOREA

The need to advocate for preservation education has never been greater as librarians are faced with an ever-growing list of responsibilities. Cultural heritage collections are growing exponentially in many formats, analog as well as digital. In this context, we are compelled to advance preservation awareness to ever-expanding diverse audiences. The IFLA Continuing Professional Development and Workplace Learning, and Preservation and Conservation Sections, together with the Preservation and Conservation Core Activity are planning a joint program covering these topics for the Seoul conference. The program will comprise both papers and demonstrations of tools developed for education in the preservation field. Contact: Sarah Toulouse [sarah.toulouse@bm-rennes.fr](mailto:sarah.toulouse@bm-rennes.fr) or Susan Schnuer [schnuer@uiuc.edu](mailto:schnuer@uiuc.edu) or see <http://www.ifla.org/IV/ifla72/index.htm> (C97)

**21st IIC Congress: The Object in Context  
– Crossing conservation boundaries**

4-8 September 2006, GERMANY

See: [iiconservation.org](http://iiconservation.org) (C93)

**3rd Triennial Conservation Conference at  
Northumbria University**

11-13 September 2006, Newcastle-upon-Tyne UK

For centuries alum (aluminium potassium sulphate) was one of the most highly prized materials in Europe. Of particular interest was its use in the production and/processing of a wide range of materials incorporated into much of our cultural heritage including textiles, paper, leather, photographs, watercolours, stucco etc. The meeting will be a cross disciplinary event that will not only draw together our understanding of this widely used material but also contribute to our care of artefacts into which it has been incorporated. Contact: Jean Brown, Northumbria University, 44 191 227 3250, fax +44 191 227 3250, [jean.brown@unn.ac.uk](mailto:jean.brown@unn.ac.uk) (C96)

**The Treatment of 20th Century Paper  
Based Photographic Images**

16-27 October 2006, USA

Contact: Eric Pourchot, Program Officer for Professional Development, AIC, 202 452 9545, fax 202 452 9328, [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org) (C96)

**Printed on Paper: The techniques, history  
and conservation of printed media**

5-7 September 2007, UK

CALL FOR PAPERS

This conference aims to bring together a wide range of experience and expertise to expand the vocabulary on the broad subject of printed ink on paper—imagery and text, historic and modern. The conference organizers invite papers from a diverse group of professionals who study and care for printed media including curators, conservators, historians, librarians and conservation scientists. Possible subjects include artworks, commercial and reproductive processes, maps, illustrations, prints that imitate photographs, text, and computer generated media.

Presentations may explore the following:

- Materials and production of printed media;
- Historical or cultural context of printed media;
- Commercial context of printed media;
- Studies of commercial printing processes;
- Printed media that imitate, or reproduce, other media such as photographs, paintings or even other prints;
- Conservation treatment of printed media;
- Analog and digital printing technologies;
- Intersection between traditionally distinct media such as photography and printmaking;
- State-of-the-art in printing and printmaking;
- Concepts about what constitutes an original, an edition, a matrix.

The conference is a coordinated effort by the American Institute for Conservation Book and Paper Group and the MA Conservation of Fine Art Program, School of Arts and Social Sciences, Northumbria University. Presentations will be approximately 25 minutes in length. There will be a publication of conference proceedings. Proposals of up to 500 words should be sent (electronically preferred) by February 28, 2006 to: Nancy Purinton, Paper Conservator, National Park Service, [nancy\\_purinton@nps.gov](mailto:nancy_purinton@nps.gov) (C91)

# Storage – The Open and Shut Case

Preventive Conservation SIG Seminar

16 September 2005, Museum of Sydney

Elizabeth Hadlow, State Records NSW

This fifth meeting of the Preventive SIG focused on aspects of storage. Attended by approximately 50 delegates, the speakers covered topics ranging from opening your storage areas to tours, to digitising collections to make them more accessible, to sharing storage space to make it more efficient and cost effective.

The seminar was opened by keynote speaker **Andrew Durham**, Director of Artlab Australia, who spoke of his time as Keeper of Conservation at the National Museums Liverpool Conservation Centre. The European Museum of the Year award-winning Centre was one of the first to bring the behind the scenes work of conservators to the view of the public. As well as providing conservation expertise and services to the eight museums and galleries in Liverpool, the Conservation Centre hosts a permanent exhibition about conservation along with tours of the facility's laboratories and education programmes focusing on how to look after your collections at home. Having visited the facility myself in 2003 I can vouch for the effectiveness of the *Caught in Time* exhibition in promoting the ideas behind conservation and why it's so important to care for your chattels appropriately. It can be a scary concept for many conservators to face visitors and explain what they are doing to an object, but this is part of the weekly activities at the Centre where they have video links to the laboratories and weekly tours for the public for an intimate view of what happens to items when they enter the conservation laboratory.

Although the Conservation Centre isn't a storage facility, it was an interesting case study to begin the proceedings. One of the thought-provoking points that Andrew raised was that the Conservation Centre was promoted as a Museum experience rather than a back-of-house or behind the scenes experience. He considers this one of the reasons for the Centre's success, and this was a theme that continued to be raised by other speakers throughout the day. The need to have a clear focus and reason for opening your back-of-house operations and storage facilities became more and more apparent during the day.

**Sarah-Jane Rennie** and **Fiona Tennant** then set the scene for the day's proceeding by giving an overview of the current trends at major overseas open storage projects. Sarah and Fiona included the historical context of open

storage, touching on the early trends to display whole collections, such as the Victoria and Albert's collections of silver and china. Their talk also provided more concrete definitions of the terms we were to discuss throughout the day – Open Storage, Display Storage and Virtual Access. Or in layman's terms – bringing the visitors to the store, bringing the storage furniture to the display environment, and putting virtual collections on-line. They looked at a number of international institutions including the Museum of Natural History - Darwin Centre, Museum of Scotland, Canadian Museum of War – Le Breton Gallery. It provided a taste of what was to come and allowed the audience to consider the Australian experiences we would hear about later in an international perspective.

The more in-depth discussions and talks about aspects of Storage commenced after morning tea refreshments, starting with Open Storage, followed by Shared Storage and after lunch discussions moved to Display Storage, and Access and Digitisation.

**Carey Ward** and **David Rockell** spoke of the Powerhouse Museum's accessible storage project at Castle Hill. The Powerhouse Museum (PHM) has long had off-site storage in different areas around Ultimo, Pyrmont and further afield. There were a number of motivating factors behind the move to open, off-site storage – the influx of the large Olympics collection in 2000, the arrival of the new director Kevin Fewster, the completion of the new F store at Castle Hill, and lack of space in existing storage spaces. Kevin Fewster's influence cannot be under-estimated as he was keenly involved in the Wharf 7 open storage project during his Directorship at the Australian National Maritime Museum. David and Carey's talk was well supported by a selection of slides that clearly depicted both the problems the PHM are trying to solve and the obvious advantages of the new storage facilities at Castle Hill. The PHM is not leaping blindly into the project however, and recognise the disadvantages of having off-site storage so remote from their exhibition buildings, both from the viewpoint of visitors accessing the store and for the movement of objects between the two sites. To avoid some of the problems of opening their storage areas to the public, the PHM has opted for a permanent "exhibition" store that will have storage furniture that allows display. The other storage buildings on the site will be "deep" stores, only accessed

infrequently by the public on guided tours. This reduces the staffing needs as well as the costly display furniture and increased space requirements of permanently open storage. One of the main advantages gained from the move to Castle Hill is the ability of the PHM to house its large transport and technology objects with sufficient space to display them complete. Many of the large technology collections are never displayed in the main exhibition building due to lack of space and they will now be permanently accessible to visitors. The 15-year plan developed for the site includes a classroom, curatorial research area, preservation workshop for large technology objects viewed by the public and self-guided tours of the large technology collections. Evaluation sessions of the storage plan have been undertaken with focus groups and again raised the issue of whether such a facility should be an additional "museum experience" rather than just an opportunity to wander through the storage areas. The focus groups preferred the former.

The anticipated positives of the move are adequate space for the large technology collections, greater curatorial access to the collections, more detailed documentation (including images) of every object moved to Castle Hill, greater public access, and that the premises are owned by the Museum rather than leased. This allows for more development of the site and future plans include a cold store for photographic and plastic collections. David and Carey's presentation was a thorough summation of the development and planning stages of an open storage project including the first stages of implementation. They were very generous with the information provided and were not afraid to discuss the disadvantages as well as the advantages forseen. I for one can't wait to see the new facility when it opens in October 2006.

The presenters from the Australian War Memorial (AWM), **Laura Kennedy** and **Gordon Klebba**, were able to give the delegates an "in-hindsight" view of an open storage project. Treloar C, the public access facility at the AWM opened in 1993 to exhibit the Memorial's large technology collections unable to be displayed at the main site. As Laura and Gordon explained, Treloar C has undergone a number of incarnations as an open store. When the facility first opened there was little or no interpretation of the collections and visitors viewed the objects from a mezzanine walkway above the storage area. Following pressure from the public, floor tours commenced so that visitors could have a more intimate experience – minimal signage was incorporated and temporary barriers were used to protect the objects from handling. In 1997 venue hire of the space was introduced changing the use of the space even more. Visitation of the facility has never been high, one of the main reasons being its remote location in an outer industrial

suburb of Canberra. In 2001 the Memorial's ANZAC Hall was opened exhibiting many of the large iconic objects that had been the focus at Treloar C. This effectively made Treloar C redundant as an open store as visitors can now see the objects in the main exhibition halls. The facility is still open to group tours for visitors with special interests – such as motorcycle groups and the like.

What Laura and Gordon's presentation displayed so clearly are the ever-changing needs of museums and their visitors. Treloar C's original focus was very clear and the reason for its existence very obvious. However as other areas of the Memorial have developed over the years, Treloar's existence as an open store has become progressively more redundant. Laura and Gordon both touched on some of the aggravations that opening your storage areas to visitors can present. There's the need for barriers that makes object movements difficult, the need for more space to have thoroughfares and observation areas, and in the Memorial's case the need to move objects to fit venue spaces in their stores. Their talk displayed the need for adequate planning at the development stage to try and foresee how the spaces will be used and accessed. For example, will you ever need to move visitors through that loading bay door? Will they end up walking through your workshop space? How will it impact on normal operations? Public spaces are very different from those designed only as workspaces and must be designed accordingly with all the flexibility that may be required when public pressure insists they want to be ever closer to the action.

**Susan Bridie's** presentation focused on the visitor experience in an open storage and conservation facility. The Wharf 7 Maritime Heritage Centre at the Australian National Maritime Museum (ANMM) was opened to public access in 1999, and the Museum is now reviewing the project to ascertain whether the visitors' experience is worthwhile and enjoyable, and how the Museum can improve it. The Centre houses the bulk of the Museum's storage areas, as well as the Conservation Laboratory, Exhibition Preparatory workshop, Sydney Heritage Fleet workshop, Design studios and other administrative operations. Visitor numbers have dropped from the initial 3000 per year, to 2000 per year, which is a mere 0.4% of the 431,536 visitors to the Museum last year. The Museum sees the Wharf 7 facility as an addition to the overall museum experience offered at their site and it competes with tours through naval submarines and destroyers, as well as the exhibition galleries. One of the challenges the Museum faces is the disappointedness of the site – Wharf 7 is only a short walk from the main site, however it has been difficult to signpost and direct people to it. The other point that has become apparent during the feedback sessions, is that the facility is not obviously labelled. Wharf

7 does not clearly tell visitors what they can expect to find inside the building. Once inside, the visitors are taken on a guided tour, however there is inadequate interpretive signage and some visitors find that viewing wrapped or boxed objects through windows into the the storage areas is not the experience they were expecting. Visitors are able to see into the Conservation Laboratory, however exhibits explaining the processes of conservation are inadequate and do not change frequently enough to remain relevant with current exhibitions and programmes. All this points to a change in focus for Wharf 7 from simply showing a behind the scenes facility to explaining and interpreting what happens to museum objects whilst in storage, during conservation and to prepare them for exhibition. Self-guided audio tours are being considered and new branding for the building is being developed to tempt visitors in to have a look. Susan's presentation was an interesting insight into the other side of the looking glass – rather than focusing on the impact on museum workers it focused very strongly on the ultimate purpose of these facilities – the visitor. It brought us back to Andrew Durham's original point - that every Museum needs a clear reason why they want to pursue opening their back-of-house operations to visitors. Susan's talk ended the session on Open Storage and lead to a wonderful discussion amongst the delegates about the pros and cons.

The next session focused on Shared Storage and we were all pleased to hear the experiences of two heritage professionals working in regional areas. **Jim McCann** spoke of his role as Collection Manager with Albury City Council and described their vision for storage. Albury City Council is in the process of building a new Museum and Library with funding assistance from the State Government. The new 16.5 million dollar project will also house the storage facilities for the most significant and vulnerable objects. It will have zoned environmental controls to allow different conditions for visitors and object stores. In addition to the new facility, Albury Council also has the Thurgoona Collections Management Facility, which is an off-site storage and administration building. Within this store they have established good storage furniture including BAC shelving and specially engineered cabinets for framed objects. Monitoring is presently underway to establish what environmental controls are required. Albury Council has recognised that its regional responsibilities lie with assisting other regional organizations to buy into their vision for the future of collection management and storage. To this end they are looking at offering storage facilities to other regional players.

Curator, **Julie Baird** from Newcastle Region Museum contemplated a joint storage project in her presentation. Newcastle Region Museum will soon be moving to a

redeveloped site closer to the centre of Newcastle that will house their exhibition galleries and some storage areas. This will leave them with more space and more capacity to help others. The question is, should they? Or should they focus on their own concerns first? Julie's talk was designed to ask questions of the audience – should the Museum go down the path of shared storage with other organizations? The pros and cons of sharing the load were discussed, including what happens if the other organization closes down leaving you with all their collections? Julie raised a number of issues that need to be resolved before Newcastle Region Museum can consider sharing their facilities, including, security and access, pest management, financial pressures, how to continue their behind-the-scenes tours with other peoples' collections in their stores.

The sessions after lunch focused on approaches to make collections more accessible through means other than open storage and exhibition. Primarily this means digitisation, web-based programmes and using evolving computer software to help visitors interpret collections more effectively. **Eric Archer** provided an overview of current trends from his perspective as outgoing President of the AICCM and current Manager of Conservation at the National Museum of Australia. Eric's talk reflected on the changes in approach to making collections more accessible and highlighted the Safe and Accessible National Collections Report produced by the Auditor-Generals Office. One of the primary focuses of the latest Audit Report was "*that institutions had processes in place to provide access to [their collections]*". Interestingly the areas of accessibility that were examined in the report were Digitisation, Website, Travelling Exhibitions, Visitor Surveys and Copyright. As Eric pointed out, it reflects a shift in focus of activities from the more traditional museum roles of collecting and exhibiting to a focus on the interaction of the visitor with collections in an innovative and current way. Within this context Eric raised the question as to the future of the traditional "collection" and whether it is being marginalised in favour of other forms of visitor interaction – more technology based modes of interpretation not requiring the "real" object to be present. Eric's talk was a topical segue to the remaining presentations of the afternoon focusing on digitising.

**Peter Murphy** and **Tamara Lavrencic** spoke of the latest project at Rouse Hill House, which is the best example of continuous family ownership in NSW. While 95% of the collection in Rouse Hill is on display at any one time, there is a portion of the collection kept in storage in situ in the house to protect it from excessive display times. These stored collections are accessible during special open days and tours, but the Historic Houses Trust is implementing a programme of virtual displays to increase visitor interpretation of the site. These virtual displays will involve

interactive panoramas and mapped tours, including floor plans, with interactive clicking and zooming facilities. The objective is to interpret objects in the house more fully and explain their significance within the collection. Thus the visitor will be able to click on an object in a panoramic representation of a room and discover more about why it is important and who at Rouse Hill owned it. Peter went on to demonstrate some of the other technology available on the market, including linking panoramas, 3D object views and Realtime 3D which draws on video game technology to increase the visitors interaction with the programme. Peter and Tamara's presentation was a wonderful overview of what is available to enhance the interpretation of collections in our technological era.

The last presenter was **Heather Mansell**, Manager of Preservation Services at the State Library of NSW. Heather's presentation *Virtual Access to Real Collections: What does it really mean?* reviewed the *atmitchell.com.au* project whose digital impetus is additional streams of fundraising and matching sponsors to parts of the collection. The project has been mostly beneficial for preservation of the collections as digitisation is now a recognised workflow and requires conservation of the objects prior to copying. Because of its structure the project has also brought increased revenue to conservation programmes resulting in more staff and equipment. The State Library recognises that electronic catalogues in any form will increase usage, however the benefits are that the digital images provided through *atmitchell* will increase access for remote viewers and can have the effect of reducing handling of the original. The fear though is that due to the funding arrangements only the "beautiful" items in the collection will be catalogued and digitised. The consequences for conservation have been to enhance the strategic position of the section, increased staffing and resources, a boost in conservation treatments and an increased digitisation capability. It is an interesting initiative by the SLNSW to marry the obvious benefits of digital access with fundraising – a technological evolution of sponsorship for exhibitions.

The delegates were rewarded for their attendance and interest with drinks at the end of the sessions, sponsored by PreservationAustralia. We were thankful of the opportunity to discuss the topics raised throughout the day and to catch up with distant colleagues. Overall the seminar was a terrific snapshot of how storage is being reinvented to make collections more accessible and relevant to their patrons. The challenge will be for conservators to minimise some of the disadvantages and cash in on the advantages. Certainly the presenters at the 2005 Seminar perceive advantages and it just remains to be seen how successful we will all be in reaping some of these benefits. It would be wonderful to think that we could all develop projects such

as *atmitchell.com.au* that appears to be having the dual benefits of greater access and increased conservation of the collections.

Thanks to the organisers for another interesting and thought provoking Preventive SIG Seminar. I am looking forward to seeing how a number of the projects develop over the coming years – particularly the Powerhouse Castle Hill open storage facility, the Rouse Hill virtual tours and *atmitchell.com.au*. And of course I look forward to the next Preventive SIG.

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## 2005 AICCM Conservation Student of the Year

AICCM has recognised the significant achievements of the final students to complete the Conservation of Cultural Materials program at the University of Canberra. Therefore instead of selecting a single Conservation Student of the Year, it was decided to award all nine graduating students an 'AICCM Student Commendation Award'.

These students are:

- Sharon Alcock
- Cathy Collins
- Jucara De Farias
- Ainslie Greiner
- Samantha Hamilton
- Anne Hawkins
- Sophie Lewincamp
- Elizabeth McCarthy
- Susanne Wullen

# ICOM-CC 14th Triennial Meeting

12-16 September 2005 The Hague

Malgorzata Sawicki,  
Senior Conservator/ Head of Frames Conservation, Art Gallery of New South Wales

In September 2005 I was granted a great opportunity to attend the ICOM-CC 14th Triennial Meeting in The Hague, the Netherlands. The congress gathered 900 conservation professionals from over 75 countries willing to discuss and exchange new ideas and research results in a variety of conservation fields. For those of us who are not familiar with the ICOM structure I will briefly describe it. The ICOM-Committee for Conservation is one of 25 International Committees that constitute the International Council of Museums (ICOM). ICOM-CC comprises more than 1500 people from all continents concerned with the museum world and with the preservation, conservation and restoration of objects of historic and artistic significance. Twenty-two Working Groups form the backbone of the Committee. Each Working Group is made up of members interested in specific areas of research and linked by a coordinator appointed by the members themselves. ICOM-CC also provides a framework within which conservation specialists can meet and work on an interdisciplinary level. Every three years it organises meetings to bring together professionals from all over the world who are interested in conservation. This year the theme of the meeting was "Our Cultural Past – Your Future", and it was held at the Congress Centre in The Hague, The Netherlands.

In the opening speech Jorgen Wadum, a chairman of ICOM-CC, stressed the importance of personal relations, collaboration, and exchange of knowledge between professionals around the world on all levels, and particularly welcomed two new membership groups: the Friends and Students Friends of ICOM-CC. (You can find more information about both statutes on the ICOM-CC web page: <http://icom-cc.icom.museum/About/Membership/>). In this introductory plenary session it was particularly interesting to listen to Prof. Amereswar Gala, Director of the Sustainable Heritage Development Programs, Research School of Pacific and Asian Studies, the Australian National University, Canberra, who emphasized the importance of involvement of local people in conservation projects, and convinced us to listen more carefully to their stories and guidance in order to learn more about cultural meanings and the significance of the items that we conserve.

From Monday afternoon we had the opportunity to listen to interesting lectures and reports on the newest research in

various aspects of conservation at the Working Groups sessions. At every congress there is the difficulty of switching between many rooms devoted to meetings of the various Working Groups, and although this year was no exception, the spacious and very comfortable venue, as well as the good organisation of this conference made it less of a nuisance. It is impossible to describe all 150 papers presented at the congress. Instead I would rather invite you to see an overview of the congress in a specially published newspaper also available on the Internet (<http://www.icom-cc2005.org/Documents/ICOM-CC2005-Congress-Newspaper.pdf>) or to look into two volumes of the ICOM-CC congress preprints also available on CD.

I would however like to bring to your attention the sessions of two working groups of which I am member; Sculpture and Polychrome; and Wood, Furniture and Lacquer. I have been an active member of the first group since the last congress in Rio de Janeiro in 2002, where I presented my paper on non-traditional in-gilding techniques as a substitute for traditional matte water-gilding, which was then followed by a presentation on the practical implications of my research at the interim meeting in Paris in 2004. This year I displayed a poster presenting three case studies where non-traditional in-gilding techniques had been successfully used to compensate losses in gilded surfaces. The lectures in the session of the Sculpture and Polychrome Working Group focused on methodology of examination techniques and parallels between polychrome sculpture conservation and restoration of historical interiors, as well as on investigation into removal of stubborn overpaintings using refrigerants or lipase aqueous gel. Anne van Grevenstein, the re-elected coordinator of the group, talked about the similarity between problems that conservators experience in the restoration of polychrome sculptures and polychrome interiors, and initiated a hot debate about future directions and potential amendments to the name of the group. However participants of the meeting could not reach an agreement on the prioritisation of group objectives and we can expect that this discussion will continue.

The second Working Group of which I am a member, Wood, Furniture and Lacquer was reinstated at the ICOM-CC 13 Triennial Meeting in Rio de Janeiro, 2002. At that meeting Hany Hanna Aziz Hanna, the coordinator of the

group, took the initiative to resurrect the Wooden Object Working Group under the provisional name of Wood and Furniture. However after discussions with the Directory Board about the needs to reflect coverage of other areas, which have ceased their activities in the past, the name of the Working Group was extended to Wood, Furniture and Lacquer. At the meeting in The Hague, Hany Hanna Aziz Hanna was re-elected as coordinator of the group, with Hubert Baija, as assistant coordinator. I also have the pleasure to inform you that I accepted an offer to become an assistant coordinator of the group for Australia.

The Aim of the reformed 'Wood, Furniture and Lacquer' Working Group is to gather specialists, conservators, scientists, technicians, archaeologists, curators, architects, engineers and other professionals, all of whom either work or are interested in conservation and restoration of wood, furniture, lacquer and related materials, and to provide a platform for communication, exchange of information, and professional expertise. The interests of the group now cover all areas related to conservation and restoration of wood such as wooden objects, wooden furniture, ethnographic wood (totems, poles and so on), coloured and painted wood, turned wood, gilded wood, structural wood, archaeological wood, wood technology, wood sciences as well as identification, testing, examination and experimentation methods. It also covers all areas of lacquer (either on wood or on ceramic), as well as all related restoration and conservation materials and methods. Through the name 'ICOM-CC-WoodAndFurnitureWG,' two private mailing lists have been created to promote communications amongst members. Those mailing lists are:

1. [1-icom-cc-woodandfurniturewg@lists.stanford.edu](mailto:1-icom-cc-woodandfurniturewg@lists.stanford.edu) The mailing list archive and all messages are available at <http://palimpsest.stanford.edu/byform/mailling-lists/icom-cc-woodandfurniturewg/>.
2. [ICOM-CCWoodAndFurnitureWG@yahoo.com](mailto:ICOM-CCWoodAndFurnitureWG@yahoo.com). Our second web-site with mailing list archive and all messages available at <http://groups.yahoo.com/group/ICOM-CCWoodAndFurnitureWG>. In this secondary web-site the members are able to put in information and are able to add, share and publish their papers and works and so on, and to see, read and exchange them.

We plan to keep the Group members engaged in the process of defining the scope of conservation, both by reviewing past practice and by encouraging innovative developments. I would like to encourage all people interested in wood and lacquer conservation to join our group. We are currently defining the program of the group for the next three years, and have already identified several interesting topics, such as: materials and methods for consolidation of insect damaged wood, and losses

compensation in conservation of gilded objects. However we are open to suggestions, and would like to invite you to become an active member of the group.

During a number of Working Groups meetings, many members stressed the need for cooperation between the groups, and the importance of establishing a common platform for exchange of information and reports on research. With this in mind the next interim meeting will be organised in conjunction with two other Working Groups, Leather and Textiles. It is proposed that it will be held in Krakow, Poland, in the European spring of 2007. Although a call for papers will be announced sometime next year, I would like to encourage you to start preparing for this event.

## EXPRESSION OF INTEREST

**Preservation Australia** is calling for expressions of interest from conservators who may be interested in working privately.

In the first half of 2006, Preservation Australia will be moving to new premises and is looking for conservators from any area of specialisation who are interested in working privately. Any arrangement will be considered – separate and independent businesses working on the same premises; working under the banner of Preservation Australia but responsible for own work; contract work with Preservation Australia – or any other imaginative arrangement!

We intend to establish the Sydney Preservation Centre which will offer the following - a range of hands-on conservation services; consultancies in preventive conservation and other areas; workshops and seminars in basic conservation; disaster preparedness training; conservation and archival products – and other, related areas such as conservation framing.

We are looking for conservators who can see the enormous possibilities of this venture and are keen to be involved.

Please contact Kay Söderlund on 1300 651 408 or 0407 927 274

# A European Experience in Conservation Science

Alana Lee, Cultural Heritage Research Centre,  
University of Canberra and National Archives of Australia

In August this year, I was very fortunate to escape the wintry cold of Canberra for three fabulous weeks of late summer in Europe. I travelled to Copenhagen, Amsterdam and Paris to attend the Improved Damage Assessment of Parchment (IDAP) seminars and workshops, meet researchers at the Netherlands Institute for Cultural Heritage (ICN) and present posters of our preliminary work at the 3rd International Conference on the Application of Raman Spectroscopy in Art and Archaeology (Art Raman2005). Much time was also delightfully spent visiting many museum, gallery and library collections, and generally admiring wonderful history-filled Europe.

As a research associate of the University of Canberra I work in the field of conservation science in the Cultural Heritage Research Centre directed by Prof. Dudley Creagh. Our three year project on the *Degradation of Iron Gall Inks on Parchments* is part of an ARC (Australian Research Council) funded Linkage Grant, in which the University of Canberra, Australian National University, National Archives of Australia, National Museum of Australia and National Film and Sound Archive are participants.

Iron gall ink was used extensively in the Western world from the late Middle ages until the early part of last century. Libraries, archives and cultural institutions around the world now hold collections of historic iron gall ink documents, manuscripts and artworks on both paper and parchment supports. These range from everyday letters and indenture documents to medieval illuminated manuscripts, the musical compositions of J.S. Bach and sketches by Rembrandt and van Gogh. Iron gall inks on parchment supports were used almost exclusively for Federation documents from c1900, important to Australia's cultural heritage held in the collection of the National Archives of Australia. Concern for their ongoing preservation forms the basis for this research.

The problem with iron gall inks, is that many have a corrosive nature and a tendency to undergo colour change from black to brown, often fading quite significantly. Many documents are in danger of severe deterioration while others are in excellent condition. The end result is often partial or total loss of the paper or parchment due to the ink effectively 'eating' its way through the support. Our aims are to study the degradation mechanisms of iron gall inks on parchments, by looking at changes in the ink chemistry itself and degradation mechanisms of the collagen structure.



Iron gall ink corrosion on 19th century document

Much research is going on in Europe to understand iron gall ink degradation on paper and consequently, development of appropriate conservation treatments to preserve documents and artworks. Very limited research has been conducted on parchment as the support. Although a very different material to paper, the two areas do overlap and both my NAA colleague Caroline Whitley and I, are in close contact with the European researchers working on paper degradation. It was wonderful to meet so many of them on my trip.

From August 23–26, I attended the seminars and workshops held in beautiful Copenhagen, which presented the final research of the Improved Damage Assessment of Parchment (IDAP) Project. This group is headed by the School of Conservation at the Royal Danish Academy of Fine Arts, and involves many cultural institutions across Europe. Their work aimed to assess damage in historical parchments at both the macro and molecular levels, and included the development of simple visual and laboratory assessments to be conducted by conservators to categorize parchment damage in objects. A database has been compiled with their results. My interest was primarily in their use of instrumental techniques to analyze collagen degradation at the molecular level, as my research involves applying these methods to assess localized degradation in parchments caused by iron gall inks. I met many conservation scientists and conservators who are working with these materials and are interested in our research, and it was fantastic to spend time with them in both a working and social environment.



14th century illuminated manuscript with iron gall ink

I travelled to Amsterdam to meet researchers we are in contact with at the Netherlands Institute for Cultural Heritage (ICN), leaders in the field of conservation science research. The researchers I met are involved in two European projects related to our own, although on a larger scale; InkCor – iron gall ink on paper, degradation and conservation treatment studies, and Metals In Paper – studies on deterioration of paper caused by transition metals (applied as inks, pigments and in conservation treatments). It was incredibly valuable to exchange ideas and information about our complementary parchment research and they have kindly provided us with much of their work and results before publication.

It was then on to glorious Paris for the 3rd International Conference on the Application of Raman Spectroscopy in Art and Archaeology held at the University Pierre et Marie Curie, 31 Aug-4 Sept. Raman spectroscopy is one of the techniques used in our research, using the Renishaw 2000 instrument at the University of Canberra. The conference presented many interesting applications of pigment and material analysis for many objects, including paintings, manuscripts, historic artefacts as well as buildings and works of art in religious and archaeological sites. We presented two posters on *Raman Analysis of Iron Gall Ink* and *Analysis of Iron Gall Ink Parchment Degradation by Vibrational Spectroscopy*. Following lunch each day, of delicious cheeses, breads and plenty of good wine (we were in France after all) poster presentations were discussed. Many were interested in our work, and our Raman Analysis of Iron Gall Ink poster was awarded one of three poster prizes. Again, it was wonderful to meet so many people we had been in touch with from afar as well as meet so many new people. And not to be forgotten, the fantastic social program including a night visit to the Louvre, Biblioteque Mazarine, conference dinner on a boat stationed beside the Eiffel tower, and conference excursion day to visit the amazing collections at Chateau de Chantilly and Chateau d'Ecouen.



Chateau d'Ecouen, outside Paris

I returned home to present at the 6th Australian Conference of Vibrational Spectroscopy held at the University of Sydney in September. This conference included sessions covering the wider fields of biological, environmental and forensic applications. However, increased audience numbers in the archaeology and conservation session reflects the growing interest for the application of vibrational spectroscopic techniques (which include Raman and FTIR) to our field.

Our European adventure will continue next year with Caroline attending the final *Metals in Paper* conference to be held in Newcastle upon Tyne (UK) in January 2006. This conference will be the successor to the first Iron Gall Ink Meeting held in 2000 and will include presentation of results in the science of paper degradation as caused by iron gall inks and conservation treatments developed.

I had a fantastic trip promoting our research overseas while meeting others involved in similar studies and hope our collaborations (I have received some great iron gall ink samples) and friendships will continue. Together with fabulous locations, sights and perfect late summer weather, it was a wonderful experience. I'd like to thank Dudley Creagh and the ARC Linkage Grant for the opportunity. Please contact me ([alana.lee@canberra.edu.au](mailto:alana.lee@canberra.edu.au)) if you are interested in further information from any of these conferences. I would also like to hear from anyone who has or is working on iron gall ink documents or attempting to identify inks.

# Research output targeted in three Australian digital preservation projects

Alan Howell

After my short comment at the AICCM *Directions in Research* conference on three current digital preservation projects in the Australian university sector, several participants asked me for more details.

Higher degree theses represent a significant corpus of research in universities, however only a very small proportion will be published as scholarly monographs. In addition, although the research output of Australia's universities is created in digital format it is often deposited in university repositories in print format where it can be difficult to locate, particularly by discipline.

Capturing the digital versions of the research output will facilitate the sharing and reuse of research data, allow wider exposure of Australian research in international research comparisons, and permit academics to cite their work on-line with confidence that links to it will persist.

In 2003 The Department of Education, Science and Training (DEST), <http://www.dest.gov.au/>, funded three studies as part of the Federated Repositories of Online Digital Objects (FRODO) Projects.

Australian Research Repositories Online to the World (ARROW), <http://arrow.edu.au/>.

Lead by Monash University, ARROW is identifying, testing and developing software solutions to demonstrate best practice solutions for storing and organising digital information such as e-prints, digital theses and electronic publications in institutional repositories. This includes developing a repository, the enabling metadata to support independent scholars as well as those associated with institutions, and a resource discovery service, being developed by the National Library of Australia, <http://www.nla.gov.au>. At 25 October none of the c.8,000 resources in the repository appear to be about materials conservation.

Australian Digital Theses Program (ADT), <http://adt.caul.edu.au/adtariic.html>. Lead by the University of New South Wales, ADT is a metadata repository of pointers to Australian higher degree theses in hard-copy, microform and digital formats. The Program has

recently expanded from an existing collection of theses in digital format to incorporate c.200,000 records from the National Bibliographic Database (NBD). A quick search of ADT on 25 October for records about materials conservation topics found c.50 titles including some Masters Theses by University of Canberra graduates. For comparison there are about 1,100 records on Kinetica using the same search term. In partnership with ProQuest, the ADT Program is also piloting the retrospective digitising of theses. ProQuest is also microfilming all born-digital and turned-digital theses for long-term preservation, according to a recent paper by Kennan et al (2005).<sup>1</sup>

Australian Partnership for Sustainable Repositories (APSR), <http://www.apsr.edu.au>.

Lead by the Australian National University, the APSR Project aims to establish a centre of excellence for the management of scholarly assets in digital format. It has an overall focus on the critical issues of the access continuity and the sustainability of digital collections. It is building on a base of demonstrators for digital continuity and sustainability, embedded in developmental repository facilities within partner institutions.

## Publishing in the Bulletin

Papers are urgently required for the next issue of the AICCM Bulletin. Please forward ideas, completed papers or any other enquiries to Marcelle Scott, Bulletin Editor, at [mmscott@unimelb.edu.au](mailto:mmscott@unimelb.edu.au). All papers will undergo a refereeing process.

<sup>1</sup>Kennan, MA, Cargnelutti, T, Keyes, H, McLean, A & Jensen 2005, 'ADT / ProQuest collaboration: a case study of library and vendor working together', *ETD2005: Evolution Through Discovery, 8th International Symposium in Electronic Theses & Dissertations, 28-30 September 2005, University of New South Wales*. Available from Internet URL: <http://adt.caul.edu.au/etd2005/papers/O95Kennan.pdf>

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## Objects SIG meeting

24 August 2005, Melbourne Museum

The Objects SIG Professional Development calendar (Fig 1), drawn up after a membership survey in 2003, was reviewed and we are working through the areas of interest to meet the varied needs of our broad specialisation.

Although the Objects SIG has been holding events each year since 2003, activities are not likely to continue on an annual basis. In line with the proposal from National Council, SIG events will be held on a biennial basis with a larger-scale National Conference held in the alternate years. To bring the Objects SIG in line with the other SIG groups we hope to hold a workshop in 2006 which is a SIG event year.

### Proposed events for 2006

The following proposals were discussed at the SIG meeting and all the events received extremely positive responses from members in attendance. **But please note that these are proposals only. Availability of workshop tutors and preliminary budgeting for these workshops are yet to be confirmed.**

- *Cleaning and preserving furniture finishes*

This workshop would introduce conservators to treatment alternatives for aged furniture finishes and would include – examination and evaluation of aged surfaces; the use of detergents and surfactants for cleaning; selective varnish removal; aqueous and solvent systems; and ethical, practical and aesthetic consideration.

This workshop was proposed by Holly McGowan-Jackson and would be organised as a combined Objects and Gilded Objects SIG event.

- *Electrolysis techniques workshop*

Vanessa Roth had previously proposed this workshop as a combined SIG and University of Melbourne CCMC activity. It has been difficult to find a suitable time in the CCMC program to hold this workshop which has stalled the organisation but the positive response to Vanessa's brief outline of the workshop has revived the proposal.

It is envisaged that this workshop would be tutored by Christian Degriy and would cover topics such as Pourbaix diagrams; reaction of metals in solution under polarisation; electrochemical reactions and usage of a potentiostat; use of sacrificial anodes; and specific electrolysis application techniques for conservation and restoration.

Vanessa Roth and Megan Jordan-Jones are following up on further details related to this proposed workshop.

### Other business discussed

Colin MacGregor put forward a proposal for institutions and organisations to put together a list of technical equipment and facilities that they would be happy to offer the use of to other conservators and conservation departments. For further information about this proposal please contact Colin at colinm@austmus.gov.au

### Wrap-up of August symposium and workshops

Thanks to all those people who participated in the Polymers and Synthetic Materials Symposium and the Working with

Plastics workshops. Congratulations to the conservators who presented papers at the Symposium – the diversity of topics and the quality of the presentations made for an exceptionally interesting and entertaining 2 days.

I would particularly like to thank Thea van Oosten for her participation in the Objects SIG events. Her workshops were extremely well received with all participants expectations met and in many cases exceeded. Thea's outgoing and friendly demeanour entertained us all and has earned her many friends in Australia.

I would also like to thank Catherine Lovelock for co-ordinating the logistics at Melbourne Museum. Thanks also to Helen Privett and Alayne Alvis for their assistance during the event. Thanks must also go to the entire conservation staff at Melbourne Museum for putting up with hordes of conservators during the workshops.

Amanda Pagliarino

Objects SIG Convenor

Area of interest	Interest %	Programmes (completed and proposed)
Ceramic and glass	6	<b>August 2003</b> <ul style="list-style-type: none"> <li>Moulding, casting and gap-filling for glass and ceramics workshop (Stephen Koob)</li> </ul>
Metals	10.5	<b>September 2004</b> <ul style="list-style-type: none"> <li>Big stuff workshop</li> <li>ICOM-CC Metals 2004 conference</li> </ul>
Polymers & synthetic materials	16	<b>August 2005</b> <ul style="list-style-type: none"> <li>AICCM Objects SIG symposium</li> <li>Working with Plastics workshop (Thea van Oosten)</li> </ul>
Furniture & wood	8	<b>Proposed 2006</b> <ul style="list-style-type: none"> <li>Conservation of furniture finishes workshop Combined Objects and Gilded Objects SIGs programme (Contact: Holly McGowan-Jackson, Amanda Pagliarino)</li> </ul>
Archaeological objects	8	<b>Proposed (possibly 2006)</b> <ul style="list-style-type: none"> <li>Electrolysis techniques workshop (Contact: Vanessa Roth, Megan Jordan-Jones)</li> </ul>
Natural history	6.5	<b>Expression of interest</b> <ul style="list-style-type: none"> <li>Conference program on the broad topic of collecting, managing and conservation of natural history collections (Catherine Lovelock received a positive response from members at August 2005 meeting to a broader museum industry conference on this topic)</li> </ul>
Sculpture & monuments	8	
Historic objects	8	
Ethnographic objects	7	
Large technology	6	
Electronic & audiovisual media	5.5	
Architectural conservation	5.5	
Lacquer ware	5	

Fig 1. Objects SIG Professional Development Summary Survey results and programmes that have been completed so far and proposals for further professional development activities.

## Australian Institute For The Conservation Of Cultural Material Inc.

Annual General Meeting 32  
5.00 pm, Friday 21 October 2005  
State Library  
Summary of Minutes

### 1. Attendance:

Ian Batterham, Detlev Lueth, Alison Wain, Carolina Izzo, Angeletta Leggo, Helen Privett, Vanessa Roth, Alan Howell, Shelly Jamieson, Katy Glen, Jane Hinwood, Di Whittle, Kate Sheperdson, Veronica Bullock, Holly McGowan-Jackson, Alexandra Ellern, Libby Melzer, Alice Cannon, Kay Söderlund, Amanda Pagliarino, Robyn Sloggett, Marcelle Scott, Alayne Alvis, Andrew Durham, Deborah Lau, Jocelyn Evans, Sallyanne Gilchrist, Rowena Jameson, Kim Brunoro, Eric Archer, Jenny Dickens, Davina Bonner (minutes)

### 2. Apologies:

Catherine Lovelock, Anne Carter, Tamara Lavrencic, Karen Coote, Margaret Birtley, Sarah Slade, Deb Lau, Christine Ianna, Stephanie Bailey, Jodie Proud, Julie O'Connor, Sarah-Jane Rennie, Rose Peel, Catherine Earley

### 3. Confirmation of minutes of previous AGM 31

Moved: Ian Batterham, Seconded: Marcelle Scott

### 4. President's report – Eric Archer

As this is my final report as national president, I will take the opportunity to make a few observations concerning some of the key issues affecting both the organisation of AICCM, and the membership.

Whilst national and divisional councils continue to support the broader aims of AICCM, they are also confronting some daunting challenges relating to the sustainability of levels of business and services. In particular, I refer to:

- growing AICCM's financial base to supplement subscription income, and
- developing a secretariat that AICCM can afford, and that also delivers quality membership services.

SIGs for the most part, are operating efficiently and delivering a range of high-quality programs that are well attended and valued by the Australian conservation community.

Council has made substantial progress investigating options for strengthening AICCM's financial base. After considering several options, council opted to apply for membership of the Commonwealth Government Register of Cultural Organisations and tax deductible gifts. This potentially makes AICCM attractive to a range of donors who may be entitled to income tax deductions for their gifts. Council has almost completed an application to the Australian Taxation Office, and I urge the new council to finalise the application as a high priority. The new council will also need to invest time and resources into developing a fund raising program, and at the same time be vigilant in protecting the excellent reputation of AICCM.

The development of an efficient and affordable secretariat has also been a high priority for council, and a viable option appears almost to be working. I say almost, because council is currently streamlining AICCM's complex business processes in order to have a better administrative and financial 'fit' with its current service provider, Secretariat Australia. In the process of streamlining its business processes, an opportunity also exists for AICCM to consider some necessary economies which could include producing the newsletter in electronic format. A review of the purpose and performance of the bulletin is also essential.

Further economies of scale and effort may also be gained through closer relationships and creative collaborations with other professional associations in the Collections Sector. These include Museums Australia, Australian Library and Information Association, Australian Society of Archivists, Australian Registrars Committee, and others. This collaboration could also be expanded to include our trans-Tasman neighbour, New Zealand, and further into our region. Presidents of the Australian associations met in 2003 to consider amongst other things, reciprocal membership fee discounts; reciprocal arrangements for annual conferences; lobbying and public policy; and professional development. This initiative resulted in a document sharing the future and working together, and I hope that the new council will revisit the recommendations contained therein. The recently established Collections Council of Australia has also been made aware of the sustainability challenges facing the professional associations in the Collections Sector. It is an indication of the Collections Council's commitment to conservation, that they will conduct a survey aimed at determining the conservation staff and skills requirements of collecting institutions over the next five years. The Collections Council is also working towards developing brand recognition of one collections sector, with four collecting domains - libraries, archives, galleries, and museums. I recommend that the new AICCM national council continues to work on the relationship between the allied professional associations and the Collections Council. I also recommend that the membership supports the Collections Council's position that we can overcome our domain differences "by acknowledging professional differences, whilst recognising common needs and shared interests".

In addition to addressing these sustainability issues, AICCM will also need to consider:

- implementing a revised professional membership category of AICCM, and
- continued engagement in education and training developments at the University of Melbourne and the Canberra Institute of technology.

Over the past three years, council has invested much time and energy in revising AICCM's professional membership requirements. This included an application to the Getty Foundation for funding to establish joint Australian and New Zealand professional accreditation, and extensive consultation with AICCM membership and other

professional associations. Whilst the Getty application was unsuccessful, I would urge the membership to support the implementation of a professional membership category as a high priority. Quoting from the 2005 Professional membership discussion issues paper, "there is no doubt that a professional membership category is necessary for AICCM members, especially in this day and age of short term contracts and consultancies. Recognition as a professional member of AICCM will acknowledge to peers, employers and clients that the member has a commitment to developing and maintaining currency".

On the education and training front, the University of Melbourne Masters degree program is now well underway, with the first graduates coming onto the market in 2006. The University of Canberra program is defunct, with the last graduates completing their final subjects in 2005. The Canberra Institute of Technology is developing the syllabus for a two-year Advanced Diploma of Conservation Studies proposed for 2007. An opportunity exists here, for national council to play an important role in developing a relationship between the two programs, as well as brokering the professional and industrial issues that will arise, should the CIT program succeed in getting up.

In closing, I thank the team I have worked so closely with over the past three years, for their enthusiasm, hard work and dedication. AICCM continues to be a vibrant and energetic organisation, thanks to the magnificent and purely voluntary efforts of the national and divisional councils, and the SIG convenors. Thank you also to the membership whose invaluable support ensures the growth and development of our great profession.

A motion was proposed to accept the President's report.

**Moved:** Alison Wain, **Seconded:** Ian Batterham

#### 5. Treasurer's Report – Kim Brunoro

I am pleased to present the AICCM audited accounts for the year ending 30th June 2005 (attached). Overall the accounts show a profit of \$22,898, with a total accumulated fund of \$155,575. This profit is due to the success of the Photon 4 workshop and the Textiles SIG Symposium.

Once again the AICCM as a whole has had a busy financial year with numerous very successful conferences and workshops held by our special interest groups. These events account for the majority income and expenditure shown in the financial statements. The AICCM was successful this year in receiving a slight increase from the Department of Environment and Heritage (GVEHO) grant scheme, now \$10,000, and also in securing the same amount over the next 2 years. There was less money spent on publications in the year due to the last bulletin costs coming from the previous year's funds and the next coming into the next years accounts. We had some extra costs associated with the transfer to a new secretariat early in the year however since then we have seen a general streamlining of secretarial costs and procedures. There is still considerable progress to be made in how we best utilise the secretariat with possibilities of either cost increases or cuts in service currently facing us. It will be a critical issue in the upcoming months to take closer account of our operations and alter the way we run the organisation as it can not proceed as it has been. The use of the

website to streamline administrative tasks is still in its infancy and this will be a focus in the immediate future to ensure operations are carried out more cost effectively. The changes to the website may initially involve some outlay but it seems vital to ensure we become more sustainable as an organisation. It is hoped that the use of the website will also extend to publications as there are dramatic cost savings and benefits to members from this possibility.

Although this year we have shown an overall profit, thanks mainly to the success of the SIGs, I believe that the AICCM cannot stay viable without an increase in income or a dramatic alteration in the way we operate including a shift in the expectations of the membership.

A motion was proposed to accept the Treasurer's report.

**Moved:** Alice Cannon, **Seconded:** Angeletta Leggio

#### 6. Secretary's report – Jenny Dickens

This has been my fourth year as secretary and once again it has been a very busy one. I have taken 5 months maternity leave (April to August) and I would like to acknowledge the work of Anne Carter, Liz Wild and Rowena Jameson as well as the rest of National Council in taking on my work during my absence.

##### a. Secretariat

The changeover to Secretariat Australia (SA) has resulted in an overall increase in the professionalism and efficiency of our service providers as well as greatly reduced costs. SA has shown great commitment to providing this service. It appears from member feedback that members are happy with the performance of the secretariat and the website (except for glitches noted below). While many of our operations are web based the secretariat continues to send notices by post to members without email. No secretariat report has been received in time for this meeting. However, recently SA has indicated that AICCM's operations are too complex and time consuming. They have advised that we need to simplify our operations and take on more tasks ourselves if they are to continue to be our service providers. This is not the first time that a provider has told us this. Therefore it is urgent that we simplify and clarify our operations and responsibilities in order to survive as an organisation. The main purpose of yesterday's National Council meeting was review our operations and develop new and realistic goals and structures. A draft administrative restructure document has been produced and will continue to be refined with the new National Council, State Presidents and SIG convenors. It should result in a clearer allocation of tasks and responsibilities.

##### b. Secretary's role

The tasks of this role are now shared by two other people. This makes the position far more manageable and sustainable.

- Rowena Jameson (AICCM National Assistant secretary) -
  - o National council co-ordination,
  - o Dates and timelines
  - o Correspondence
  - o Constitutional matters
  - o Agendas
- Liz Wild and Davina Bonner (QLD presidents and Minutes Secretary)
  - o Prepare Minutes

o Minutes circulated to council members and onto website

### c. Web site

While the website is generally proving to be very useful, a number of areas are still not working properly. These issues were identified in April and still have not been fixed.

Many new IT systems have these sorts of glitches and we will continue to work with SA and the programmers (ASI) to resolve them.

- Automatic membership renewal and payment reminders are not being sent out, despite a number of requests to SA and ASI.
- Events can be created but on-line registration for events for members and the public does not work and there are confusing messages.
- Statistics and Renewals reports cannot be generated.
- The chat group has still not been set up.
- For users with dial up access, the website can be slow, and some parts are not visible.
- Administrators and authors need further training.

A website committee with Karina Palmer as chair, has been set up to prepare, update and maintain the data on the website. This committee is part of the publications committee headed by Alice Cannon the Publications Officer.

### d. Application/Renewal form

It is now possible to modify most areas of the on-line application form very easily. New SIGs have been added. A new field that allows members in private practice to include their websites has also been added. Members can choose to belong to a different division to the state in their postal address. This should be helpful to those who live in one state but are closer to another eg members who live in NSW near Canberra. Other suggestions for changes to the membership form are welcome. It is now the responsibility of members to maintain their data accurately.

### e. Data clean-up

Some of the data was transferred incorrectly from our old database. There are also a number of inaccuracies. With the help of the State Presidents, Divisions and emails have now been corrected. This process will be continued next year.

### f. Member numbers

The new system has now been implemented. Membership renewals are due 12 months after the last payment to the old secretariat. If people pay later, the effective date is still 12 months after the date of the last payment. This is an improvement in that people no longer get months of free membership if they renew late.

The system is in two parts.

- Members renew on line
- Payment is sent in manually

The automatic renewal reminder and payment reminder systems are not functioning. However the secretariat has sent out email and hard copy reminders and many members appear to have renewed. Life and honorary members will now be sent an annual reminder asking them to update their details but noting that they do not need to pay. Currently, only people who are current members and those who have expired since 1 July 05 are being sent AICCM information.

The new system allows us to be more precise in determining member numbers and we can now see the

different categories of un-financial members allowing us to target recruitment campaigns.

AICCM Member numbers as at 20 October 2005

Renewed and paid (21Oct05 – 20Oct06):	327
Renewed not paid:	40
Life:	20
TOTAL MEMBERS:	387

Not renewed (Expired 01Sep05 – 20Oct05):	39
Not renewed (Expired 01Jul05 – 31Aug05):	120
Not renewed (Expired 01Jul04 – 30Jun05):	26
Not renewed (Expired before 30Jun04):	127
TOTAL NOT RENEWED	312
GRAND TOTAL (Financial & un-financial):	699

- 2004/05 - 448 financial and 143 un-financial members - 591
- 2003/04 - 605 members (financial and un-financial included)
- 2002/03 - 549 members (financial and un-financial included)

### g. Constitution changes

A Special General Meeting was held on Wednesday 30 March 2005 to move to alter the constitution to allow AICCM to set up a public fund and apply to the Register of Cultural Organisations. The motion was successful.

### h. Queries.

The Secretariat continues to receive approximately one "non-membership" query/week. These range from questions about training, job or workshop adverts, other advertising, requests for money and information. More of these queries are now being handled by Rowena Jameson the admin Secretary.

A motion was proposed to accept the Secretary's report

**Moved:** Kay Söderlund, **Seconded:** Sallyanne Gilchrist

### 7. Election of office bearers

The 2004/2005 National Council then stood down. Nominations had been called for all positions on National Council 42 days before the AGM as required by the constitution. Sufficient nominations were received to fill all positions. No extra nominations were received and therefore no elections were needed. The following will therefore be deemed elected:

President:	Tamara Lavrencic
Vice President:	Anne Carter
Secretary:	Jenny Dickens
Treasurer:	Kim Brunoro
Publications Officer:	Alice Cannon
Professional Membership Officer:	Christine Ianna
SIG Co-ordinator:	Prue McKay
Membership Services Officer:	Detlev Leuth

The new 2005/2006 National Council then resumed and Jenny Dickens chaired the remainder of the meeting.

### 8. Other business

Jenny Dickens moved a vote of thanks to the outgoing Council and in particular to Eric Archer for his hard work, innovation and dedication shown during his time as President.

**Moved:** Jenny Dickens by affirmation, **Seconded:** Davina Bonner

No other business was raised so the meeting was declared closed at 6.00pm.

AICCM  
GPO Box 1638  
Canberra ACT 2601

**Profit & Loss Statement  
For the Year Ended 30 June 2005**

Notes	2005	2004
	\$	\$
<b>Income</b>		
Advertising	8,127	2,455
Book/Publication Sales	539	473
Donations	-	100
Grant - Getty Grant Program	67,708	70,722
Grant - GVEHO	10,000	9,450
Interest Received	6,662	5,486
Membership Subscriptions	59,281	68,306
Registration - Events	84,280	71,554
Reimbursed Expenses	6,694	1,225
Sponsorship	-	7,500
<b>Total Income</b>	<u>243,291</u>	<u>237,271</u>
<b>Expenses</b>		
Accounting & Audit Fees	5,649	2,485
Advertising/PR	655	75
Awards/Prizes	1,250	1,000
Bad Debts	-	260
Computer/Internet/Website	5,625	2,273
Consulting fees	-	2,500
Disposal of Fixed Assets	1,013	-
Employment Exps.	-	15,467
Events expenses-Venue	2,242	4,475
Events/Meeting Exps.- Catering	11,208	22,511
Events-Audiovision	1,801	748
Events Exps - Speaker	74,949	45,771
Events-Profit Paid	-	1,014
Bank Charges	1,704	2,230
Depreciation	530	648
Branch Subscriptions	3,338	5,920
Insurance	3,350	2,639
Legal/Licence Fees	256	353
Foreign Exchange Loss	1,974	-
Printing	9,255	3,947
Photocopying	1,180	1,679
Postage/Freight	6,241	10,004
Provision for Doubtful Debts	2,280	-
Publications	2,718	27,935
Rent/Parking/Hire	1,528	1,016
Recovered Admin. Expenses	-	1,225
Secretarial Expenses	39,117	30,000
Secretarial Expenses-special projects	750	4,878
Stationery	1,575	1,610
Telephone/Fax	290	1,481
Teleconference	2,934	2,892
Travel/Accommodation	34,957	42,018
Workshop Expenses	735	-
Other Expenses	1,319	-
<b>Total Expenses</b>	<u>220,423</u>	<u>239,054</u>
<b>Net Profit / (Loss)</b>	<u>\$22,868</u>	<u>\$(1,783)</u>

The above Profit & Loss Statement should be read in conjunction with the accompanying notes.

AICCM  
GPO Box 1638  
Canberra ACT 2601

Balance Sheet  
As at 30 June 2005

	Notes	2005 \$	2004 \$
<b>Assets</b>			
<b>Current Assets</b>			
Cheque Account - CBA		40,986	52,436
AICCM Inc. Public Fund - CBA		(10)	-
CBA - \$US Account		2,072	59,518
Term Deposit-WBC		111,508	105,953
Trade Debtors		14,789	9,122
Less: Provision for Doubtful Debts		(2,280)	-
Other Debtors - GVEHO		10,000	-
Prepayments	2	7,928	21,195
<b>Total Current Assets</b>		<u>184,993</u>	<u>248,224</u>
<b>Fixed Assets</b>			
Office Equipment at Cost		-	3,349
Less Office Equipment Accum Depreciation		-	(2,766)
Computer Equipment Original Cost		-	2,087
Less Computer Equipment Accum Depreciation		-	(1,127)
<b>Total Fixed Assets</b>		<u>-</u>	<u>1,543</u>
<b>Total Assets</b>		<u>184,993</u>	<u>249,767</u>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Trade Creditors		1,028	4,618
Accrued Expenses	3	5,327	19,159
Registrations Received in Advance	4	17,091	20,350
Subscriptions Received in Advance	5	-	3,100
GST Liabilities		3,900	1,836
Getty Grant		2,072	69,780
<b>Total Current Liabilities</b>		<u>29,418</u>	<u>118,843</u>
<b>Total Liabilities</b>		<u>29,418</u>	<u>118,843</u>
<b>Net Assets</b>		<u>\$ 155,575</u>	<u>\$ 130,924</u>
<b>Accumulated Funds</b>			
Retained Earnings		132,707	132,707
Current Year Earnings - Profit/(Loss)		22,868	(1,783)
<b>Total Accumulated Funds</b>		<u>\$ 155,575</u>	<u>\$ 130,924</u>

The above Balance Sheet should be read in conjunction with the accompanying notes

AICCM  
GPO Box 1638  
Canberra ACT 2601  
Notes to the Financial Statements  
For the Year Ended 30 June 2005

**Note 1: Accounting Policies**

This is a special purpose report that has been prepared for the sole purpose of complying with AICCM's constitution to prepare and distribute financial statements to the members and must not be used for any other purpose. The executive committee have determined that the accounting policies adopted are appropriate to meet the needs of the members.

The financial statements have been prepared in accordance with the historical cost convention and the accounting policies adopted are consistent with those of the previous year.

**Note 2: Prepayments**

	2005 \$	2004 \$
Secretariat Services	3,333	-
Inpainting Workshop	2,102	-
Plastics Workshop	2,493	-
Photon Workshop	-	13,381
Tape Workshop	-	7,814
	<u>\$ 7,928</u>	<u>\$ 21,195</u>

**Note 3: Analysis of Accrued Expenses**

	2005 \$	2004 \$
2004 Bulletin Costs	-	14,645
Audit Fees	3,500	3,500
Printing & Postage	1,827	-
ACT workshop profit - to be refunded	-	1,014
	<u>\$ 5,327</u>	<u>\$ 19,159</u>

**Note 4: Registrations Received in Advance**

	2005 \$	2004 \$
Plastic Workshop	8,591	-
Inpainting Workshop	8,500	-
Tape Workshop	-	4,365
Photon Workshop	-	15,985
	<u>\$ 17,091</u>	<u>\$ 20,350</u>

**Note 5: Membership Subscriptions Received in Advance**

	2005 \$	2004 \$
Membership NSW	-	400
Membership QLD	-	550
Membership Overseas	-	2,150
	<u>\$ -</u>	<u>\$ 3,100</u>

The AICCM National Newsletter is the quarterly newsletter of the Australian Institute for the Conservation of Materials (Inc.)

It is issued to all members as part of a membership entitlement in March, June, September and December.

Deadlines for copy are:

**1 February**  
**1 May**  
**1 August**  
**1 November**

Contributions are welcomed and should be sent to:

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