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President's Report

Tamara Lavrencic

National President

As I write this report, the first for 2007, I am officially on holiday, four glorious weeks away from the everyday work demands, and plenty of time to ponder the "big picture" issues facing AICCM and the conservation profession generally.

It appears to me that professional organisations like ours are finding it increasingly difficult to fill positions on councils and to find members with enough time and enthusiasm to coordinate conferences. "Burn-out" is a term that I hear more often now than in the past.

Furthermore, both internationally and nationally, professional organisations are facing declining membership numbers and seeking to engage a wider audience. This leads me to question whether professional organisations have lost their relevance in the information age?

This is an important question to answer before we commit to expanding services and increasing expenditure on long-held dreams like an Executive Officer. Administration costs absorb a large percentage of our income, derived mainly from membership fees. We need to explore alternative structures, with the aim of reducing administrative costs and reducing the (unpaid) workload of office bearers, particularly that of the Secretary.

I urge you to consider what you value about AICCM and what you want from this organisation and to make your thoughts known, by either emailing me or contacting your State President (addresses are on the back page of this newsletter). Also, if you have any ideas or knowledge of alternative structures for organisations like ours, please let me know. The issue of restructuring is high on the agenda for future meetings of National Council and your opinions are welcome.

Apology to Secretariat Australia

The AGM Minutes printed in the AICCM Newsletter 101, December 2006, made a number of statements about Secretariat Australia.

It has been pointed out to us that the article might have been interpreted as suggesting that the performance of Secretariat Australia had not been adequate.

We did not intend to convey any such suggestion. If the article did give rise to such a suggestion it was completely without foundation.

We greatly regret any distress or embarrassment that the statement in the AGM Minutes may have caused to Secretariat Australia, and insofar as it might have conveyed any such suggestion, we apologise to Secretariat Australia and withdraw that suggestion unreservedly.

Tamara Lavrencic on behalf of National Council, AICCM Inc.

CCMC to deliver Professional Development Program

Julian Bickersteth

On behalf of the Education Standing Committee

As announced by our President, Tamara Lavrencic at the AGM in Sydney last November, AICCM has reached agreement with the Centre for Cultural Materials Conservation (CCMC) at The University of Melbourne to coordinate and deliver the Institute's Continuing Professional Development Program (CPDP). CPD is rapidly becoming a recognised requirement in most professions. It is generally described as the means by which members of professional associations maintain, improve and broaden their knowledge and skills and develop the personal qualities required in their professional lives.

New developments and trends in conservation, growing expectations of clients and stakeholders, and the increasingly complex organisational requirements of conservators highlight the imperative for continuing professional development to take place both within the workplace and via external delivery. Emphasising the need for, and the benefits of, CPD is a key role of professional organisations, and AICCM, especially through the activity of the SIGs, has a proud track record of achievement in this regard.

A key consideration in the decision to work with CCMC is the need for a sustainable program, both financially and in relation to market requirements. For this to be achieved a coordinated calendar of events needs to be scheduled that aligns National, State and SIG events, along with other related activities such as, specialised workshops and graduate research conferences. It is hoped that efficiencies that can be gained through programming alignment will result in increased attendance at each event and likely reduced attendance costs. CCMC has the advantage of access to quality teaching spaces and an administrative framework that is familiar with relevant processes (publicity and promotion, registration, invoicing etc).

AICCM, through the Education Standing Committee, will work with the CCMC to identify and prioritise training needs. We will be asking SIG Convenors to discuss ideas for future workshops, conferences, and symposia, and invite all members to contact their SIG Convenors with ideas for these. SIG convenors will work with the Standing Committee and CCMC to establish an ongoing, coordinated professional development calendar.

We are pleased to be working with the CCMC on this important initiative, and thank Robyn Sloggett and Marcelle Scott for their enthusiasm and professionalism.

A Brush with Japan

10th International Course on Conservation of Japanese Paper

Fiona Kemp

National Gallery of Australia

In September 2006, ten conservation-related professionals gathered in Tokyo for the ICCROM International Course on Conservation of Japanese Paper. The countries represented were Argentina, Australia, France, Italy, Greece, The Netherlands, Iran, USA, Korea and Denmark. The Japanese Government sponsored participants to attend the three week course which was presented in English, and hosted by the National Research Institute for Cultural Properties, Tokyo (NRICPT). The course was based on a series of lectures and practical sessions in the first and third weeks, while a study tour to Mino and Kyoto occupied the second week.

The course was established with the aim of providing training for foreign conservators working on collections with Japanese paper based objects such as folding screens, sliding doors, hanging scrolls and hand scrolls. These objects are structurally complex, commonly susceptible to damage because of the need to be folded or rolled and are vulnerable to climatic change. The Japanese have been restoring paper artefacts successfully using techniques which have remained unchanged for centuries. The materials and tools are still traditional and the specialised craft of papermaking is crucial to restoration.

Our practical lecturers were senior restorers based mostly in Kyoto, while the theory lecturers consisted of a combination of Government officials, art historians, scientists, and restorers. During the three weeks, each participant made a hand scroll. In making the hand scroll, the *honshi* to be mounted was cleaned, patched, lined with paper, stretched and assembled. Techniques included preparing and applying adhesives and using various Japanese papers in restoration. Traditional brushes, knives and spatulas were studied and used to prepare materials.

Washi is the traditional craft of handmade paper in Japan. *Kozo* or Paper Mulberry bark is the major papermaking fibre used to make *washi*. The *kozo* is harvested annually in the winter; the bark is stripped, cooked, cleaned and beaten before making a pulp solution. The papermaker forms a sheet by dipping the mould or *sugeta* into the pulp solution several times, agitating between dipping. The resulting paper is thin yet strong – a quality achieved by the long and entwined paper fibres.



Mr Hasegawa checks the paper mould after forming the sheet (Hasegawa Washi Kobo workshop, Mino)

During the second week of the course we visited Mr Hasegawa of Hasegawa Washi Kobo, who specialises in making restoration papers and supplies major restoration studios in Japan. His studio is located in a mountainous area near Mino in Gifu prefecture. Mino is renowned for producing *minogami* – made from *kozo* fibre and is considered some of the finest quality Japanese papers. The fast flowing river that weaves its way through the area was highly populated with ambitious fisherman in their waders. In days gone by, the river was once essential to the papermaking process for the cleaning of the bark fibre.



Mrs Hasegawa cleans impurities from the kozo bark in clean running water (Hasegawa Washi Kobo workshop, Mino)

After our visit to Mino, our study trip took us to Kyoto, where we visited several small traditional restoration studios, OKA Bokkodo Co. Ltd. and KOEIDO Co. Ltd., where, of particular note, papers were made according

to the weight, structure and colour of the paper artefact that they were restoring. OKA Bokkodo was incorporating a modified leaf casting machine in their restoration work. Our last day in Kyoto was spent visiting the Kyoto National Museum conservation studios. We were lucky enough to see a number of National Treasures undergoing restoration, including exquisite paintings from temple sliding doors and a series of very early hand scrolls which had been marked as a 15 year restoration project which had one dedicated restorer!

Throughout the course, participants were able to experience Japanese culture as well as attending lectures and doing practical work, allowing a rounded experience. The Japanese concept of *wabi-sabi*, although initially confusing to the uninitiated, relates to the ideology in Japanese culture that concerns harmony, aestheticism and simplicity. Beauty is found in the imperfect, impermanent and incomplete and can have implications for restoration. An example might be a hanging scroll that has been used as part of tea ceremony. In this case, value is placed on evidence of the original use of the scroll and it may be inappropriate to restore by replacing linings or removing stains.



The brush shop in Kyoto

My short month in Japan allowed me to experience some wonderfully memorable moments. Heading back to my Kyoto *ryokan* late one evening, having meandered through the nearby temple grounds from renowned Gion, I participated in a spontaneous woodblock printing session in a small private gallery/studio. Also in Kyoto was the 'brush man'. His shop smelt strongly of mothballs, *tatami* covered the floor and the walls were lined with a treasure trove of boxes full of his handmade, finely-crafted brushes. These specialist brushes are large, have a wide wooden handle and bristles of either plant fibre or animal hair; they are primarily used for pasting and lining work in restoration studios. Our good business and being foreigners earned us a refreshment of iced green tea and red bean paste sweets. The Japanese are masters of presentation and packaging and my box of brushes was wrapped and tied in a carefully selected pink *furoshiki*.



Mori-san and Sawada-san teach the specifics of making a good wheat starch paste

Throughout the course we were shown many specialist tools, materials, adhesives and their preparation. One of particular interest was *furunori* or aged wheat starch commonly used in the relining of scrolls. Fresh wheat starch paste or *shinnori* is sealed into a large lidded earthenware pot with water and stored for 10 years, usually under the floor of a Japanese wooden house where it is cool and ventilated. A thick skin of mould grows on the surface and, depending on which restoration studio has prepared it, the jar may be unsealed yearly for mould to be removed and water changed. Aged paste is silky and smooth and smells like a fine French cheese. The *furunori* is a weak adhesive which remains flexible, an important quality needed for those Japanese works on paper that require rolling.



In the studio, Mori-san demonstrates pasting out paper for lining

Initially it is difficult not to be overwhelmed by a city like Tokyo. I enjoyed getting lost amongst the neon, discovering temples and walking in the parks, where the ginkgo and maple trees were abundant, greatly treasured and just about to take on their autumn colours. It is a vast culturally rich city that presents many fascinating contrasts. My departure from Tokyo coincided with the arrival of another typhoon. Like a Hiroshige woodblock print depicting figures battling with umbrellas against sheeting rain, I struggled across Ueno Park in the wild wet weather to make one last visit to view the magnificent collection of the Tokyo National Museum.

EXPRESSIONS OF INTEREST

The National Gallery of Australia, Paper Conservators would like to host a 3 day workshop in Japanese conservation techniques for works of art on paper. The course will draw on experience gained in recent workshops attended in the UK and Japan. Sessions will be based around practical and theoretical work. Dates are yet to be arranged, but mid-June or late November are possible dates. A fee of \$210.00 will be charged to cover costs. Please contact: Fiona Kemp <Fiona.Kemp@nga.gov.au> or ring the Paper Conservation Lab on 02 6240 6470.



Course participants and NRICPT staff outside the Kyoto National Museum

People & Projects

ACT

Australian Museum

The Collections Integrity Unit is battering down the hatches in preparation for the impact of the building works that will be carried out this year. In February a number of changes will take place in the laboratories, with the windows being bricked up and the wiring replaced, as well as new front and back doors. Staff are consequently working in a number of other areas of the museum while this takes place. **Tasha Brown** is working on an improved method of storage for the Aboriginal spear collection. **Michael Kelly** and **Katrina McCormick** are working on the dismantling of our Biodiversity and Kid's Island galleries, which will be transformed into a Dinosaur Gallery in 2008. Michael Kelly traveled to St Louis Art Museum to pack our New Ireland carvings prior to their transfer to the new anthropology museum in Paris for the second leg of the tour.

Sarah McHugh has been trialling a new style of environmental sensor that transmits data by radio frequencies to a remote hub linked to the central environmental monitoring system. If satisfactory, it will be used to extend our monitoring system into more galleries and the new Science and Collections Building. **Kate Jones** is starting to assess our recently acquired Conservation Module for the EMu collections database. The layout owes much to the pioneering work and experiences of the NGA and Museum Victoria with their EMu conservation modules.

Susie Collis was working on the update of the Disaster Plan and the relocation of large Anthropology objects before she left us for a contract at the Queensland Art Gallery. **Isa Loo**, from the University of Melbourne conservation course, worked with us for 3 weeks in January/February on the reconstruction of a Lapita pot excavated in Vanuatu last July.

Colin Macgregor and Katrina McCormick, taxidermy preparator, attended the Natural Science Workshop held at the Melbourne Museum in December and came away with much useful information and numerous good ideas. See Colin's review in this Newsletter.

The proposal to integrate the Australian Museum and the Powerhouse Museum has been put on hold until after the outcome of the State Election in March. A considerable amount of correspondence has been received by the State Government in support of maintaining the level of services at the two museums and The Minister for the Arts acknowledged a letter sent by the National President of AICCM expressing concern about the possible impact on conservation at the institutions.

Australian War Memorial

Conservation has started in earnest on the new Post 1945 Galleries. Textile lab staff are treating textiles for these galleries and **Eileen Proctor** has almost finished surveying small objects destined for the galleries. Conservation of the HMAS Brisbane relics, including the radar equipment room and gun director, continues. In situ conservation on the gun turret has just commenced, and work on the bridge has been finalised. Conservation on the Meteor nose and the UNTAG Land Rover is complete.

In the objects lab, **Megan Jordon-Jones** has been cleaning and repairing a POW doll house. The maker was a baker and the style of the two-story construction reflects this, fortunately though, it's not made of gingerbread. **George Bailey** has been working on loan items, a Lewis gun in particular. The LTO team is scoping treatments for the WWI aeroplanes.

The textile lab has packed the bomb damaged Darwin Flag for loan to the Museum and Art Gallery of the Northern Territory. **Kerry McInnis** is back working in the paper lab one day a week. As for **Gajendra Rawat**, **Bernard Kertesz** and **Sophie Lewincamp**, its business as usual: exhibition, exhibition, remedial, and some more exhibition work!

In the painted surfaces lab work on the Lambert exhibition and loan continues. **David Keany** is presently making a couple of new frames to match the originals. He has also been consolidating a terracotta sculpture in preparation for casting. **Ilaria Poli** has treated a painting, which had been removed from its stretcher and folded over a board. The painting required flattening, some consolidation and in-painting. It has now been strip lined and properly stretched on a stretcher. **Sharon Alcock** has been solving the problem of framing double-sided paintings on wood panel to enable visibility of the verso for future reference without changing the depth or appearance of the frame.

Currently the AWM, Treloar Centre for Conservation Science is abuzz with excitement about the upcoming Horse's Doovers Cook Off. People who have had the privilege of working with conservators already understand the glory of their cooking expertise.

National Library of Australia

There have been some dramatic changes in the arrangements for managing preservation services, due mainly to a series of restructures in the second half of 2006. Firstly, the Sound Preservation and Technical Services (SPATS) section was amalgamated with the Oral History Branch. Their primary client within the library, **Kevin Bradley**, has become the new director of the Oral History branch and **Shelly Grant** remains the manager of SPATS. Secondly, the preservation of digital collections was separated from the preservation of the physical collections. **Jennifer Lloyd** remains in charge of Collections Preservation and is the main point of contact regarding the care and preservation of the Library's extensive collections of books, journals, pictures, manuscripts, maps, etc. Reformatting and the Australian Newspaper Plan (ANPLAN) also continue under Jennifer's direction. **Colin Webb** now heads a new branch – Web Archiving and Digital Preservation (WADiP) which is responsible for collecting and controlling online Australian publications, the preservation of all digital collections, preservation standards and preservation promotion in SE Asia and the Pacific. Some priorities for the new branch include: reviewing the Library's collecting approaches; designing detailed workflows for managing preservation of digital collections; developing standards and tools to facilitate digital preservation in conjunction with Australian universities within the Australian Partnership for Sustainable Repositories and developing a digitisation training course for use in SE Asia and the Pacific.

Other staff changes during 2006 saw **Rachel Spano** depart on maternity leave and **Rowena Jameson** become, again, the Exhibitions conservator. **Jess Wignell**, from the National Archives, will be working at the library for five months whilst Rachel is away. **Susanne Wullen** was promoted during the year and continues to work in the laboratory with **Lydia Preiss** and **Chesley Engram** with **Kerry McInnis**, working one day a week on high priority collections. **Lisa Jeong-Reuss** acted as Manager of Treatment Programs while Chesley Engram took three months leave before Christmas. We are looking forward to the arrival of Ching-Hui Huang, an intern from Taiwan, who will spend six months at the Library, in order to complete her degree in Conservation.

A major ongoing activity for 2006-2007 was the *National Treasures from Australia's Great Libraries* travelling exhibition. It opened at the Library in December 2005 and has since been to Melbourne, Hobart, Sydney and Brisbane. Both Rachel Spano and Rowena Jameson have been part of the installation at each venue. It will visit the remaining capital cities during 2007.

Our bookbinder-in-training, **David Roberts**, has finished the first two years of his apprenticeship by successfully completing all modules towards a certificate with NSW TAFE. He is being supervised and assessed by contract binder, **Neale Wootton**.

Susanne Wullen has been treating a new acquisition by the Maps section – an 1831 German inflatable paper globe by Philip Cella. Once able to be inflated to a 114 cm diameter, the globe's gores now have numerous tears and splits presenting complex treatment problems. Heat-set tissue and flattening repairs are being employed to enable digitisation to take place.

The Reformatting Unit has commenced digitisation of a large number of volumes from the London Missionary Society Collection. Their bindings are mainly oriental bindings, and many are extremely brittle. The majority need disbinding, and all need flattening and stabilisation repairs. Most staff have been involved in the preparation of these items.

The building of a new off-site storage facility in the Canberra suburb of Hume has been completed. The Hume Repository stores pre-1980 overseas serials, pre-2006 overseas newspapers, and pre-2001 Australian newspapers, plus other low use collections. The Repository is the largest offsite storage facility owned by any Australian library with 56 km of shelving. The shelving is 6.6 metres high – a stock picker is used to retrieve material. The building has environmental controls that maintain conditions at 20±2°C and 45±5% relative humidity. A separate vault within the facility, which is used to store fragile material that has been reformatted, maintains conditions of 15±2°C and 35±5%.

In 2007 a significant project to replace the waterproof membrane that sits underneath the Library's podium will commence. This will involve lifting the slate tiles and exposing the fabric of the building before laying a new membrane and drainage system. A temporary marquee will cover the podium while this work is done. The Podium Refurbishment Project will take about 18 months to complete over six stages. When finished it will fix the water leaks that occur in stack areas beneath the podium whenever it rains. Preservation staff will be involved in additional staff training in disaster management over the period of the refurbishment.

NEW SOUTH WALES

Australian National Maritime Museum

The new year has begun with some staff changes. **Daniel Wardrop** (Objects) and **Caroline Whitley** (Paper/Photographic Materials) have recently left the AWM and the NAA to join our team, while **Karina Acton** has left us to work in the private sector at ICS.

Kathryn Yeates took on the Preventive Conservation/Mixed Objects role last May. As well as monitoring the storage and display areas within the Museum, Kathryn is working on objects for display and preparing the large Saltwater bark painting collection for travel. Daniel Wardrop is working on condition reporting the Saltwater barks, in addition to undertaking the challenging jobs of cleaning the *Spirit of Australia* - the world's fastest boat and Kay Cottee's yacht *Blackmore's First Lady*, and treating tinned food items she did not consume on her round-the-world voyage.

Jonathan London has been working on staffing issues, and has recently made a visit to Morgan in South Australia to assess a potential exhibition venue. He continues to coordinate the conservation/restoration of the *Taipan*, an 18 foot plywood skiff which was designed and built in 1959 by Ben Lexcen - designer of *Australia II*. **Sue Frost** is preparing textile and paper-based objects for changeover exhibitions - *Paddlers* and *Sydney Harbour Bridge 75 Years Celebration*.

Our four trusty, long-serving volunteers **Jack McBurney**, **Victor Chiang**, **Roy Freere** and **Geoff Tonkin** continue to assist the conservation team, performing valuable behind-the-scenes work on the collection that might otherwise not happen. Some of their contributions include assisting with pest monitoring in the storage areas, and the masterful construction of archival-quality housings to protect our rare books, postcards, glass plate negatives and other fragile 2D and 3D collection items.

Museum of Contemporary Art

The MCA would like to welcome **Jan Begg**, who commenced work in early February. Jan is delighted with her appointment and is looking forward to working on the diverse range of material in the MCA collection and on the exhibitions program. Watch this space as the year progresses.

Powerhouse Museum

We welcomed new staff conservators, **Rebecca Main** and **Analiese Treacy**, as well as photographers, **Chris Brothers** and **Kristen Clarke**, as part of the team working on the Powerhouse Discovery Centre project at Castle Hill. Assisting in the archives component of the centre is **Lyn Sisopha** who has just started a six month contract. The Powerhouse Discovery Centre is the Museum's off-site collection storage facility at Castle Hill. In March, it officially opens to the public with a program of group visits, behind-the-scenes tours and special events.

The Centre houses 40% of the collection (by volume), which until now has not been accessible to the general public. As visitors enter, a series of displays in the foyer will explain how the store works and what they will be able to see and experience. It will also outline the history of the Powerhouse at the Castle Hill site. A large object store on the ground level features transport-related objects including cars, steam engines, planes, trams and buses. The upper level houses a self-guided display of selected objects showcasing the depth of the Powerhouse collection. These are exhibited in themed drawer and shelf display units alongside a selection of freestanding large objects. Also located in the display store is the Powerhouse Collection Resource Centre, which provides visitors with a link to the Museum's online collection database as well as other reference materials.

The entire department has been involved in the preparation of the site for its opening, with most staff working on fitting objects into the drawer units for display. **Pat Townley**, **Kate Chidlow** and **Mary Gissing** have been writing labels and selecting objects for the preservation and collection management interpretation displays within the new centre. **Tim Morris** and **Dave Rockell** have been hanging planes and positioning large objects.

Suzanne Chee, **Gosia Dudek**, **Teresa Werstak** and **Dee McKillop** installed the exhibition *Our New home Meie uus kodu: Estonian-Australian stories*. The exhibitions team is also preparing furniture, lighting, metalwork, jewellery, ceramics, glass, textiles and fashion items for *Smart Works*. This exhibition, together with a companion book and a major symposium, explores what 'the handmade' means to each of the 40 Australian and

New Zealand designers and makers. Mary, Kate and **Frances Fitzpatrick** revamped *Works Wonders*, a small scale, touring exhibition about home remedies, which will tour at library venues throughout 2007. Tim Morris, Mary and volunteer **Mr Morris Sr.** installed a weekend display of model engines at Timbertown, Wauchope.

Mary participated in the UNESCO-East Timor-Australia Museum to Museum Program seminar organised by and held at the University of Melbourne and we continue working towards potential collaborative programs with colleagues from the Ministry of Culture, Timor Leste, and other interested Australian organisations. Mary also assisted colleagues from the Museum and Art Gallery of the Northern Territory with textile preservation handouts to be used in a workshop in Kupang, Indonesia.

The *Boulton & Watt* and *Steam Revolution* exhibitions have two new engine drivers, **Chris Hibble** and **Rob Smithers**, who are ensuring that these exhibitions are operating again on a limited basis. As well as demonstrating the engines to the public, Chris and Rob are assisting **Jenni Edmonds** and **Ross Goodman** with ongoing work on the operational locomotive (3830) and the locomotive still under reconstruction (3265). 3830 hasn't operated since October, and has been pulled out of service over summer for its annual inspection and maintenance. It will return to service in March for the opening of Steam Season Run to the Rail Transport Museum at Thirlmere. The tender for the new boiler on locomotive 3265 was let late last year, and fabrication has begun at E. R. Curtain's Engineering at Revesby. Work is continuing on the locomotive's coal tender at the Museum's workshop at Eveleigh - all internal bracing has been finished, the side sheets have been riveted up, the interior has been painted in a special, protective coating and the coal floor has now been lifted and bolted into place.

The collections team **Nadia de Wachter**, **Margaret Juraszek**, Dave, Dee and Frances has been processing numerous loans to local, regional and international venues. These include loans to Historic Houses - *Homes in the sky - apartment living*; the Australian Tennis Museum - *Between the Lines* and the Police and Justice Museum - *Tough Men Hard Times*. Nadia also visited the new Maronite Heritage Centre in Redfern, in preparation for installing two objects; a tontour (female head dress from Lebanon) and a Byzantine period bowl, both of which are currently on display in the Nicholson Museum's *Lebanon* exhibition. Housed in the grounds of St Maroun's Cathedral, the Heritage Centre will display Maronite, Phoenician, Lebanese and Australian Maronite manuscripts and artefacts.

Continuing the Museum's regional outreach work, Margaret recently ventured to the very hot but beautiful Broken Hill, to give a two day workshop on storage, display and simple repair techniques for paper objects.

State Library of New South Wales

Lang Ngo is leading a team in the rehousing of the Robbins Magic collection. This is a donated collection of over 1000 rare items on the mysteries of magic and illusion. Robbins sourced the magic material from across the world - including India and the UK. The collection is part of the State Library Rare Book collection and is currently uncatalogued. **Aileen Dean-Raschilla** and **Jessica O'Donnell** have been repairing and rehousing pamphlets, scrapbooks and posters on the art of mind reading, hypnosis, conjuring, and card tricks. The items are in good condition considering the poor quality paper used in their production. A small selection of books and posters are currently on display in the Heritage Gallery.

Assistant Conservators, **Martin Bongiorno** and **Lisa Charleston**, collaborated on the design and construction of a new support for the Mitchell Library's 150 year old fragile wool felted convict jacket, featured in the exhibition *On the Run*. The item's existing support was unsuitable for display and storage as it was heavy, unattractive and poorly fitted the fabric and structure of the jacket, causing tension and sagging problems. The construction of the new support consisted of a single lightweight core suitable for both storage and display. Martin started with a series of drawings and measurements to visualise in 3D the size and shape of the torso. The core was formed by carving the front and back shape from two large blocks of Zote foam. As it was to be displayed free standing on a metal rod stand - two wooden blocks were slotted into the foam interior to stabilise the torso. Lisa covered the foam torso with fabric to provide an inert soft layer adjacent to the jacket. 100% Modal (a modified rayon fibre) was selected for its fine texture, stability and high stretch qualities. A hot glue gun was used to bond the fabric to the foam core and to join the two halves together and provide a stable, fast drying bond that was solvent-free. The detachable linen sleeve fillers were stitched and loosely filled with Dacron. Shoulder pads were fitted to support the shoulder seam area. The sleeves were then secured with cotton-tape ties, eliminating the need for Velcro. It was surprising to realise the tiny proportions of the convict jacket in comparison to the size of the average male body of today.

The loan of 30 works that travelled to Rio de Janeiro late last year has been extended and **Tracey Golds** flew to Sao Paulo to oversee the condition checking and installation of the works when they are transferred there.

Dana Kahabka is planning the construction of an onsite passive-humidity cold storage vault for sheet film. The decision to construct an onsite cold storage vault followed an extensive investigation into local on-site and off-site cold storage options that fulfilled the essential requirements of easy access and low cost. The strategy followed the

recommendations set out by Mark McCormick-Goodhart and Henry Wilhelm in, *The Design and Operation of Passive Humidity Controlled Cold Storage Vault Using Conventional Freezer Technology and Moisture Sealed Cabinets*. A report, *Cold Storage of Photographs at the City of Vancouver Archives* by Sue Brigelow proved the success of this strategy. Construction of the cold storage vault is due to start mid March. Temporary cold storage of the most sensitive and significant sheet film was completed by the end of June 2006. The work involved collating and packing sheet film into 74 boxes using the moisture - indicator - control method. The boxes were then distributed between three domestic freezers using the instructions set out by Mark H. McCormick-Goodhart in *On the Cold Storage of Photographic Materials in a Conventional Freezer using the Critical Moisture Indicator Method* as a guide.

State Records NSW

Elizabeth Hadlow, Dominique Moussou and **Jill Gurney** completed treatment and preparation of a large collection of Sydney Harbour Bridge material being loaned to the Museum of Sydney for the *Bridging Sydney* exhibition. The collection includes large scale plans that were mounted on Gatorboard wrapped with a heavily textured poly/cotton fabric. We decided to use Gatorboard because of its light-weight rigid structure and because the exhibition period is short and the plans are not coming into direct contact with the board. The use of heavily textured fabric allowed the plans to be displayed vertically. Many of the plans were backed with very heavy linen, which would have made a vertical hang highly problematic. The collection includes plans signed by Bradfield as well as his working documents and official records.

State Records have moved from the Department of Arts portfolio into the Department of Commerce. We await the outcome of a review to find out whether this will change the nature of how we operate, but it is hoped that the connection with Commerce will facilitate a more rigorous approach to regulating record management systems across the NSW public sector.

QUEENSLAND

Queensland Art Gallery/ Gallery of Modern Art

The beginning of December marked the opening of the Gallery of Modern Art, the re-opening of the Queensland Art Gallery and the launch of the Asian-Pacific Triennial of Contemporary Art exhibition. The QAG closed to the public in August as the gallery ramped up work to re-hang QAG and install in GoMA. APT5 involved challenging projects some of which are included below.

The impressive architectural diorama *Utopian Theatre* by Zhou Xiaohu, consisting over 1,000 clay figures and buildings was assembled. It required careful unpacking from 12 sea-freighted crates by technicians, **Lyn Streader** and **Mandy Smith**. This was followed by an extensive conservation treatment program undertaken by conservators **Amanda Pagliarino** and **Liz Wild** who were assisted for a short while by **Susie Collis**, whose contribution to the project was essential in getting the work up on display.

The intricate 12 panel paper cut, *Story of the Red Army* by Liu Jieqiong, was installed. Each panel of these very thin paper cuts was supported within a sandwich of 2 large Mylar sleeves. The panels were successfully displayed in a recessed alcove with laborious pinning performed by conservators **Belinda Gourley** and **Samantha Shellard** and installation technician **Nick Ashby**.

Six oversized photographs in the *Assemble Hall* series by Mu Chen & Shao Yiong required frame modifications. These large photographs were extremely glossy so the decision was made to display the photographs without glazing. It was through the innovative techniques employed by technicians **Damian Buckley, Nick Cosgrove** and conservation workshop artisan **Merv Brehmer** that we were able to hinge these photographs so that they lay flat against their backing boards in recessed frames.

In addition to their work on contemporary collections, the paintings department has been looking at the Australian Art collection pre 1970. **Robert Zilli** has been occupied with the repair and restoration of frames, and the construction and finishing of new replica frames for 34 paintings in the collection. **Gillian Osmond** has been working on a series of Walter Jenner scenes of the Brisbane area. She has been looking at methods to reduce discolouration of the paint and has been investigating crystalline formations on the surface of the works.

We farewell Senior Paintings Conservator, **John Hook**, who retired from the Gallery in October to pursue other interests in conservation. Although a sad day for many, his farewell celebration was a laugh-a-minute and featured a sample of John's comic genius including – the miraculous appearance of Picasso's *Weeping Woman* in the QAG library, found leaning against a filing cabinet (on full view to public) just days after it was stolen.

At present our attention is focused on assisting the relocation of the post 1970 portion of the collection into the Gallery of Modern Art, where the majority of artworks (specifically those that were easily fitted within handling frames) have already been moved. However there are still items that require further work. We are also anticipating occupying our new conservation studio, once the final fit-out is complete. Finally, planning is well underway for the National Conference, to

be hosted by the Queensland division in October 2007. The programme already promises to be exciting and stimulating, giving everyone the opportunity to come and enjoy our wonderful new buildings and arts precinct. See the proposed programme in this Newsletter.

Queensland Museum

The Queensland Museum (QM) Conservation Lab welcomes back **Elizabeth Thompson**, who has been working on objects requiring priority treatment. This has recently included two very fragile plasticine figurines (which after 50 years are still soft to touch!) and a lengthy treatment of corrosion problems on a Ruston Proctor engine.

Jennifer Blakely has been working on a variety of exhibitions and loans. Our exhibitions and design teams have been working with Jenny on a number of logistical and display issues. One of these includes the display of a Japanese Samurai suit of armour (to parallel with exoskeletons found in the natural world). The armour is complex to put together and along with a treatment, Jenny has been working on the design and construction of a robust mannequin to support the weight.

Erin Chapman, a Conservation Masters Student from the CCMC program in Melbourne, has been volunteering with us. The subject of her thesis is one that QM has been itching to answer for some time but hasn't had the time or resources to do...crystal formations on bat specimens. Erin has also been helping us in the lab with treatments on a number of social history objects, including colonial handcuffs and leg irons, surveying chains and various rehousing projects.

Davina Hacklin is back on board though still recovering from the malaria she contracted in the Solomon Islands. The trip was part of an ICOM Australia project that was scoped out by Davina back in October 2005. A four person team consisting of Davina Hacklin, Lisa Harvey, Jeff Hopkins-Weise and **Laura Kennedy** (Australian War Memorial) travelled to Honiara to work with the Solomon Islands National Museum (SINM) staff on the accessioning, documentation, cataloguing, and photographing of the SINM collection. An electronic and manual collection database was also implemented. The trip was definitely challenging but it was a good start in helping the SINM get back on their feet after years of civil unrest.

SOUTH AUSTRALIA

Artlab Australia

Kristin Phillips and **Bee Flynn** have been conserving a collection of European and Chinese dresses belonging to Gladys Sym Choon, who was well known in Adelaide in the first half of the twentieth century as an importer

of Chinese merchandise. Kristin has been awarded an Asialink scholarship to study batik textiles in conjunction with the Sonobudoyo Museum in Yogyakarta and to deliver a preventive conservation workshop at the Museum with objects conservator, **Renita Ryan**.

Eugene Taddeo, **Chris Payne**, **Marek Pacyna**, **Gillian Leahy** and **Rita Bachmayer** have been conserving 12 paintings by Arthur Boyd, belonging to Adelaide University that are showing signs of efflorescence. Chris Payne has also been working on two horse portraits of Rosebud and Ploughboy, painted by J. Austin in the 1880's. These pictures were rescued from under a staircase in a house in London that had been damaged in the Blitz during World War II. The family then brought out the rolled and crushed paintings to South Australia when they emigrated after the war.

Renita Ryan, **Sophie Parker**, **Justin Gare** and **Mary-Anne Gooden** have been preparing a large number of organic items for the re-opening of the Pacific Gallery at the South Australian Museum. This includes making a steel skeleton for a life-size plant-fibre crocodile. We would like to welcome Mary-Anne Gooden to the Objects team before she takes up her studies at the University of Melbourne in 2008.

Fred Francisco, **Liz Mayfield**, **Charlotte Park** and **Michael Veitch** have been working on a body of 1098 wax crayon works on paper by Sidney Nolan. **Fred Francisco** is also conserving eleven rare photographs, daguerreotypes and ambrotypes, belonging to Ayers House in Adelaide. The book conservation team has been working on a number of projects including the re-binding of two volumes of Sir Hans Sloane's *Voyages of the West Indies*. Curiously, the books were printed eighteen years apart, in 1707 and 1725 respectively.

Joanna Barr has completed extensive stabilisation works on the Lower North Adelaide Soldiers Memorial, with Heritage Stone Restorations undertaking the stone masonry work. Sha has recently returned from the University of Canberra Summer School *Conservation of Traditional Building Materials* run by David Young.

State Library of South Australia

Three years of preparations came to fruition on 13 January 2007 when the crates bearing the *National Treasures from Australia's Great Libraries* exhibition items arrived at the State Library. Storage Officer **Jeff Beatty** and Senior Conservation Officer **Peter Zajicek** led the Library's unloading and installation teams that assisted personnel from the National Library and National Gallery. Colleagues from Artlab made up the condition reporting team. The South Australian leg of the *Treasures* exhibition was duly opened on 24 January.

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

2007, Melbourne VIC
See <http://www.culturalconservation.unimelb.edu.au/> (C100)

Courses: Deakin University - Cultural Heritage and Museum Studies

2007, Melbourne VIC
See <http://www.deakin.edu.au> (C101)

Courses: International Specialised Skills Institute

2007, Melbourne VIC
See <http://www.issinstitute.org.au/> (C101)

The Inaugural Australian Symposium on Furniture History

24-25 March 2007, National Museum of Australia, Canberra ACT

A two-day event devoted to the history of furniture, including influences on style, timber and construction, dating methods, analysis and facts on specific objects with a focus on Australian furniture. Presentations from more than sixteen speakers will offer an opportunity to learn more about the subject of furniture history – from a First Fleet Table to our more recent heritage, and from screws, locks and metal technology to furniture designed by Ruth Lane Poole and Walter Burley Griffin, and many more topics. See <http://www.furniturehistory.org.au> (C102)

Museums Australia National Conference

Museums in a Changing Climate: *Sustainability, Technology & Collections*
17-20 May 2007, Old Parliament House, Canberra ACT

Initially a concentrated two days of speakers, forums and workshops, this conference is designed as a four-day experience taking in the Capital's rich field of national museums and art galleries, libraries, botanical gardens, heritage sites and special collections. www.museumsofaustralia.org.au (C102)

AICCM National Conference: Contemporary Collections

17-19 October 2007, Brisbane QLD
The Queensland Division is hosting the National Conference in 2007, aiming to attract a larger cross-section of members by providing a program of papers from across all specialisations. Contact Liz Wild, liz.wild@qag.qld.gov.au (C100)

Symposium on the Care and Conservation of Middle Eastern Manuscripts

26-30 November 2007, University of Melbourne VIC

The symposium will explore cultural sensitivities related to the display, handling, storage and conservation treatment of Middle Eastern manuscript collections and outline materials and techniques of manufacture that impact on their condition. Contact Louise Wilson, Symposium Coordinator, louise.wilson@unimelb.edu.au or see <http://www.culturalconservation.unimelb.edu.au/events/manuscript.html> (C101)

Crossing Cultures: Conflict, Migration and Convergence

13-18 January 2008, Melbourne VIC
The 32nd Congress of the International Committee of the History of Art. Of particular interest to conservators will be the session *Materiality across Cultures*. See www.cihamelbourne2008.com.au (C101)

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

2007, USA
Contact Eric Pourchot, Program Officer for Professional Development, AIC, epourchot@aic-faic.org (C101)

Courses: Art Innovation

2007, THE NETHERLANDS
Courses in lasers in art conservation. Contact Art Innovation, info@art-innovation.nl, www.art-innovation.nl (C101)

Courses: Campbell Center for Historic Preservation Studies

2007, USA
Contact Campbell Center, campbellcenter@internetni.com, <http://www.campbellcenter.org> (C101)

Courses: Centre for Photographic Conservation

2007, London UK
Contact Angela Moor, cphotoconservation@cpc-moor.com, <http://www.cpc-moor.dial.pipex.com/> (C101)

Courses: Centro del Bel Libro

2007, Ascona SWITZERLAND
Contact Centro del Bel Libro, info@cbl-ascona.ch, <http://www.cbl-ascona.ch> (C101)

Courses: Conservation Centre, Institute of Fine Arts NYU

2007, USA
Contact The Conservation Centre, conservation.program@nyu.edu (C101)

Courses: Heritage Conservation Network

2007, ITALY, USA, CANADA
Building conservation. Contact Judith Broeker, workshops@heritageconservation.net, <http://www.heritageconservation.net> (C101)

Courses: ICCROM

2007, Rome, ITALY
Contact training@iccrom.org, <http://www.iccrom.org> (C101)

Courses: Illinois Digitisation Institute

2007, Illinois USA
See <http://images.library.uiuc.edu/project/IDI/Index.HTM> (C101)

Courses: Institute of Paper Conservation

2007, UK
Contact Institute of Paper Conservation, c/o Institute of Conservation, ipc@instituteofconservation.org.uk (C101)

Courses: International Academic Projects

2007, UK, DENMARK, ITALY, SPAIN, USA
Contact IAP, info@academicprojects.co.uk, <http://www.academicprojects.co.uk> (C101)

Courses: Malta International Excellence Courses

2007, MALTA
Contact Mr Joseph Schiro, Heritage Malta, joseph.schiro@gov.mt or see <http://www.heritagemalta.org/> (C101)

Courses: Montefiascone Project

2007, ITALY
Contact Cheryl Porter, info@monteproject.com, <http://www.monteproject.com> (C101)

Course: National Conservation Centre - Laser Cleaning

2007, Liverpool UK
Contact martin.cooper@liverpoolmuseums.org.uk (C101)

Courses: Perugino Institute

2007, ITALY
Courses include conservation of paper, canvas, fresco, contemporary architecture, plaster and wood, museum management and legal aspects regarding the international art and cultural heritage sector today. Contact studyabroad@ilperugino.org (C101)

Courses: Shepherds Bookbinders

2007, London UK
Contact Shepherds Bookbinders, shepherds@bookbinding.co.uk, <http://www.boobinding.co.uk> (C101)

Courses: SOLINET

2007, USA
See <http://www.solinet.net> (C101)

Courses: Textile Conservation Centre

2007, UK
Contact The Textile Conservation Centre, University Of Southampton, askwsa@soton.ac.uk (C101)

Courses: University of Victoria

2007, CANADA/Distance Education
Contact Cultural Resource Management Program, Division of Continuing Studies, University of Victoria, crmp@uvcs.uvic.ca, <http://www.uvcs.uvic.ca/crmp> (C101)

Courses: Weald and Downland Open Air Museum

2007, Chichester UK
Range of courses and workshops specializing in building conservation and traditional English construction and craft techniques. Contact Rebecca Osbourne, courses@westdean.org.uk (C101)

Courses: West Dean College

2007, UK
Courses in building conservation, conservation and restoration of books, ceramics, clocks, antique furniture and fine metalwork. Contact Pat Jackson, pat.jackson@westdean.org.uk or Liz Campbell, liz.campbell@westdean.org.uk (C101)

New Lights on Ancient Materials 2007: Ageing, alteration and conservation

12-17 March 2007, Saint-Aubin FRANCE
The training school will aim at providing young scientists studying the conservation of ancient artifacts with courses on the possibilities offered by synchrotron radiation techniques. A special focus will be given to inorganic materials, primarily stone, glass and metal. However, both organic and inorganic materials can be studied at synchrotron facilities. See <http://www.synchrotron-soleil.fr/workshops/2007/newlights-2007/> (C102)

International Round Table Congress on Recent Research into the Nature, Condition and Conservation of Seals

19-24 March 2007, Oxford UK
Recent research into the nature, condition or conservation treatment of seals/sealed documents, of seal attachments such as cords or tags and historic seal enclosures will be presented. Contact C.S. Woods, Conservation and Collection Care, The Bodleian Library, Broad Street, Oxford OX1 3BG UK (C99)

Assessing and Managing Risks to Your Collections

21-22 March 2007, Birmingham, UK
If you have responsibility for collections management, this workshop will provide an invaluable opportunity to implement a unique framework for identifying risks to collections and enable you to prioritise your collection care strategy effectively against other budgetary pressures. Developed by the workshop leader, Dr Robert Waller of the Canadian Museum of Nature, the framework is utilised by museums globally and will empower you to understand and develop an effective and efficient approach to managing risks to your collections. Contact Clare Hank, Birmingham Museum and Art Gallery, clare.hanks@birmingham.gov.uk (C102)

Setting the Scene: Traditional Paint Forum Conference

23 March 2007, London UK
The Conference will look at recent work carried out in theatres and other similar buildings, showing the changes in style and materials used over the years, paint analysis investigation, conservation considerations and the challenges of having to work with modern materials and regulations. Contact Christine Sitwell, Conservation Directorate, National Trust, christine.sitwell@nationaltrust.org.uk (C102)

ICON Ceramics and Glass Meeting: The Use and Manipulation of Materials

23-25 March 2007, UK
The aim of this meeting is to explore new techniques and materials in Ceramics and Glass Conservation. Contact roshodges@waitrose.com (C100)

Infilling missing areas on works of art on paper using papermaking pulp dyed to different shades of yellow, red and blue

2-3 April 2007, London UK
The dyeing process will be demonstrated and participants will be able to dye pulp and draw upon pre-dyed stock to create matches and will try out different methods of infilling missing areas on the vacuum table. See <http://www.camberwell.arts.ac.uk/shortcourses> (C102)

AIC 35th Annual Meeting

16-20 April 2007, Richmond USA
See <http://aic.stanford.edu/> (C100)

Dye course for textile conservation

17-20 April 2007, Winchester UK
This intensive four-day workshop introduces participants to dye theory and practice. It includes dyeing a variety of typical support

fabrics and conservation sewing threads using Ciba Geigy dyes. Participants will learn dyeing techniques on cotton, silk fabric, nylon net and silk threads and will take away a variety of dyed samples and recipes for future use. Contact Rosie Baker, Textile Conservation Centre, University of Southampton, tcuk@soton.ac.uk, <http://www.wsa.soton.ac.uk/conservation-and-museums/> (C102)

Retouching Complex Surfaces

20 April 2007, Courtauld Institute of Art UK
Complexity can encompass a wide range of topics from matching glossy, matt, or unvarnished surfaces to the invisible retouching of textured, colourfield or mixed media paintings; the selection of retouching mediums for modern solvent-sensitive paint; to ethical issues that influence the extent and nature of the retouching. The emphasis will be on practical methods and innovative solutions. Contact secretary@bapcr.org.uk (C102)

Managing the Intangible Creating, Storing and Retrieving Digital Surrogates of Historical Materials

30 April to 1 May 2007, Maryland USA
This conference will give attendees an opportunity to hear a comprehensive discussion on the essential components of the digital preservation reformatting process. Contact richard.schneider@nara.gov, <http://www.archives.gov/preservation/conference/2007/> (C102)

COM 425: Introduction to the Microscopical Identification of Conservation Materials

7-11 May 2007, Illinois USA
The College of Microscopy offers a course in the microscopical identification of conservation materials. This course will introduce the student to methods of conservation material identification using materials across all conservation specialties including pigments, paper, fibres, object materials, architectural materials and inks. See <http://www.collegeofmicroscopy.com> (C102)

Conservation Science 2007

10-11 May 2007, ITALY
Papers will be presented on planning and monitoring new conservation methods, new trends for architectural heritage, new, non-destructive techniques for analysis, polymers in cultural heritage - deterioration and preservation. Contact Joyce Townsend, joyce.townsend@tate.org.uk (C100)

2nd Scandinavian Symposium on Furniture Technology and Design: Marquetry - Past and Present

10-12 May 2007, Vadstena SWEDEN
The symposium aims to bring together a diverse group of professionals including art historians,

designers, craftsmen, conservators/restorers and conservation scientists. The ambition is to cover historical, theoretical, technical and design-related aspects of marquetry. See <http://www.liu.se/vadstena/> (C100)

ICOM-CC Interim Meeting: Upholstery+

13-18 May 2007, Krakow POLAND
This conference seeks to provide a forum for conservators of different specialties to join in discussing issues and problems related to upholstery encompassing a broad understanding of this subject. While one conservator might be asked to repair and conserve an upholstered object, the project may actually cross many borders and disciplines from archaeology to tapestry, from leather to lacquer, from wood to ethnographic art. This meeting will focus on presenting an overview of the current state of conservation and restoration research, practice and progress in the field of upholstery and related materials. Successes, challenges, peculiar problems, good protocols, and cautionary tales are sought. Contact Malgorzata Sawicki, margarets@ag.nsw.gov.au (C101)

33rd Annual CAC-ACCR Conference

18-20 May 2007, Newfoundland CANADA
Contact Cathy Mathias, Program Chair, cmathias@mun.ca (C102)

SPNHC 22nd Annual Meeting: Building for the 21st Century

21-26 May 2007, Minnesota USA
See <http://www.spnhc.org> (C102)

Plastics: Looking at the future and learning from the past

24-25 May 2007, London UK
Contact Dr Brenda Keneghan, Conservation Department, Victoria and Albert Museum, b.keneghan@vam.ac.uk (C100)

Preparation for painting: the artist's choice and its consequences

31 May-1 June 2007, London UK
This 2-day conference will focus on the preparatory layers and their influence on painted and drawn works of art. These layers are fundamental to the creative process, and to the perception of the work. They play a crucial role in the treatment options available for the object. Contact Gunnar.heydenreich@stadt.duesseldorf.de (C102)

Stained glass window techniques in the 19th century

14-16 June 2007, BELGIUM
The theme covers both the techniques used to make stained-glass windows in the 19th century and the specific problems that these have caused for their conservation. Contact Professor Yvette Vanden Bemden, yvette.vandenbemden@fundp.ac.be (C101)

Reducing Risks to Collections 2007

18 June-6 July 2007, Sibiu ROMANIA
The purpose of this course is to focus on the risk management approach to preventive conservation of collections. It is designed for collection managers, curators, registrars, conservators, and also directors of small to medium size museums, galleries, and archives, from all regions of the world. The course will also interest educators and professionals who teach collection management and preventive conservation, in either an academic or a vocational environment. See http://www.iccrom.org/eng/01train_en/announce_en/2007_06risksROM_en.shtml (C102)

SOIMA 2007: Safeguarding Sound and Image Collections

6-31 August 2007, BRAZIL
The course will discuss the meaning, selection and use of audiovisual collections in various contexts, exploring the potential of audiovisual media in transmitting knowledge and cultural traditions. It will provide an overview of issues related to the preservation and access of audiovisual materials e.g., films, tapes, cassettes, disks. It will especially focus on identification of various formats including the playback equipment, life expectancy of media and ways of detecting deterioration. Contact SOIMA 07-Collections Unit, ICCROM, collections@iccrom.org or see www.iccrom.org (C101)

ICOM 21st General Conference: Museums and Universal Heritage

20-24 August 2007, Vienna AUSTRIA
Contact Armine Wehdorn, ICOM-Osterreich, armine.wehdorn@oenb.co.at or see <http://austria.icom.museum/2007/index.html>. (C100)

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

5-7 September 2007, UK
The purpose of this conference will be to bring together an international group of professionals who study and care for printed media including conservators, curators, historians, and librarians. The conference will present a broad view of printed media on paper. See www.northumbria.ac.uk/sd/academic/sass/ahd/cu/cousernotice/printedconf/ (C91)

Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation

6-8 September 2007, Cambridge UK
The main focus will be decorated surfaces on any substrate - from polychrome wood to coloured basketry, from patinated metal to painted textiles. Papers and posters on aspects of technology, deterioration and conservation

are invited and could include also broader issues of preservation, storage and display. Contact Julie Dawson fitzmuseum-egypt@lists.cam.ac.uk or see <http://www.fitzmuseum.cam.ac.uk/dept/ant/aeo2007/> (C102)

WOAM 07: ICOM-CC Wet Archaeological Organic Materials Working Group Meeting

10-15 September 2007, Amsterdam THE NETHERLANDS
Contact h.huisman@archis.nl or see <http://www.woam2007.nl/index.html> (C102)

BigStuff 2007

11-14 September 2007, Dortmund GERMANY
BigStuff 2007 will be devoted to discussing "monument-appropriate" preservation strategies and interaction with large industrial objects and infrastructure. At the same time, there will be a major focus on dealing with the difficult conservation conditions pertaining to industrial objects, in particular those in open air sites (e.g., pit head frames, blast furnaces, etc.). Contact BigStuff07@bergbaumuseum.de (C100)

Art, Conservation, and Authenticities: Material, Concept, Context

12-14 September 2007, Glasgow SCOTLAND
The purpose of the symposium is to discuss and debate the notion of 'authenticity' within the context of the conservation of art and the production of art, in the past and at present. 'Authenticity' is one of the most influential factors that determine a course of action for a work of art in need of conservation. It is also one of the most contested. Contact Erma Hermens, History of Art Department, Glasgow University, e.hermens@arthist.arts.gla.ac.uk (C102)

Architectural Records, Inventories and Information Systems for Conservation - ARIS07

12 September - 12 October 2007, Rome ITALY
This international course on architectural records, inventories, and information systems for the conservation of cultural heritage will address the needs, methodology, and techniques for acquiring and using this knowledge. The course will draw upon the vast wealth of cultural material in Rome and will be taught by leading experts in the field. Records, inventories, and information management tools are continuously being developed and must be considered as a fundamental part of the conservation process. Contact ICCROM - Sites Unit, aris07course@iccrom.org, www.iccrom.org (C102)

Metal 07: ICOM-CC Metals Working Group

17-21 September 2007, Amsterdam
THE NETHERLANDS
See <http://www.metal07.org> (C102)

XIth IADA Congress: 50th Anniversary of IADA

17-21 September 2007, Vienna AUSTRIA
Presentations focusing on latest developments in the profession such as collection risk management, outcomes of scientific research projects, art technology and ethical considerations in conservation. Contact birgit.reissland@icn.nl (C99)

Plaster Casts: Making, Collecting and Displaying from Classical Antiquity to the Present

24-26 September 2007, Oxford UK
Issues addressed will cover the plaster casts and the history of copying; the technologies of plaster casts making; the history of plaster cast collections; display and conservation and artists' uses of casts from classical antiquity to the present day. See www.plastercasts.org (C100)

Symposium 2007: Preserving Aboriginal Heritage: Technical and Traditional Approaches

24-28 September 2007, Ottawa CANADA

The focus of this Symposium is on presenting information useful for those who care for Aboriginal objects and collections in Canada, both in a museum setting and in the Native communities. See http://www.cci-icc.gc.ca/symposium/index_e.aspx (C99)

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

27-29 September 2007, Washington USA
Topics include technological innovation, common technologies, raw material selection and usage, trade and technology transfer or other questions of a technical, historical, or art historical nature. See <http://www.asia.si.edu/visitor/dcsrSymposium.htm> (C100)

From Gray Areas to Green Areas: Developing Sustainable Practices in Preservation Environments

November 2007, Texas USA
A three-day symposium that examines sustainable practices in cultural heritage preservation environments. Symposium organizers are seeking submissions for papers and poster sessions on topics such as policy and politics, costs and benefits, engineering, adaptive reuse and new buildings, indoor environments, practicality and practices. See <http://www.ischool.utexas.edu/kilgarlin.gaga> (C101)

Facing Impermanence: 6th North American Textile Conservation Conference

6-10 November 2007, Washington USA
The sixth biennial North American Textile Conservation Conference (NATCC) will focus on theory and practice of preventive conservation. Topics may include but are not limited to: case studies of treatments that have affected the longevity of textiles; environmental issues; innovative use of materials; case studies on storage and facility upgrades and risk management; funding, management and documentation of preventive conservation projects; cultural policy, advocacy and preventive conservation. Contact Suzanne Thomassen-Krauss, ssk@cox.net or see <http://www.textilemuseum.org/natcc/main.htm> (C100)

Museum Microclimates

19-23 November 2007, Copenhagen DENMARK
This conference aims to present a coherent picture of our knowledge of the environmental influences on rates of degradation, the environmental standards derived from this knowledge, the active and passive methods of maintaining a protective microclimate conforming to these standards and the ways of ensuring the durability of the microclimate itself. See <http://www.natmus.dk/microclimates> (C99)

Modern Materials

January 2008, Los Angeles USA
This two-day conference will aim to foster increased dialogue between the fields of art history and conservation by presenting papers, panel discussions, and joint research projects, as well as intensive dialogues between professionals from both fields. Contact modernmaterials@getty.edu (C100)

Third International Architectural Paint Research Conference 2008

17-19 January 2008, New York USA
CALL FOR PAPERS
Topics of interest include cultural significance, paint materials, health and safety, analytical and instrumental techniques, practical applications. All papers that discuss case studies should relate to one of the topics. Presenters are encouraged to demonstrate how the case study contributes to the field of architectural paint research by providing in-depth discussion of what was learned in the course of the study or project. Abstracts should be sent by 1 March 2007 to Mary Jablonski, Historic Preservation Program, maj152@columbia.edu. See <http://www.aprconference.us> (C102)

AIC 36th Annual Meeting

22-25 April 2008, Denver USA
See <http://aic.stanford.edu/> (C100)

IPH Congress 2008

27-30 May 2008, Stockholm SWEDEN
CALL FOR PAPERS

The overall theme of the Congress will be The Birth of an Industry from Forest to Paper during the 19th Century and it will concentrate on describing the huge structural changes that took place during this period when the papermaking changed from a handicraft type of activity to a continuously operating process industry. Abstracts containing title, name, address and email of the author should be submitted by 30 April 2007 to Jan-Erik Levlin, Flygkaptensgrand, jan-erik.levlin@iki.fi (C102)

IIC 22nd Congress: Conservation and Access

15-19 September 2008, London UK
CALL FOR PAPERS

Encouraging physical and intellectual access to collections and sites is a major aim for cultural institutions. Conservators and conservation scientists play an important part in enabling our shared cultural heritage to be enjoyed while ensuring the safety and sustainability of access through appropriate protective measures. The Congress will examine the role of conservation in the presentation and protection of the world's cultural heritage. It will explore the ways that conservation professionals engage in the worldwide sharing of art and heritage, whether through people going to see that heritage or the heritage itself travelling the globe. Contributions to the Congress should report on contemporary thinking, current research and examples of best practice in advancing access to cultural heritage while managing the risks. Possible topics include conservation involvement in permanent displays, temporary exhibitions, packing and transport, storage and handling, risk evaluation and decision support, and the interpretation of collections and sites.

If you would like to present a paper, you may submit a proposal over the web; just go to <http://www.iiconservation.org/conferences/london2008/>

Further details may be found at the main front page of the IIC site www.iiconservation.org - just follow the link to Congress. Please remember that your work should not be presented and/or published elsewhere before the date of the congress. The language of the conference and its publication will be English. Deadline for receipt of summaries: 30 April 2007. (C102)

ICOM-CC 15th Triennial Meeting: Diversity in Heritage Conservation - Tradition, Innovation and Participation

22-26 September 2008, New Delhi INDIA
See <http://icom-cc.icom.museum/TriennialMeetings/> (C98)

Conservation Officer, **Amalia Alpareanu**, is working on 4000 glass plate negatives and lantern slides from the W. C. Brooker Collection. Pastor Brooker was a long-serving minister of the Church of Christ in South Australia, most notably in Queenstown near Port Adelaide. He was renowned for his innovative evangelical methods, which included using 9.5mm motion pictures, glass plate negatives and lantern slides to attract audiences. The material is primarily commercially produced, but Brooker also used the technologies himself to record local images in the 1920s. The collection was neglected for many years prior to donation in 2002. Amalia is cleaning the negatives and slides so that they are in a fit state to be processed by Library archivists. Some parts are badly affected by water damage and mould. Once a final selection is made she will re-house the collection and prepare the images for reformatting.

In the meantime, the reformatting team continues to investigate scanners capable of reproducing glass plate negatives and lantern slides to preservation standards. Scanning Officers **Steven Liu** and **Toby Woolley** have been comparing results from the Library's Microtek 1000XL scanner, which is fitted with a transparency hood, with the more sophisticated Creo IQSmart 3 scanner which is designed to produce high resolution images from both reflective and transparent media. The Creo performs significantly better, but at a considerable cost. Preservation Manager, **Beth Robertson** is promoting the idea of a joint purchase of the more specialized technology for shared use by institutions in Adelaide's cultural precinct.

VICTORIA

The Centre for Cultural Materials Conservation, The University of Melbourne

We are pleased to welcome the conservators who have recently joined us. **Catherine Nunn** joins the paintings team, after spending five years in England at the Hamilton Kerr Institute and working with private conservators; and the arrival of **Thea Peacock**, who has also spent some years in Britain, brings our textiles conservation back into action. **Nick Selenitsch** has taken on the Public Record Office Victoria project. Nick is surveying the PROV's extensive collection of bound volumes. **Nola Orr**, CCMC Masters student, is working parttime with Nick carrying out repairs to bound shipping records. On the other hand, we were sad to farewell **Mary Jo Lelyveld** who has taken up a position in frames conservation at the NGV. We miss her cheerful humour, endless energy and her fine work. Also **Louise Wilson** is joining the NGV paper conservation team in March. Her enthusiasm for all – or most – things, and input into treatment and teaching programs will be sorely missed. We wish Mary Jo and Louise well in their

new adventures. **Briony Pemberton** has joined us to pick up Louise's work in the treatment program.

December marked the historic UNESCO East Timor Museum - to - Museum Seminar organised by CCMC and hosted by the University of Melbourne. **Robyn Sloggett** and **Marcelle Scott** have been providing ongoing support over the years and their involvement in this seminar was critical. Particular thanks go to **Ally Long** for the work she did behind the scenes as well as other CCMC staff. The programme supports the development of a museum programme of international standing to provide a focus for the preservation of the cultural material and the heritage of East Timor. Fifteen East Timorese delegates, primarily staff from Timor Leste's Ministry of Education and Culture, as well as directors and representatives from Australian museums and galleries, the University of Melbourne, the Victorian Government, UNPAZ University in East Timor, local Timorese groups, community and aid organisations and international partners attended the two day seminar and launch of the project. Partner institutions: the National Gallery of Victoria, the Powerhouse Museum, the Australian Museum, Arlab Australia and the Vanuatu Cultural Centre provided opportunities for the East Timorese delegates to develop experience and training in the care and conservation of cultural heritage. The programme was managed by UNESCO Jakarta, Ministry of Education and Culture, Timor Leste, and the University of Melbourne. It was an important milestone for the world's newest country.

February was most notable for the delivery of two Heiber Thread - by - Thread Tear Repair workshops held over the first two weeks of the month. **Caroline Fry** was instrumental in getting the well - organised workshops up and running. Professor Winfried Heiber from the Academy of Fine Arts, Dresden, and Ms Petra Demuth from the University of Applied Science, Cologne, came to Melbourne to offer thirty paintings conservators lectures and practical experience in Heiber's internationally respected method of tear repairs. It was an extraordinary opportunity and we acknowledge the Gordon Darling Foundation for providing initial funding, the support of AICCM, Leica, and for the bespoke hot needles made by **Robin Hodgson** of RH Conservation Engineering. Special thanks go to **Tina Kalliakmanis** for her contribution in getting the workshop prepared, ordering and gathering the extensive range of materials required for the workshop and preparing the tool kits for those attending.

Libby Melzer attended a two-day conference *Connections: Exploring Illustrated Manuscripts* organised by the Research Cluster for Manuscript Studies, University of Melbourne, whetting her appetite for the postgraduate studies she is about to commence through CCMC, which will focus on manuscripts. To round out the experience

she has had numerous treatments of parchments of late. Louise Wilson has been finalising the programme for the *Symposium on the Care and Conservation of Middle Eastern Manuscripts* to be held in November. More details can be found at www.culturalconservation.unimelb.edu.au/events/forthcoming.html. She has also been treating a Piranesi etching from a bound volume that was restored in the 1960s. It seems that before the 1960s, the work was stained from being mounted on a wooden strainer or placed in a frame with a wooden backboard after it was removed from its book. The early restoration work appears to have involved bleaching the etching and since then the etching has experienced colour reversion. Louise devised a three stage aqueous treatment with some success but it has been a challenging task. **Jude Fraser** and **Travis Taylor** recently visited the Museum of Chinese Australian History to assess the collection and storage and display areas as part of a Community Heritage Grant.

In paintings and frames, work has been completed on works for the Ian Potter Museum of Art's exhibition *Populous: of a body of people*, mostly cleaning and minor repairs, but it was a good opportunity to see a series of works by Melbourne artists with Melbourne subjects. **Cushla Hill** and Catherine Nunn have surveyed selected works from the collection at Tarrawarra Museum of Art. The paintings team took part in the Heiber workshop, and all teaching staff have prepared for the new academic year. **Jocelyn Evans** has project managed the treatment of some additional Groote Eylandt barks from the University's Leonhard Adams Collection, with **Georgia Harvey** and **Jordi Casasayas** undertaking condition reporting, cleaning and consolidation. During a recent trip to Rome, **Alex Ellem** met Ernesto Borelli, a conservation scientist at ICCROM and toured their scientific laboratory. Hearing of some of ICCROM's projects including excavations of ancient villas on the Appian Way with lime pits that are still fresh after two millennia and protecting ancient, Goguryeo decorated tombs in North Korea was inspiring. She also had the opportunity to visit the teaching laboratories at the Istituto Centrale di Restauro thanks to Bianca Fossa, a senior objects conservator, and her colleagues. Students were undertaking treatments of massive frescos, ancient copper vessels, an Attic vase, and a Renaissance painting on canvas that had probably been rolled up for a century or more, suffering extensive dirt and losses. In their labs, students have access to quite sophisticated instruments, a spectacular example being the prototype vacuum table for moving and treating frescoes with its own hydraulic cab to manoeuvre them. It was explained that students are trained to use these facilities, but also how to work effectively without the latest technology since most conservators work in private practice with limited access to equipment, as there are few institutions that have their own conservation laboratories.

Museum Victoria

Helen Privett is coordinating the conservation and display preparation of objects for a major long-term exhibition on the history and culture of Melbourne (opening March 2008). It is anticipated that several large items, including a Luna Park rollercoaster carriage and Cobb & Co coach, will undergo extensive conservation and restoration. **Karina Palmer** is working alongside Helen on this treatment - intensive exhibition. Karina is also preparing Egyptian antiquities for loan and conducting research into identification of pesticide residues in indigenous and natural science collections.

Penny Nolton has returned from a 5 month contract at the Museum & Art Gallery of the Northern Territory, Darwin. Penny very much enjoyed the tropical environment and climate, a change of pace, fresh projects and working with MAGNT colleagues. Penny is working on a long - term exhibition *Mind* which opens in September 2007. **Liz Ogden** has joined us to conserve paper items for *Mind*, as well as treating and re-housing acquisitions. **Melissa Gunter** is investigating the off-gassing of formaldehyde from freeze-dried specimens, and deterioration of mollusca specimens prepared in early 19th century wooden microscope slides. She is also preparing Tiwi carvings, and other objects, for loan.

Phil Masters and **Angeletta Leggio** are investigating the total holdings of image and audio-visual formats in Museum Victoria's collections, as one of several simultaneous activities directed toward development of a comprehensive preservation strategy for these materials. Angeletta and Phil recently completed several preservation - focused re - housing projects, which included motion picture film, negatives and audio cassettes.

Michelle Berry has been coordinating building refurbishment and rationalisation of the contents of our labs and office space at Melbourne Museum, as well as conducting an audit of natural and artificial lighting in gallery spaces at Melbourne Museum. **Alayne Alvis** is coordinating our annual collection salvage training (scheduled for the warmer months!). Alayne recently coordinated the hosting of the laser - cleaning workshop held at Museum Victoria, and she is looking forward to working on a touring exhibition *Kebaya* (costume from Peranakan cultures in Malaysia), as a break from technology collections that includes the preparation of activated object displays at Scienceworks.

We all enjoyed the December 2006 visit of Chris Collins and Lorraine Cornish, Head of Conservation and Senior Conservator respectively from the Natural History Museum, London; who delivered the training workshop, *Conservation of Geological and Palaeontological Collections* to an enthusiastic group of conservators, collection managers, fossil preparators and collection preparators from around Australia.

National Gallery of Victoria

Exhibitions Conservation are very happy to be a department of three with **Solitaire Sani**, coming on board and joining **Catherine Earley** and **Janelle Borig**, after recently arriving back in the country from a stint in London and at LACMA. The year got underway with the deinstallation of exhibits *Tezuka: the Marvel of Manga* and *Juan Davila*. Loans are now dribbling in for the hugely awaited *Australian Impressionism* exhibition and there's much preparation happening pre-installation of an exhibition largely from the V&A, *Cinema India: the Art of Bollywood*.

Most members of the paintings lab have been working towards the *Australian Impressionism* exhibition. **Michael Varcoe-Cocks** has just finished the cleaning of Tom Roberts' painting *Coming South*. **Melanie Vella** has completed the cleaning and restoration of Charles Conder's painting *The Farm, Richmond*. **Raye Collins** has removed a discoloured varnish layer from *Field naturalists* by Jane Sutherland. Meanwhile **Carl Villis** has been working through the final stages of a major treatment of a 15th Century Florentine panel *Profile portrait of a lady*.

We welcome **MaryJo Lelyveld** to the NGV in the position of Conservator of Frames and Furniture. MaryJo has had a hectic first couple of weeks assisting **John Payne**, **Suzi Shaw** and **Holly McGowan-Jackson** in the ornamentation of a reproduction frame for *The purple noon's transparent might* by Arthur Streeton. The reproduction frame is based on remnants of the original frame that were returned to the NGV in 1998.

Textile conservation is preparing for another full year of exhibitions. For an exhibition focussing on Australian fashion designer Katie Pye opening in late May, the conservation of the 27 outfits is being undertaken by **Bronwyn Cosgrove** and **Kate Douglas** with assistance from **Christina Ritschel**, who will be working on the many recently acquired works. The 1980s theme continues with *Superbodies*, an exhibition concerned with international designers of the period. With the long term in view, Kate and Bronwyn are working on a number of 19th century mourning outfits for display this time next year as part of Australian and International Fashion exhibitions focussing on the use of black in fashion from the 19th century to the current day.

In the paper and photographic conservation lab, **Pip Morrison** is treating 19th century albumen photographs for the forthcoming exhibition *Small Worlds: Travel Photography of the 19th century*, carrying out repairs and preparation for mounting. Pip recently couriered a group of Indian miniature paintings and met conservators at the Asian

Art Museum of San Francisco. **Sallyanne Gilchrist** has been repairing and mounting Bollywood posters for the forthcoming exhibition *Cinema India: The Art of Bollywood* which will be a colourful exhibition. In December, Sallyanne assisted with the preparation and installation of works on paper for the exhibition *Proof*, currently on display at NGV:A. This included learning how to wallpaper. **Ruth Shervington** has surveyed 30 Piranesi etchings for the forthcoming *Imaginary Prisons: G.B. Piranesi and Vik Muniz* exhibition. Ruth has used the opportunity to begin examining the papers, which has contributed to work with curators attributing works to particular editions.

WESTERN AUSTRALIA

Patricia Moncrieff, Textile Conservator, Consultant and Educator

Patricia returned to Western Australia in December after her involvement in a three-month project in Singapore working on a lavish collection of 19th and 20th century Peranakan textiles. The Peranakan community is considered to be one of the oldest overseas Chinese communities in history, establishing itself in the Malay archipelago in the 17th century. Peranakans are distinguished by their rich culture and tradition influenced by Malay, Portuguese, Dutch and British cultures. The owner, a direct descendant of a Peranakan family has inherited the collection, which is comprised mostly of ceremonial wedding costumes and accessories including ceremonial wedding bed furnishings and adornments and a beautiful wedding blanket. It has been used by three generations of the family.

For over seventy textiles, the work was wide ranging in scope. It involved rigorous documentation and research into its known provenance and history, the identification of materials and manufacturing techniques, preventive and interventive conservation, the design and manufacture of supports for storage and of display systems, advice on environmental control and pest management, the compilation of an inventory of the entire collection which culminated in the presentation of a portfolio to the client for the family's records.

While in Singapore, Patricia also completed the conservation of a Peranakan ceremonial wedding curtain from Penang and an early 19th century Tibetan Thangka.

Preventive Conservation – Reducing Risks to Collections

16 – 27 October 2006, Canadian Conservation Institute, Ottawa

Catherine Lovelock, Museum Victoria

In late 2006, I attended the course *Preventive Conservation – Reducing Risks to Collections* held at the Canadian Conservation Institute, as one of 19 participants (14 international, 5 Canadian) in a multi-specialisation group taught by a team comprising staff from the Canadian Museum of Nature (Dr Robert Waller), ICCROM (Jose-Luis Pedersoli), CCI (Stefan Michalski, Jean Tretault) and ICN (Agnes Brokerhof).

The international participants were drawn from Vietnam, Finland, Argentina, Poland, Romania, USA (3), Germany, Mexico, France, Brazil, Scotland and Australia. The Canadian participants were similarly (deliberately) drawn from far flung geographic locations: the Yukon, Alberta, Manitoba, Ottawa, Newfoundland and Labrador.

Approximately 60% of the course participants hold manager/senior conservator roles in archives, libraries, museums and regional conservation centres. Approximately 20% are employed as educators in tertiary conservation training programs. 12% are conservators in private practice. 8% hold mixed roles, including coordination of business planning and preservation services to museums/sites in geographical regions.

The leaders of the teaching team, Dr Robert Waller and Stefan Michalski, cited the Risk Management Standard AS/NZS 4360:2004 and accompanying Guidelines HB: 436:2004 as key reference texts which provide easy access to understanding of risk.



Teaching team debating risk estimate calculations

Initial lectures explained interpretation and use of key terms such as 'cause', 'hazard' and 'risk', and explained the (sometimes complex) determination of specific causes of deterioration/change phenomena, using a list comprising '10 Agents of Deterioration'.

The list contained 8 agents from the CCI wall chart *Framework for Preservation of Museum Collections* ie. Incorrect Relative Humidity, Incorrect Temperature, Pests, Radiation, Direct Physical Forces, Water, Fire, Contaminants. To this was added 'Criminals' and 'Dissociation'. The latter was coined by Waller to describe actions resulting in misplacement of items and/or separation of items from their information.

Later presentations described the use of risk category terms such as 'Type 1, Type 2 or Type 3' to indicate both the probability of occurrence and the severity of impact of a specific risk in a given situation eg. a fire destroying a museum would be a 'Type 1 Fire' (rare, catastrophic) and a minor roof leak a 'Type 3 Water' risk (ongoing, mild).

Jean Tretault spoke about his area of expertise (contaminants) in terms of assessing risks to collections. He also described research into establishing national statistical estimates of the incidence and impact of criminal activity and disasters on collections. Agnes Brokerhof and Jose-Luis Pedersoli contributed knowledge, expertise and experienced perspectives on the gathering of data and information which is required to formulate key 'scenario statements' which enable calculations of risk to be made.

All members of the teaching team contributed to explanation and working-out of key values for the collection 'scenario statements'; for example, Fraction Susceptible (FS) and Loss in Value (LV); as well as solving equation sequences leading to final risk estimates. Two options for describing risk estimates were outlined: an A, B, C, D hierarchy (Michalski), and statistically significant numeric values (Waller) as used in the Cultural Property Risk Assessment Model (CPRAM) implemented at the CMN.

Participants undertook extensive group-work. The Bytown Museum, near the Rideau Canal in downtown Ottawa, was selected as the site for risk assessment in-practice. At

the end of the course, each group outlined the assessment methodology and estimates of risk to the collections for comment from the curator, teaching team and CCI staff.

Participants also gave individual presentations on preventive conservation topics in a full day of formal talks held at the National Archives of Canada. This program was also attended by Catherine Antomarchi, Director of the Collections Unit at ICCROM, who provided a global perspective on implementation of training in risk assessment.

The participant group visited the Canadian Museum of Nature's impressive collection store in Aylward, Quebec, where former and current collection management staff provided insight into the gradual adoption by the institution of a risk management-based approach to collections use and preservation. We also attended the opening of re-developed exhibitions at the CMN - celebrating its 150th anniversary in 2006.

Overall, the course directed participants to review concepts and current practices in preventive conservation in their own work contexts. It encouraged use of risk assessment to achieve comprehensive assessment and evaluation of preventive conservation issues affecting collections, enabling the comparison of all risks, and prioritising of projects targeting actual, rather than perceived, preservation needs.

Consideration of highly significant collection items, including the impact of various 'values' inherent in such items on the interpretation and calculation of risk, was interesting to all participants. Stefan Michalski raised this issue with the Bytown Museum's curator, in relation to a perceived need for ongoing display of the 'no. 1 collection item' (a C19th soldier uniform) in an environment including natural light. Ultimately, a calculated estimate of risk proved less negative than general perception of this risk. The need for conservators to retain up-to-date knowledge of materials science and deterioration behaviour in (measured) environments was very clear.

Description of bias and less-than-useful behavioural error patterns (heuristics) in human perception and decision-making was valuable in terms of explaining the need for sustained objective judgement in collection assessments. This objectivity is best achieved by systematic methods of gathering and evaluating information, data and opinion; for example, use of a comprehensive and relational model such as CPRAM.

Dr Mounir Bouchenaki, Director-General, ICCROM (then visiting the United States) included a visit to CCI to meet participants and bestow certificates of achievement, and

to address a final formal reception, to which Canadian government officers from cultural and natural heritage conservation organisations, and ambassadors and cultural attaches from nations with representation in the participant group were also invited.



Jeanne Inch, Director-General, CCI (right) and Dr Mounir Bouchenaki, Director-General, ICCROM (centre) at final course reception

CCI – via the welcoming and hospitable initiatives of Jeanne Inch and Charlie Costain (Director) - provided extra learning opportunities during the course, including after-hours library access and facilitating on-request meetings of participants and CCI staff.

The course ran for 11 of 12 consecutive days. Participants' comments on evaluation forms (issued daily) were addressed by the teaching team on each successive day. Both teachers and participants were generally exhausted by the end, which probably explained increasing levels of laughter and camaraderie. The attitude of participants and teachers was overwhelmingly well-intentioned and good-natured; rapport was strong. Social activities were well represented with participant and teacher attendance.

The 2005 and 2006 course participants have been encouraged to implement risk assessment projects within a short timeframe, and to share the outcomes and learning gained through these projects. The teaching team were at pains to emphasise that risk assessment methodology is in 'ongoing development' ie. practitioners need to rely on each other to communicate insights and increase the efficacy of the practice over time.

I would like to thank Museum Victoria for supporting this professional development. I would also very much like to liaise with anyone who has previously, is currently, or is planning to implement risk assessment programs (especially within large institutional collections). My contact details are: cloveloc@museum.vic.gov.au or (03) 8341 7186.

Conservation of Palaeontology and Mineralogy Collections

5 - 7 December 2006, Museum Victoria

Colin MacGregor, Australian Museum

There has been interest in organizing a workshop about natural science collections for some time due to the perceived lack of training opportunities in the Australasian Region. The Conservation Department at Museum Victoria were fortunately able to snare Chris Collins, Head of Conservation and Lorraine Cornish, Senior Conservator from the Natural History Museum in London on their way back from the ICOM - Nat Sci Conference in Wellington in December, and persuaded them to deliver a workshop about the conservation of mineral and palaeontology collections. In those 3 days, a diverse range of subjects were tackled, highlighting the myriad of problems that can occur in collections that are thought to be amongst the most stable in museums.

Risk Assessments and Storage:

The first day concentrated on analyzing the risks to palaeontology and mineral collections. It also provided an overview of techniques for monitoring the condition of specimens and the environment around them. Some useful pointers were provided for choosing storage systems and controlling deterioration in Earth Science collections.

Anoxic Storage:

On Day 2, the use of anoxic storage to prevent the oxidation of unstable minerals was demonstrated. It was interesting to see alternative uses of this technique rather than the more common pest control application. The method preferred at the NHM uses Escal[®] plastic laminate which is more stable for long-term storage, and the Ageless RP K[®] oxygen scavenger which operates at low RH.



Jessica Blaxell, Katrina McCormick and Dean Smith making a box

During the morning session the participants were also introduced to the gentle art of box making for fragile specimens using archival materials such as polypropylene and Ethafoam[®].

Laser Cleaning:

Lorraine has been doing a considerable amount of work testing and developing the use of lasers for natural science materials. She is an enthusiastic proponent of this technology and presented a session outlining its various possibilities. This included removal of smoke damage, and its use for cleaning microfossils. Another novel approach was laser removal of toxic biocides such as mercuric chloride on herbaria specimens.

Collection Surveys:

Collection surveys were the focus of the morning session on the last day. Chris presented several models for the sampling of collections to estimate condition and then described in detail the Natural History Museum survey format. After coffee the participants were unleashed on the unsuspecting MV Palaeontology Collection and spent a couple of hours poking around in drawers examining a representative sample of the material.

Fossils on Flores:

Lorraine described her experiences in Java carrying out conservation on the recently excavated early human fossils from Flores (*Homo Floresis*). This of course has great local interest as the site was excavated by an Australian and Indonesian team and has generated considerable controversy since the discovery of these unique human remains. Her revelations about the condition of the specimens and the inappropriate and damaging treatments which had occurred through the intervention of certain parties post-excavation, was thought provoking.

In the final session on-site techniques for lifting and consolidation were discussed. Caution was recommended with the application of consolidants with "less is best" being the watchword. A rapid appraisal of the various polymers which have been used threw up some interesting observations, such as Chris' experience that Primal WS24 cannot be used to consolidate bone on acidic sites because the polymer will drop out of solution.

The attendance at the workshop consisted of a mixture of conservators and natural science collection management staff. This reflects the overlapping roles that exist at most natural science museums where traditionally the care of those collections was handled exclusively by scientific staff. Gradually the role of the conservator has increased as their techniques and methods developed for cultural collections are seen to offer benefits to the biological and earth science collections.

A New Special Interest Group:

It is hoped that a series of natural science conservation workshops will be held on different aspects these collections in the coming years. At the end of the workshop it was

agreed that the formation of a Natural Science Special Interest Group was long overdue. All those with an interest in becoming part of the group should contact the Catherine Lovelock at the Museum Victoria (cloveloc@museum.vic.gov.au) or Colin Macgregor (Colin.Macgregor@austrmus.gov.au) at the Australian Museum.

The participants are very grateful to the Museum Victoria staff for giving up their main conservation lab, supplying the materials and specimens, and putting so much effort into the organization of the workshop, resulting in such a rare and worthwhile event.

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Contemporary Collections Australian Institute for the Conservation of Cultural Materials (AICCM) National Conference, 2007

To be held in Brisbane, Australia
17-19 October 2007

The first large-scale National Conference to be held by the AICCM since 1997 will present current research and experiences from across all specialisations on the subject of Contemporary Collections.

Twenty-nine papers by Australian and International conservators, collection managers and scientists will be presented over three days, on topics that range from the conservation of contemporary materials, to exploring current attitudes towards collection management.

A full list of papers and abstracts is available on the AICCM website (<http://www.aiccm.org.au>).

Abstracts for posters are currently being accepted. To submit a poster abstract (no more than 250 words) or for further information please contact Samantha Shellard on samantha.shellard@qag.qld.gov.au or (07) 3842 9296 before 4 May 2007. Guidelines on the presentation of posters is also available on the AICCM website. It is hoped that poster contributions will be included in the conference publication as short papers (no more than 3000 words).

The conference will be held in the newly refurbished State Library of Queensland. A conference reception and dinner meetings for Special Interest Groups are proposed as part of the three day program.

Registration for the conference will open on 1 August 2007 and will be as follows:

- * AICCM members before September 14 - \$350
- * AICCM members from September 15 - \$450
- * Non-members - \$550
- * Students - \$250

Conference proceedings will be published as preprints and will be included in the cost of registration. Information on how to register will be advertised at a later date.

For any further information, please contact Liz Wild on liz.wild@qag.qld.gov.au or (07) 3840 7291.

AICCM 2007 National Conference

Preliminary program (in alphabetical order)

PAPERS

AUTHOR	TITLE
Eric Archer	Towards a sustainable theory of conservation
George Bailey	The corrosion of a World War One Maxim Gun Mount after 20 years on display
Veronica Bullock	A New Deal for Australian Conservation Training and Employment
Alice Cannon	The Conservation and display of comic books
Catherine Earley	Display mechanisms and issues of unframed, unmounted, unprotected artwork
Alexandra Ellem	More than meets the eye: Utilising oral history to enhance our understanding of Hugh Ramsay's works and their history
Lydia Egunnike	Consolidation techniques for gelatine opalotypes
Roger Heady, Kylie Roth, Nicola Smith	A study of the bark used as a substrate for Australian Aboriginal paintings
Sarah Hillary, Tom Learner, Michael R Schilling	Traction reaction: severe deterioration of housepaints used by an artist
Darby Johns	The case for polypropylene storage enclosures
Patrya Kay	Management and Conservation of the Mackenzie Collection at the National Museum of Australia: A traditional fluid preserved (wet) specimen collection in a modern museum
Laura Kennedy, Megan Jordan-Jones	Assessing food in the AWM collection
Maria Kubik, D.Creagh, R.Tait	New analytical methods for the provenancing of red ochre
Somaya Langley, Gerard Clifton	New forms, new techniques: challenges of preserving digital materials
Deborah Lau, Kim Brunoro, Michael Varcoe-Cocks	Preliminary investigations into crystalline efflorescence on Australian and Indigenous paintings in the NGA and NGV collections - research in progress
Michael Marendy	Beyond Conservation: recreating costumes for museum displays.
Ian MacLeod	Contemporary collection management in a state museum: relocation of collections, increased access and public engagement
Julie McCarthy and Sarah Gubby	Examining the use of surfactants in the treatment of water-damaged Black & White silver gelatin prints
Petronella Nel, Deborah Lau, David Hay, Natasha Wright	Micro X-ray Diffraction Analysis of Painted Surfaces
Petronella Nel, Deborah Lau, Pamela Hoobin, Carl Braybrook, James Mardel, Iko Burgar	Analysis of adhesives used to repair archaeological pottery
Bronwyn Ormsby, Patricia Smithen, Tom Learner	Evaluating surface cleaning treatments for acrylic emulsion paint films and paintings - translating research into practice
Barbara Reeve, Dave Fitzgerald, Laura Kennedy	Environmental parameters for long-term collection preservation at the AWM
Renita Ryan, Sophie Parker and Kristin Phillips	Using Risk as a Survey Tool for the Foreign Ethnology Collection at the South Australian Museum
Nicola Smith, Judith Andrewartha	Treatment of wet archaeological organics from a Bronze Age site, Vietnam
Kay Soderlund, Elizabeth Hadlow	Between a Rock and a Hard Place
Andrew Viduka, Jen Blakely, Michael Marendy, Ed Slaughter	The Preventive conservation practices for objects in the Queensland Museum's historic diving collection
Alison Wain	An update on the progress of the ARC project on short pulse (ultra fast) lasers (working title)
Rhiannon Walker, Shane Bell	No food in the Library!
Liz Wild, Amanda Pagliarino	Documenting Contemporary Sculpture, Installations and Video Art (working title)

POSTERS

AUTHOR	TITLE
Elizabeth Hinde	A photographic method for documenting fluorescent paint
Emma Richardson, Graham Martin, Paul Wyeth	On-site collections management: NIR characterisation and condition monitoring of modern textiles

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

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