

**AICCM**

# NATIONAL NEWSLETTER

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

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## PRESIDENT'S REPORT

**Robyn Sloggett**

The 25th Anniversary of the AICCM is certainly an occasion worth celebrating, as over 125 members did recently at the AICCM Conference in Canberra. This event was held at the University of Canberra to jointly celebrate the 25th anniversary of the AICCM and the 20th anniversary of the Materials Conservation Course at the University of Canberra. It was a fantastic event, and I can't wait till the 50th anniversary.

On the day I spoke about the 'silent' conservation of the past - those people who cleaned pictures, mended objects, fixed prints and so on, with little collegiality, and more or less in isolation. If we look at the history of institutions or collections these people tend to be hidden, unknown, and their work more or less invisible (no pun intended). Through the consolidation of the profession as a united voice we have been able to forge a reputation and provide support for individuals and institutions to a point where the inclusion of conservation expertise is seen as critical, on key government committees, for corporate collections and by individuals attempting to look after their much loved heritage.

Despite dire predictions of employment saturation, conservation students still manage to find work and there are still positions advertised which are difficult to fill. Conservation is therefore a strong and viable profession, and while we have tended to see ourselves as a young profession after 25 years this view needs some reassessment.

As an active AICCM member you can contribute to your own professional development by supporting and strengthening the profession. Many State divisions are holding elections around this time and the National AGM is scheduled for 12th October. If you think you would like to be more involved in National or Local activities don't wait to be asked. Speak to a member of your local division committee, to a National Council Member or ring me.

AICCM members do a lot of additional work representing the profession for the good of the profession. The basis for a strong professional identity rests with the individual members, but the benefits you receive as a member far outweigh any individual effort that may be required.

I look forward to seeing you all at the 50th Anniversary in 2023.

### Inside This Issue

President's Report	1
From the Editors	3
AICCM Notices	4
People & Projects	5
Information	15
Special Interest Groups	16
Publications	22
Workshop Review	23
Draft Codes of Ethics & Practice	23
Positions Vacant	24

### Calendar

### Insert - Draft Codes

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

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

Deadlines for copy are:

**1 February**

**1 May**

**1 August**

**1 November**

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Advertising is accepted.

#### Positions Vacant

half column \$ 50.00  
full column \$ 100.00

#### Commercial

half column \$ 100.00  
full column \$ 200.00

Advertising for inclusion in body of Newsletter accepted until the 7th day of the month in which the Newsletter is due. Early booking preferable. Special rates for multiple advertisements. Insertions also carried.

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## From the Interim Editor

Editing the Newsletter was something I was always quite interested in. It fits nicely with my career as a conservator and with my work running a very small publishing company. Unfortunately, current workloads have made it impossible for me to take on the job at this time. In fact my experience of editing this newsletter has convinced me that it is something I will save for my retirement, when I have time to fill in - something I can't quite imagine at present.

Gina has been thanked many times recently for her work as editor of the Newsletter. Having stepped into her shoes, momentarily, I have to say that repeated thanks are totally justified. During the recent endless nights I have spent tapping away at the computer I have also developed an enormous respect for Jennifer Anderson's formatting skills. I have had many a breathless moment when the whole Newsletter completely reformatted itself after a seemingly innocent keystroke.

And now it is with a mixture of regret and immense relief that I hand over to the new editor of the Newsletter - Alice Cannon. Alice is a graduate of the University of Canberra, specialising in paper conservation. After completing the course in 1994, she worked at the National Archives of New Zealand, before taking up an internship at the Pierpont Morgan Library in New York. On returning to Australia, Alice worked briefly at Conservation Access, at the State Library of NSW and now works at Artlab Australia, in Adelaide.

I wish her the best of luck and, in the interests of her sanity, I urge you all to meet those deadlines for copy!

Vicki Humphrey

## From the Editor of the Next Newsletter

(Deadline for copy: 1st of November!)

In October I will be taking on the role of Newsletter Editor. Thank you to Vicki Humphrey, for producing the September issue, and of course to Gina Drummond, for all the thousands of hours she has put into the Newsletter.

I'm looking forward to being Editor and have some ideas for changes, which I will try to bring in over the next couple of issues. I would like the Newsletter to become more of an "information exchange", and a useful reference for the Busy Conservator who doesn't have time to read all the Distlist postings.

The Newsletter of course is very dependent on voluntary submissions, so being Editor is a lot about Nagging. I asked my Mum for a few

*Effective Nagging Techniques* but she just kind of looked at me, so I'll have to come up with my own. Please give some thought to sending in any interesting information you may have come across. Submissions can be very short, and I am quite happy to get handwritten (or verbal) notes or faxes if you cannot get to a computer. All of the following would be useful inclusions for the Newsletter:

- Useful or interesting Web sites, publications, or events.
- Reviews of books, conferences and workshops.
- Useful tools and equipment, and supplier's details.
- News from the Art world - e.g. archaeological finds, thefts and other disasters, government-related news, new institutions etc.
- Health and Safety practices, warnings or issues.
- Treatment, management or working tips.

I would like to change the "People and Projects" column into a short column notifying the membership of staff changes, promotions, maternity leave etc, with the idea that details about interesting projects and treatments could be expanded on and included on a SIG page, or in the "Technical Exchange" section.

I would especially like to hear from people who would be interested in producing short summaries of Distlist discussions in their particular field, to be included on the relevant SIG page, and from people who have worked or are working outside of Australia, who would like to tell us about institutions or situations overseas - e.g., in Singapore, Malaysia, Micronesia, and other places that are not represented much in other Western journals.

I would also like to have a "main feature" every issue - we may have one on the Antarctic project for the next issue, and it would be great to circulate this feature section through the different SIGs, and through the different states. If you are working on an interesting or challenging project (whether a treatment, preventive or management project), consider writing a short article. It could also be about a particular issue, such as art theft, or a particular interest - for instance, relating to the history or manufacture of a certain object or material.

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Any comments, suggestions or ideas will be very welcome.

Thank you.

# AICCM NOTICES

## Professional Accreditation

### Election of Professional Membership Accreditation Committee

Nominations are sought from Professional Members to form a new Accreditation committee.

The committee consists of three Professional Members of AICCM, elected by secret ballot of all institute members, for a maximum of three years. Professional Accreditation Committee Members are eligible for re-election for consecutive terms.

The committee must be in regular contact to facilitate processing of applications for Professional membership. In general it is expected that an application will be processed within six months of an application being made. The committee, through a process of peer review, is required to objectively assess applications against established criteria.

Professional Membership is available to members who meet these criteria with regard to conservation training and experience. Professional accreditation is seen as a recognised qualification and strengthens the standing of the AICCM and thereby the conservation profession in the cultural heritage community.

The category of Professional Member was introduced to provide a professional level of membership for practising conservators in the private and public sectors, conservation scientists and educators etc.

Nominations including a statement to assist members in electing a committee, should be sent to:

The National Secretary, AICCM,  
GPO Box 1638,  
Canberra ACT 2601

All nominations are to be received by 31 October 1998. Further information can be obtained by contacting:

Margaret Alexander,  
Chair, Professional Accreditation Committee,  
Ph: (02) 6254 8695  
alexand@dynamite.com.au

### 1998/1999 Membership Renewals

Membership renewal notices for the coming financial year are being sent out to all currently financial members. Membership fees become due on 1 July and members must pay by 30 September to continue to receive AICCM publications. If you do not receive a renewal notice in the next few weeks, please contact the AICCM Secretariat Officer, Maureen Walsh.

## New AICCM Secretariat Provider

Just a reminder that the AICCM Secretariat Provider has changed and the service is now being provided by the Institution of Engineers. The new Secretariat Officer is Maureen Walsh.

Phone: (02) 6234 0345  
Fax: (02) 6273 4825  
email: mwals@ieost.org.au

(Please note that the email address has changed from that printed in the notice advising changes to the Secretariat arrangements that was forwarded with the 1998 AICCM Membership Directory).

## New Professional Members

The following AICCM members have recently been accepted as professional members:

- John Kemister, ACT
- Jan Syanczyk, Tasmania
- Keith Adkins, Tasmania

## Victorian Division News

The Victorian Division recently held its AGM resulting in a game of musical chairs within the committee. The AGM was followed by a night of eating, drinking and being merry and culminated in the presentation of a number of awards for good deeds. Even being new members of the Victorian Division warranted an award!

The new committee is:  
Jude Fraser (Chair),  
Samantha Shellard (Secretary),  
Felicity Martin (Treasurer)  
and Ordinary Members (we prefer the term "Extraordinary"):  
Andrew Thorn, Jenny Dickens, Carrie Thomas,  
Liz Wild and Lyndsay Knowles (in no particular order).

We welcome Lyndsay to the committee and thank Andrew (retiring Chair), Carrie (retiring Secretary) and Penny Edmonds for their work on the previous committee.

## South Australian Division News

The SA Division recently held its AGM. The new committee is as follows:

Joanna Barr - President  
Louise Bird - Treasurer and State Rep.  
Alice Cannon - Secretary  
Jennifer Hodgeman - Committee member  
Holly Jones - Committee member

Holly will also be the AICCM representative in the Museums Australia SA group. We welcome Jennifer to the fold, and thank Sarah-Jane Rennie for all her work, as retiring President, and wish her all the best in NSW.

## Australian Capital Territory

### Art and Archival

**Kerry McInnis** has transformed her busy 5 days of conservation work into 3 days a week and has found the concentrated effort to be challenging and worthwhile. Second-year Canberra University conservation student **Gajendra Rawat** joins her one day a week to assist.

In addition to the routine fine art and documentary material from Canberra and regional areas, Art and Archival has been working on a number of exhibitions for the new Canberra City Museum and Art Gallery.

Water-damaged works of art from the Broken Hill City Art Gallery have recently been treated and despatched. Kerry has been examining some conservation problems at the Lodge and Government House with **Kathryn Ferguson**. A series of lithographs mounted onto compressed woodboard with synthetic resin will provide some challenges.

Kim Morris as *Heritage Conservator* continues to work at the lab one day a week. Another self-employed conservator working at the Art and Archival premises part time is **Lisa Townsend**. She is now bound for England. Good luck, Lisa!

### Australian War Memorial

The Australian War Memorial is pleased to welcome **Barbara Reeve** as Head of Collection Services. Barbara brings lots of new ideas and experience with her and, as a result of her appointment, the ties between the Memorial and the National Maritime Museum have been strengthened.

While all of the conservation laboratories at the Memorial are busy with redevelopment activities, the objects and textile laboratories are under the most pressure at present. The Textiles lab is bursting at the seams and all hands are on deck preparing items for the redeveloped WWII, Orientation, Hall of Valour and post-WWII galleries. **Wendy Dodd**, **Cathy Challenor** and **Gina Drummond** have been joined by **Lisa Townsend**, **Carol Cains**, **Kim Brunoro** and **Stefanie Woodruff**. **Jenny Adams**, an AWM Information Assistant, has also joined the lab temporarily to assist with the movement and photography of items. In addition **Kate Douglas** from the University of Canberra is volunteering one day a week, providing a much-needed extra pair of hands.

Wendy has been co-ordinating conservation activities with gallery redevelopment, as well as treating items for the orientation gallery. Wendy has also spent many hours trying to complete what were previously simple tasks on the new

MIBIS computer system, which will eventually control most administrative activities.

Cathy, Lisa, Kim and Stefanie have all been involved in the treatment and preparation of general textile items for display. Cathy has gone 'Tally me Bananas' with the treatment of seventy-five tally bands and thirty medal groups. Kim and Stefanie have been busy with the relocation of collection items as a result of the Gallery Redevelopment program. This involves ensuring the safe handling and transfer of relics, as well as monitoring the problems associated with large-scale construction work, such as dust levels and vibration in areas where items are still on display. The highlight of Lisa's contract so far has been the treatment of a large Australian flag measuring 321 cm x 170cm. Treatment involved a full support and extensive couching. Lisa's contract ends mid August when she will fly to the UK to take up a two-year post with the National Trust. We wish Lisa every success in England and will miss her lively presence.

Carol and Gina have both been treating an array of textiles and soft objects from water bottles and dolls to arm bands, flags and flying helmets. Gina has also been working on the prototype of an Ethafoam® torso for the display of uniforms. This mannequin type will become part of the AWM's new lateral display system.

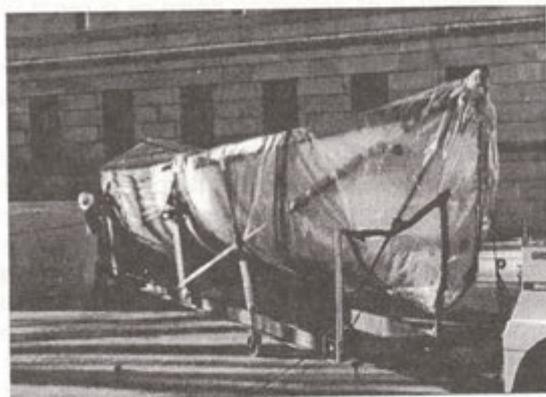
In the Objects Laboratory and Treloar Technology Centre, most of the work has been focussed on the preparation of objects for installation in new galleries. Some large technology items have already been installed and the team at Treloar has prepared a large variety of objects including two field guns, a Fire Support Vehicle, a Bren Gun carrier and a Sioux helicopter. The next projects in the pipeline are infrared imaging of the Amiens Gun to investigate the original 1918 paint layers and the preparation of work on the Beaufort and Sea Fury aircraft. Research continues into the deterioration of rubber and into protective coatings on metals, despite the immediate pressures of gallery development.

In the smaller confines of the lab, we have two more contract staff - **Carolyn Parsons** and **Karina Acton** - making working conditions quite cosy.

**John Kemister** has been appointed to the permanent large technology position and **George Bailey** has been appointed to take **John Ashton's** position since John's retirement. John's retirement is not as quiet as he might have hoped. He is currently in Saudi Arabia as part of a team setting up a museum in the capital; and by all accounts, waving the flag for Australian conservation.

The transfer of the Gallipoli Boat to the main building has been completed. This project involved the construction of a specialised

cradle, lifting gear and trolley; the transportation of a large but fragile object from Mitchell to Campbell and the lifting of the boat and support gear through an extremely tight space onto the floor above. Rumour has it that this complex and difficult operation was a desperate attempt by Registration and Conservation staff to get their pictures on the news



**Cradled and ready to go!**  
**The Gallipoli boat mid-transfer.**

We have received a complete automotive tinting system from Watty Australia. This will allow us to colour match paints 'in house', giving more control of recipes when we order paints for large technology items. We would like to thank Watty Australia for their generosity.

### **National Library of Australia**

In June, one of the Library's more unusual collection items - a tablecloth owned by Napoleon I - was treated by two contract textile conservators, **Carol Cains** and **Stephanie Woodruff**. The tablecloth, donated to the NLA in the 1940s, measures 4 metres by 18 metres and is made of fine linen with damask weaving of crowns, bees and the initials N and B. The size presented the conservators with some treatment complexities but it was successfully washed, rinsed, repaired, ironed and rolled onto a new 5-metre flexible roll for storage.

**Chesley Engram** has spent some time over the past year devising ways to present preservation/conservation information to NLA users in the Reading Rooms. Two systems - an upright acrylic stand and a triangular 'tent' of folded card, both with simple messages incorporating cartoons drawn by **Kim Morris** - are now being used in all the reading rooms along with a series of bookmarks displaying the same messages.

A large exhibition celebrating the centenary of the birth of Rex Nan Kivell, *Paradise Possessed* has opened in the NLA gallery. The Nan Kivell collection of Australian, New Zealand and Pacific materials forms a large part of the

Library's Pictorial and Manuscript collection. Preparation for this exhibition has taken up most of Chesley's time for the past two months. After display at the Library and other Australian venues, it is hoped the exhibition will tour overseas.

To alleviate storage problems caused by continually growing collection, the Library has relocated 850,000 items to a new purpose-built warehouse in the Canberra suburb of Hume. The warehouse provides state-of-the-art storage facilities and requires a cherrypicker for retrieval from the floor-to-ceiling shelving. The warehouse design incorporates passive environmental control and we are hoping to establish a remote monitoring link to the warehouse via dataloggers with modem access. Once operational, this will provide environmental data to the main building on request.

The Library suffered several water leaks in the heavy June rains. Of the 500 books affected, around 350 were frozen and sent to BMS Catastrophe for vacuum freeze-drying? The rest were air dried in-house. Most books were fully recovered apart from cockling and some blocked pages. Volunteer Library staff separated the pages with good results.

**Deb Woodyard** has succumbed to the lure of computer software design with a four-month transfer to the team redesigning the NLA home page. **Adrian La Palombara** is filling the Electronic Preservation position while she is away. Other staff movements will see Chesley on long-service leave during September-October; **Colin Webb** speaking on preservation uses of digital imaging at an Research Library Group Conference in the UK during September; and the departure of the head of Preservation Services, **Maggie Jones** in December. Maggie is leaving to live in the UK.

### **National Museum of Australia**

Development of the plans for the new building at Acton Peninsula, on the site of the old Canberra Hospital, is ongoing. **Prof. Colin Pearson** and **Vinod Daniel**, with others from CSIRO and UNSW, are providing advice on pest control and disaster preparedness issues. NMA staff provide comments and additional input, but it is unfortunate that no funds are to be provided for upgrading of collection storage and laboratory facilities at this stage.

Object lists are not expected to arrive until late November (!) leaving only two years to prepare and install the exhibitions for opening of the new building at Acton Peninsula. While this is leaving things rather tight we see this time till November as a 'Window of Opportunity' to address vital Collections Management tasks.

**Ellie McFadyen** is managing the maintenance program for our collection of Australian wildlife specimens in Wentworth solution. The dreaded 'wet specs' are being topped up with fresh

formaldehyde-based solution to replace fluid lost by evaporation and to help specimens retain their colour and shape, which would be damaged using alcohol solutions.

**Anne l'Ons** is co-ordinating our Storage Team which includes **Ian Cramer** from Registration and **Patrick Baum** from Conservation. By combining Conservation and Registration staff we are able to get excellent co-operation and co-ordination in 'blitzing' areas which need special attention. Having these additional, enthusiastic staff means we have resources to organise cleaning, shelf construction and relocation which has dramatically improved appearance of storage areas in time for the increase in VIP visits.

We have seconded **Lizi Radford** from the National Gallery of Australia to work part time on our Disaster Preparedness Plan. Lizi works with **Mary Antoniou** (formerly of QVMAG in Launceston) and **Ellie McFadyen** to complete this task during the Window of Opportunity period. We are hoping to increase Cupertino between Commonwealth cultural institutions in Canberra in disaster preparedness, particularly in recovery training and supplies and equipment.

We have four University of Canberra students working with us as regular volunteers- **Joanne Mitchell**, **Kylie Roth**, **Helen Privett** and **Nirmala Balram** (from the Fiji Museum). This is a great help to us at this busy time and provides them with 'real life' experience, especially in coping with storage issues.

**Mark Henderson** is taking a well earned four months of long service leave after supervising major maintenance of the Paddle Steamer Enterprise. Michael Staples and a team of skilled shipwrights recently completed this work. More, as always, remains to be done. **Peter Bucke** has returned from his six-month secondment at the Canberra Museum and Gallery and is taking up Mark's responsibilities with Enterprise and motor vehicle maintenance.

**Janet Hughes** has been busily liaising with Museum staff and the Department of Communications and the Arts on the new building design, attending an interesting seminar on accrual accounting and meeting with Australian National Audit Office (ANAO) and other Commonwealth agencies following the recent ANAO report on Collections Management functions. When briefly freed from her desk she presented a paper on her Heard Island research at a science symposium at the Antarctic Division in Hobart.

We have four new positions in Conservation, which were advertised on 22<sup>nd</sup> August. Details were posted on the National Museum of Australia web page on 20th August (<http://www.nma.gov.au>). There will be two PO2 positions and several PO1 positions

including one position for preventive conservation/storage management.

## University of Canberra

On Friday 19 July the Conservation of Cultural Materials program hosted a one day conference to celebrate the 20th anniversary of the foundation of the conservation course at the University of Canberra and the 25th anniversary of the Australian Institute for the Conservation of Cultural Materials (AICCM). It proved to be a great success with over 160 participants from across Australia.

The day was broken down into three sessions. The first session featured talks by **Robin Sloggett**, President AICCM, and **Professor Colin Pearson**. Robyn spoke on the evolution of the profession while Colin recounted the history of conservation training program. This was followed by 5 recent graduates of the conservation program talking about their experiences since graduating from the Conservation of Cultural Materials program. **Narelle Jarry**, a 1994 Getty Fellowship in Paper Conservation spoke of her experiences at the San Francisco Museum of Modern Art; **Penny Edmonds**, 1991 Mellon Fellowship and Queen Elizabeth Trust Grant in Objects Conservation recounted her time at the National Gallery of Art, Washington D.C; **Nicole Tse** 1997, Painting Conservation Internship, Ian Potter Conservation Centre discussed her internship and subsequent training; **Bronwyn Ormsby** focused her talk on her internship at the Hamilton Kerr Institute at Cambridge University while **Mary Gissing** spoke of her experience at the UCLA Fowler Museum.

The third/afternoon session was devoted to AICCM special interest group meetings. Concurrent sessions were held by the following SIGs: Objects, SMOCM and Antarctic Heritage; Paper and PHOTON; Textiles; Paintings and Gilded Objects.

The one-day conference ended with a lively dinner at the Clive Price Room in the UC Conference Centre. Special thanks should go to **Joy Tonkin**, **Jo Mitchell** and **Alex Purden**, the second and third year students who were on the organising committee and were integral to the success of the day.

We would also like to take this opportunity to welcome our new Lecturer in Paintings Conservation, **David Wise**. David is a graduate of the University of Northumbria. David has most recently worked with private conservators in Sydney. His areas of research interest include artist's materials and pigments.

In other news at the university, **Benita Johnson**, Lecturer in Objects Conservation, is our new Course Convenor. Benita has taken over these responsibilities from Colin Pearson. Colin is now focusing more time towards his research

projects and the ongoing development of the conservation program.

## New South Wales

### Art Gallery of New South Wales

**Stewart Laidler** is having a busy time travelling. He has recently taken four weeks holiday in Ireland, UK and Venice. Two weeks after his return to work, he couriered an AGNSW painting to the Memling Museum in Bruges. He is now planning his next trip to the IIC Conference in Dublin in September. **Paula Dredge** will also attend the IIC Conference in Dublin, and will co-present a paper entitled *Artists' materials and studio practice in the Australian colonies 1788-1850* with **Eric Burgess**.

**Vanessa Griffiths**, **Jolanta Grzedzielska** and **Donna Midwinter** are preparing nearly 300 Aboriginal objects for *The Material Thing* exhibition, which opens August 31st. The fragile objects, many of which are decorated with pigments and feathers, require individual mounts. The Canadian Conservation Institute has recently published *Mount Making for Museum Objects* (1998) which we have found useful. It contains practical ideas for making supports from Perspex, metal and wood. This mount making exercise demonstrates that nothing is standard in conservation.

**Malgorzata Sawicki** completed the treatment of the 16<sup>th</sup> century original frame for the Bernardino Campi's paintings *Mary Magdalene*, which involved removal of overpainting and regilding from the well preserved original burnished water gilded surfaces. The treatment was finalised a day before the start of the *Conservation of Picture Frames* course, which was prepared and conducted by Malgorzata at the Art Gallery of NSW, 18-21 August 1998. Frame Conservators, Object Conservators, Painting Conservators, Conservation Students and Gilders attended this four-day work-intensive course. The illustrated lectures and practical sessions were very well received by the participants, who took full advantage of the opportunity to increase their knowledge and skills in the conservation of gilded frames and experiment with the wide range of materials and techniques available.

In the mean time, **Barbara Dabrowa** was attending the *Protective and Decorative Coatings III: History, Technology and Conservation* course at the Conservation Analytical Laboratory, the Smithsonian Institution, Washington D.C., 3-7 August 1998. During her time in the US, Barbara also visited Professor Jonathan Thornton at the Conservation Laboratory at the Buffalo State College, the Frame and Object Conservation Laboratories at the National Gallery of Art, Washington, and the Object Conservation

Laboratory at the Metropolitan Museum of Art, New York.

After a month of holiday in England, **David Butler** is directing his energies to making 12 reproduction frames for the paintings from the AGNSW collection, which were selected for the *Seeing Cezanne* exhibition at the end of the year.

### Australian National Maritime Museum

There have been a few staffing changes in Conservation over the past few months. **Sarah Slade** has joined us as Section Head, replacing Barbara Reeve who has moved to the War Memorial. Sarah commenced at the Museum on July 20th and has since been very busy scheduling for the coming year, especially with the Museum's planned move to new premises at Wharf 7. We welcome Sarah and hope that she will enjoy working with us! **Bronwyn Cosgrove** is also back at the Museum, having returned from being a chef. We farewelled **Carolyn Parsons** in June when she returned to Canberra and a new job at the War Memorial.

**Sue Frost** is getting back into exhibition work now, having acted as Section Head after Barbara's departure. Sue is preparing an exhibition of photographs of American shipping ports, mainly around the area of New Bedford. *A Window Back* opens in late August and will remain on display until late 1999.

**Sue Bassett** is heading off to Adelaide for an intensive course in corrosion technology hosted by the Australasian Corrosion Association. We would be jealous but it involves a whole week thinking about chemistry and corrosion, followed by a three-hour exam. She will then be recovering somewhere on the ski slopes.

Freezing has been on the minds of many of the conservators over the last couple of months. **Elizabeth Hadlow**, **Bronwyn Cosgrove** and **Sarah-Jane Rennie** have been busy freezing a collection of organic material for the *Lamelera - Village of Whales* exhibition that opens in October of this year. The exhibition focuses on the small subsistence whaling village of Lamelera in Indonesia and will include baskets, shell and bone decorative pieces, and fishing and whaling implements. Some of the most stunning are the Maddi - wooden stern pieces - from the whaleboats. Much of the collection has come from an anthropologist in Australia, while the remainder came directly from Lamelera. Much of the material had been lying around the village or on the beach, resulting in it being very wet, salty and smelly. Items also suffered during transportation to Australia as they were crated when still wet. They are currently being irradiated for mould and pest infestation - treatment by gamma radiation was considered the best option due to the extent of the mould problem and the lack of

quarantine space at the Museum. In addition, the metal components of the collection require attention as they are actively corroding due to combination of moist conditions with high salt content. Sarah-Jane has had the additional rather unpleasant task of cleaning a section of Manta-ray skin collected for the exhibition - the rest of us are just complaining about the smell.

Bronwyn has been treating recently acquired objects due for display in September of this year. The *Burns Philp* exhibition comprises material from that Shipping Company's extensive collection. The objects include a stuffed turtle, a leadlight window with the Company insignia, and many books.

**Kim Tough** has been treating a photograph of the *Sydney Anniversary Regatta, Australia Day 1909*, which had suffered extensive water damage with the emulsion was stuck to glass in many areas. After gently humidifying with Gortex® most of the emulsion released easily. The remaining areas were released using a Nylon spatula and moisture from an ultra-sonic humidifier. Kim surface cleaned the emulsion and then treated the water staining by fully immersing the photograph in deionised water. We thought that capillary washing might be more effective at reducing water staining and found it worked well. This difficult treatment has provided a good opportunity for the paper conservators to work as a team. Kim now has the onerous task of infilling large areas of loss and repairing the many tears. She has also been developing an updated cleaning schedule for the Museum's galleries. Teams of conservators, curators and registrars will all be getting down and dirty on a regular basis from now on.

**Veronica Bullock** is happy to be returning to collection-focused work having just completed work for the USA Gallery refurbishment. Veronica is once again delving into the rare book, and chart collections.

### International Conservation Services

The Paintings Department has continued to be absorbed by the restoration of the interior of a major eastern suburbs house, with **Michelle Wassall**, **Catherine Lillico-Thompson**, **Arek Werstak**, **Alice Fuller** and **James Crawford** virtually full time there. Arek has slipped in a trip to Townsville for the National Trust of Queensland to conserve lacquer objects, whilst Anna is in the middle of complete conservation treatment of two 17<sup>th</sup> century Spanish paintings.

**Detlev Leuth** has completed the exhibition management for the 100<sup>th</sup> anniversary of the Queen Victoria Building in Sydney. He has also given a basic photo conservation workshop for the Royal Australian Historical Society and is currently preparing to archivally copy and rehouse a rare collection of glass plate negatives by Daintree for the Royal Historical Society of Queensland. **Nicole Rowney** has

returned from her grand tour of Poland and other Eastern Block countries and is currently working on two Japanese screens and is investigating treatment methods for Asian palm pith paper objects.

**Fiona Tennant** and **Julian Bickersteth** are working on the new Sydney City Council exhibition at the Customs House, Circular Quay, and **Catherine Akeroyd** is completing a travelling exhibition for the Army's centenary. **Catriona Angus** is busy trying to solve the conservation (and political) problems resulting from discovery of part of a convict road at the Conservatorium of Music.

### Powerhouse Museum

Welcome to **Alissar Chidiac** and **Hassan Nowrouz Tafreshi**, who are working with us for 6 months on the Lebanese Australian Community Heritage Project. This is a joint undertaking between our department and the Department of Communications and the Arts, to identify cultural heritage held by the Lebanese community and how it is maintained. We hope to build support for future projects within the community including collection of oral histories, collection and exhibition of materials and encouraging conservation practice.

We have had two other outreach projects. **Pat Townley** and **Megan Jordan Jones** have been working on the conservation of a Chinese Shop in Armidale in the *Golden Threads* project. Also, **Suzanne Chee**, **Deidre McKillop** and **Teresa Werstak** have been conserving a fancy dress costume made of fabric and *Weetbix* packets.

Exhibition-related work continues to be an important focus for the conservation department. **Carey Ward**, **Megan Jordan-Jones**, **Graham Clegg**, **Tim Morris**, **Dave Rockell** and **Mary Gissing** spent June working with Austrian curators, mounting armour for a travelling exhibition *Knights from Imperial Austria*. Most of the Department has been very busy working on *Beyond Architecture: Marion Mahony and Walter Burley Griffin in America, Australia and India*. This was a large in-house exhibition, which opened mid July. **Gosia Dudek** spent most of her time cleaning and infilling stained glass windows for the exhibition.

Work has started on objects for another large in-house exhibition - *Cars and Culture*. **Roger Parris** and **Teresa Werstak** have started co-ordinating *Precious Legacy*, an exhibition of 300 objects from the Jewish Museum of Prague. Both of these exhibitions will involve the whole department. Our travelling exhibition *Real Wild Child* has finally finished touring after 2 years on the road and co-ordinator **Gerl Hunt** has heaved a sigh of relief, while turning her attention to exhibitions of surgical equipment and dolls.

**Elizabeth Yuda** has finished her contract with us, working on the reassembly of a Chamber

Organ with **Bronwen Griffin** and organ builder **Manuel Da Costa**.

The engineering conservation section has relocated to the other end of the workshop, with associated machinery movement and disruption. We now seem to have finished our renovations and life can proceed.

### State Library of New South Wales

Our last report mentioned disaster recovery in the Library and again it's in our news, but this time with a happy ending. The Library recently funded a copying program for the degraded Utzon dyelines for the Opera House with around 2000 of these plans copied onto polyester as facsimiles. Last month a pipe burst in the Utzon Room where the copies are held temporarily for quality control checking and flooded the area. Many of the copy dyelines were absolutely saturated. **Heather Mansell** was first on the scene, having been called by Security at the most unpleasant hour of 5.00am. She set up a recovery station for drying out the polyester copies and by the mid morning we had three drying stations where the items were unrolled, wiped dry with paper towel and moved onto blotters to complete the process. By the end of the day the items were re-rolled for storage. The polyester copies worked brilliantly and saved the day, as the original degraded items would probably have dissolved in that much water. **Heather**, needless to say, missed the National Council Meeting of the AICCM held at the University of Canberra that day, but we feel her absence would be well understood by colleagues.

## Northern Territory

### Museum and Art Gallery of the Northern Territory

In the last three months we have been working on a number of exhibitions including the incoming *Life and Death under the Pharaohs* and *Drysdale*; in-house exhibitions *Contemporary Territory*, 18<sup>th</sup> National Craft Award, 15<sup>th</sup> National Aboriginal and Torres Strait Islander Art Award (NATSIAA), as well as preparation of the 14<sup>th</sup> NATSIAA for tour.

**Sandra Yee** has been busily working on pest control projects, including the implementation of the new MAGNT IPM program and arranging the modification of a shipping container to be used as a temporary nitrogen fumigation chamber. Sandra undertook a survey of MAGNT collection items on current loan to NT Government, and is currently at Artlab in Adelaide, working on a recently acquired MAGNT collection of watercolours, as well as undertaking professional development.

**Sue Valis** undertook consultancy work at the Warradjan Cultural Centre, Coolinda in Kakadu National Park, prepared a number of collection

objects for loan, and continued the treatment of objects affected by the Katherine Flood.

**Carolyn McLennan** assisted us in completing the condition reporting and the storage assessment of objects from the Maningrida Weaving collection recently acquired by MAGNT.

Recently we have had a number of conservation colleagues visiting from interstate, including **Colin McGregor**, **Catherine Early**, **Karen Coote**, **Tracey Duncan**, **Vicki Humphrey** and **Benita Johnson**.

## Queensland

### Queensland Art Gallery

Through June and July four students from the University of Canberra worked at the Gallery. **Julie Whittam** and **Sian Griffiths** spent some weeks removing a thick discoloured varnish layer from a large Lister Lister painting. **Kate Jones** worked on a Lyndon Dadswell plaster maquette doing endless infilling and inpainting on a thankless silver surface. **Katy Glen** worked in paper conservation, treating prints and watercolours including works by Vida Lahey and Frances Hodgkins. We were very sorry to see them leave to return to their studies.

We began July with a fire. Smoke began billowing out through the air-conditioning much to the consternation of all the staff. People began evacuating the building, as the smoke became so thick that there was no visibility in some areas. After the disaster was averted **Gillian Osmond** and **John Hook** spent the afternoon surveying the damage and preparing for the disaster recovery operation which took place the next day. Thankfully the fire was contained within a plant room and so there was surprisingly little damage to objects.

**Jacqueline Macnaughtan**, with some assistance from **John Hook** and **Carolyn Murphy**, has been busily preparing a series of five tutorials for an art history course, *The Modern Age: Issues and Methods*, at the University of Queensland.

The Gallery has recently purchased six Conrad Martens watercolours of views of Queensland. **Robert Zilli**, with assistance from **Paul Curzon**, has restored the gilded frames, and **Carolyn Murphy** has treated the works in preparation for exhibition.

A preventive program for the rehousing of framed works on paper is underway. **Nick Cosgrove** is the team leader working with **Nick Ashby** and **Mandy Smith**.

**John Hook** recently went to Melbourne and has come back from the National Gallery of Victoria with ideas for the fine-tuning of the design for a new microscope table, soon to be constructed in-house.

## South Australia

### Adelaide City Archives

**Jennifer Hodgeman** started work at the Archive in mid-January and has been busy redesigning documentation electronically, revising surveying procedures and looking at collecting environmental data using the Corporation's expert Building Management System.

Condition checks have been undertaken on all Civic Collection items displayed in the Town Hall and archival treatments have revolved around the stabilisation of badly water damaged 1877/78 Town Clerk's dockets relating to Public Health Policy for a Master's student.

### Artlab Australia

**Fred Francisco** has been in sunny California seeing family and briefly visiting conservation laboratories, including the Getty labs. While trying not to be jealous, **Helen Halley** spent many perilous hours atop scaffolding at Urrbrae House repairing original hand-blocked wallpapers on the ceiling. This adventure provided her with a short break from the Disaster Preparedness and Response program, which is currently her main focus. **Hank Bohmer** has been treating a range of documents from the State Library and the History Trust of South Australia. Ship's newsletters, menus and entertainment programs from the Migration Museum have provided Hank with a trip down memory lane. **Anthony Zammit** has a very full work program, treating rare and valuable books from South Australian and New South Wales collections. Anthony will also be assisting **Vicki Humphrey** with the structural repairs to a collection of over 50 books of field notes from the Northern Territory. Vicki is co-ordinating the microfilming of the books, while juggling a range of general and project-related management duties. **Anne Dineen** did some detective work to find out the cause of a white bloom in the heavily inked areas of a Norman Lindsay print. Investigations revealed that it was a residue left after Chloramine-T had been sprayed over the surface of the work. **Alice Cannon** has been occupied with a range of projects including experimenting with "remoistenable" lining papers to stabilise mould-damaged documents, ongoing treatments on a large range of items and investigation into labelling methods. **Elizabeth Murphy** and **Martin Deckys** are sighing with relief as they approach the end of a large and surprisingly difficult archival photocopying project.

The mammoth project of conserving damask wall hangings from Mandeville Hall, Melbourne has finally come to an end! **Kristin Phillips**, **Louise Bird** and **Chris Payne** spent a week on

site re-hanging and making final adjustments to the hangings. **Maureen Holbrook**, **Jo Fuller**, and **Sophie Parker** who also contributed to the project joined them in their celebrations.

The Textiles team has now moved their attention to treating an 8 metre long embroidered Chinese banner from Perth. They are also working on 44 rolled fabric Murray River charts from the State Library of South Australia, and 200 Aboriginal baskets from the South Australian Museum.

Sophie has just returned from giving a paper *The display of Indonesian dress as worn: Evaluating conservation needs and compromises* at the Victoria and Albert Museum's conference *Dress and Display*.

In the Objects lab, **Anna Taddeo** has been working on a 17th Century Japanese Buddha with **Eugene Taddeo** from the Paintings laboratory. As a part of the treatment they devised a method of joining the two halves of the base, without using adhesive, to allow access to an ink inscription on the underside of the top half.

**Joanna Barr** is in the process of carrying out a condition survey on an historic weapons collection owned by the South Australian Museum. The collection consists of over 800 pre 1920's firearms, swords and daggers originating from Europe, Asia and the Middle East. Joanna has recently finished cleaning a large reinforced cement sculpture by Donald Judd belonging to the Art Gallery of South Australia. She has also carried out interesting treatments on an historic weevil collection and a pair of mechanical singing birds.

Besides working on countless ceramic objects, **Holly Jones** has also treated a number of mammals from the South Australian Museum. The ears of two of the mammals were bent, causing them to tip backwards. The ears were lightly humidified and wrapped around internal foam supports to ensure the correct shape was reinstated. Holly is also treating and re-housing a collection of dance wands from New Britain.

Most of the Paintings lab - **Sarah Feijen**, **Eugene Taddeo**, **Gillian Leahy** and **Lisette Burgess** - recently spent two weeks undertaking the third stage of the conservation treatment of decorative wall paintings in a chapel in Western Australia. Treatment involved paint consolidation, filling structural losses and inpainting. The chapel is now stable and complete.

**Chris Payne** is currently carrying out a comprehensive treatment of a 18th Century English oil painting *Shepherd Piping* and **Marek Pacyna** is carrying out an extensive treatment on a painting of King Charles 11, both from the Art Gallery of South Australia.

**Tanja Husmann** is undertaking a six-month internship at Artlab as part of her conservation course at Fachhochschule Köln, Germany.

Tanja is currently treating a torn and heavily overpainted 1879 landscape by German artist Richard von Poschinger.

### State Library of South Australia

To help make the libraries collections as widely available as possible, work is continuing on the videodisk conversion project which will see many of the images held within the Mortlock Library of South Australia including paintings, watercolours, photographs and drawings, being made available for viewing on the World Wide Web.

The benefits will be reduced wear on the original collection, a reduction in second copies which have proven expensive and require additional storage space and a reduction in staff time retrieving originals from archival storage.

The staff of the Conservation Services of the State Library have recently been occupied with a number of exhibitions including, the Bradman exhibition and the exhibition commemorating the establishment of Ernabella Arts 50 years ago. Both these exhibition feature materials from the collections of the State Library.

Another important collection currently being worked on is the Whytt Morrow collection. Whytt Morrow was a prominent designer of wine labels for the South Australian wine industry. The treatment of this collection has seen over 15,000 items treated for the removal of pressure sensitive tape, attachment to archival backing paper and final rehousing into polypropylene sleeves and folders.

A cooperative project with the National Library to microfilm significant South Australian regional newspapers is one of the recent preservation microfilming projects undertaken by the Image Services section of the State Library of South Australia. The microfilmed titles include the complete set of *The Eudunda Courier and Murray Flats Advertiser* 1922-April 1981, *The Gawler Times* 1869-June 1873, *The Gawler Standard* January 1878 - February 1885. While these papers focussed on local issues, they were also sources of state, national and international news for the local communities.

## Victoria

### Abigail Hart Textile Conservation

After a holiday and careful thought about life(!), **Abigail Hart** started her own business *Abigail Hart Textile Conservation* in December 1997. Abigail has enjoyed a steady flow of requests for work. The period around the end of the financial year was a bit tight but things have settled down nicely and Abigail has been working on large wall hangings, costume, beadwork and a couple of banners.

## Heritage Victoria

**Jenny Dickens** has been visiting several historic properties recently. One was Rupertswood Homestead at Sunbury where she was looking at methods to clean and protect an ornate impasto tile floor. Unlike other similar floors, this one had never been attacked by mechanical floor polishers so the original surfaces of the tiles were still intact. She will need to ask the custodian to clean and wax the floor by hand.

**Andrew Viduka** is working on the final commissioning of the dehumidifying coolroom. There have been a number of problems with the installation. Despite taking on the job, the first contractor was actually unable to assemble the equipment properly. Fortunately the current contractor is far superior (names supplied on application). The whole episode has been a massive learning experience for us all. **Nicki Smith** has left us to work at Museum Victoria and broaden her objects conservation skills. We wish her good luck.

### Ian Potter Conservation

Staff at the Ian Potter Conservation Centre have been kept busy preparing for the opening of the Ian Potter Museum of Art, the University of Melbourne's new gallery which adjoins the Conservation Centre on Swanston Street. Designed by Melbourne architect Nonda Katsalidis, the Museum will house and display the collections of the University and have an active temporary exhibition schedule. The didactic panels accompanying each work include information on conservation treatments and materials and techniques. The building employs a combination of natural and artificial light, and has air-conditioning with direct digital control and remote monitoring. Its proximity to the Conservation Centre makes a big difference for conservation and teaching purposes.

It's business as usual at the Centre, with staff teaching, doing collection surveys and working on items belonging to The University and private clients. **Sean Loughrey** and **Raaf Ishak** worked on many of the Ewing collection frames in preparation for the first hang, including the ornate frame of a work by Louis Buvelot, which had layers of bronze paint and gesso over the original gilding. Sean and Raaf recently attended the framing conservation course at the AGNSW. Interns **Beth Curry** and **Dana Kahabka** have worked hard preparing paintings and paper items for display. For the research component of their internships, Beth is looking at the materials and techniques of Hugh Ramsay, and Dana is researching nineteenth century embossed wallpapers. **Rosie Freemantle** recently visited institutions in Sydney and Canberra to look at printmakers' papers. Other projects at the Centre include rehousing a selection of Groote Eylandt barks, and assisting the Melbourne University Archives

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## Australian Institute for Conservation of Cultural Material CODE OF ETHICS AND CODE OF PRACTICE

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Following are the final draft versions of the AICCM Code of Ethics and Code of Practice. These incorporate members' comments and have been examined by a lawyer. From next year all AICCM members will have to sign an undertaking to abide by the AICCM Code of Ethics and Code of Practice when they renew their membership. This is your last chance to comment on these documents before they are ratified at the next AICCM AGM.

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Please send your comments on the **CODE OF ETHICS** to one of the following by **2 October 1998**.

### AICCM West Australian Division Code of Ethics sub-committee

- |                    |   |
|--------------------|---|
| Ian Godfrey        | WA Maritime Museum, Cliff Street, Fremantle WA 6160<br>Ph: (08) 9431 8429 Fax: (08) 9335 7224 <a href="mailto:ian.godfrey@museum.wa.gov.au">ian.godfrey@museum.wa.gov.au</a>              |
| Ian MacLeod        | WA Maritime Museum, Cliff Street, Fremantle WA 6160<br>Ph: (08) 9431 8430 Fax: (08) 9335 7224 <a href="mailto:ian.macleod@museum.wa.gov.au">ian.macleod@museum.wa.gov.au</a>              |
| Paul Malone        | Preservation Services, 344 Walcott Street, Mount Lawley WA 6050<br>Ph: and Fax: (08) 9444 4489 <a href="mailto:pmalone@eagle.fste.ac.cowan.edu.au">pmalone@eagle.fste.ac.cowan.edu.au</a> |
| Patricia Moncrieff | Textile Conservation and Restoration Workshop, PO Box 615 Fremantle WA 6160<br>Ph: (08) 9339 4644   |
| Maggie Myers       | WA Maritime Museum, Cliff Street, Fremantle WA 6160<br>Ph: (08) 9431 8434 Fax: (08) 9335 7224 <a href="mailto:maggie.myers@museum.wa.gov.au">maggie.myers@museum.wa.gov.au</a>            |
| Kate Wojtowicz     | Preservation Services, 344 Walcott Street, Mount Lawley WA 6050<br>Ph: and Fax: (08) 9444 4489 <a href="mailto:pmalone@eagle.fste.ac.cowan.edu.au">pmalone@eagle.fste.ac.cowan.edu.au</a> |

Please send your comments on the **CODE OF PRACTICE** to one of the above by **2 October 1998**.

### AICCM Victorian Division Code of Practice sub-committee

- |               |  |
|---------------|--|
| Jenny Dickens | Heritage Victoria, 27 Francis Street, Melbourne VIC 3000<br>Ph: (03) 9628 5913 Fax: (03) 96285837 <a href="mailto:jenny.dickens@doi.vic.gov.au">jenny.dickens@doi.vic.gov.au</a>           |
| Jude Fraser   | Conservation Department, Museum Victoria, PO Box 666E, GPO Melbourne VIC 3001<br>Ph: (03) 9291 2105 Fax: (03) 9291 2159 <a href="mailto:jfraser@mov.vic.gov.au">jfraser@mov.vic.gov.au</a> |
| Susu Nousala  | ACS, Suite 4, 14 York Street, South Melbourne VIC 3205<br>Ph: (03) 9690 1373 Fax: (03) 9645 7554 <a href="mailto:susu@acscs.com.au">susu@acscs.com.au</a>                                  |
| Andrew Thorn  | Artcare, 2 McCabe Place, North Melbourne VIC 3031<br>Ph: (03) 9326 9326 Fax: (03) 9326 9327 <a href="mailto:artcare@citicomp.com.au">artcare@citicomp.com.au</a>                           |

**NOTE: Ratification of the Code of Ethics and Code of Practice will involve minor changes to the AICCM Constitution, By-laws and the Guidelines for Commissioning a Conservator document.**

## DRAFT FOR COMMENT

# CODE OF ETHICS AND CODE OF PRACTICE Australian Institute for Conservation of Cultural Material

### PURPOSE

The purpose of the AICCM Code of Ethics and AICCM Code of Practice is:

To provide members with ethical and other professional guidelines which emphasises at all times the protection and preservation of cultural materials.

To promote confidence in accredited conservators and to add value to the process of accreditation by creating enforceable standards of conduct.

To promote generally the standing, accountability and standards of the profession and its work in the community.

**The AICCM Member (both accredited and non-accredited) shall observe and adhere to the following AICCM Code of Practice and definitions together with the AICCM Code of Ethics. This Code of Ethics and Code of Practice is equally applicable to AICCM Members employed in private and public capacities.**

### DEFINITIONS

- CONSERVATION** The conservation profession is responsible for the care of cultural property. Conservation activities may include preservation, restoration, examination, documentation, research, treatment, preventive conservation, and education.
- PRESERVATION** The protection of cultural property through activities that minimise chemical and Physical deterioration and damage, and that prevent loss of information. The primary goal of preservation is to prolong the existence of cultural property.
- RESTORATION** The treatment of cultural property through minimal intervention to enhance the interpretation of the original. Restoration may involve the reassembly of displaced components, removal of extraneous matter, or re-integration using new materials.
- EXAMINATION** The investigation of the structure, materials, and condition of cultural property including the identification of the extent and causes of alteration and deterioration.
- DOCUMENTATION** The recording in a permanent form (text and graphic) of information derived from conservation activities.
- TREATMENT** Direct intervention to preserve the object by retarding or preventing its deterioration. This is aimed at prolonging its existence, and making it understandable with minimal sacrifice of aesthetic and historic integrity. Treatment may consist of stabilisation aimed either at preservation and/or presentation.
- PREVENTIVE CONSERVATION** Action taken to retard or prevent deterioration of, or damage to cultural material by control of its environment. This is done through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport and use; integrated pest management; emergency preparedness and response; and reformatting/duplication.
- CULTURAL PROPERTY** Objects, collections, specimens, structures, or sites identified as having artistic, historic, scientific, religious, or social significance.

**NOTE** A number of legal terms have been used throughout this Code of Ethics and Code of Practice. These have not been defined. Any ambiguity should be referred to the Purpose of this Code of Ethics and Code of Practice.

## AICCM CODE OF ETHICS FOR THE PRACTICE OF CONSERVATION OF CULTURAL MATERIAL IN AUSTRALIA

Principles of ethical behaviour for all those involved in the conservation of cultural material:

1. All actions of AICCM Members must be governed by an informed respect for cultural property, its unique character and significance and the people or person who created it.
2. In the conservation of cultural material, all actions of AICCM Members must be governed by an unswerving respect for the physical, historic, aesthetic and cultural integrity of the object.
3. AICCM Members shall strive to attain the highest standards in all aspects of conservation, including examination, research, documentation, conservation advice, treatment, training and education.
4. AICCM Members shall recognise their skills and limitations when devising and implementing conservation measures and treatments.
5. AICCM Members have the responsibility of contributing to the evolution and growth of conservation practice by continuing to develop knowledge and skills, and by sharing information and experience.
6. AICCM Members shall respect the integrity of fellow AICCM Members.
7. AICCM Members have the obligation to promote understanding of and adherence to this Code of Ethics.

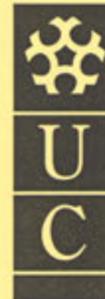
### CODE OF PRACTICE

#### Australian Institute for Conservation of Cultural Material

##### PROFESSIONAL CONDUCT

1. **Conduct:** Adherence to the *Code of Ethics* and *Code of Practice* is a matter of personal and professional responsibility. The AICCM Member should always be guided by the intent of this document, recognising that specific circumstances may legitimately affect professional decisions.
2. **Disclosure:** In professional relationships, the AICCM Member should share complete and accurate information relating to the efficacy and value of materials and conservation procedures. This information should be shared with other AICCM Members, the client, owner, custodian or authorised agent as appropriate. In seeking and disclosing such information, and that relating to analysis and research, the AICCM Member should recognise the importance of published information that has undergone formal peer review.
3. **Laws and Regulations:** The AICCM Member should be cognisant of laws and regulations that may have a bearing on professional activity. Among these laws and regulations are those concerning the rights of artists and their estates, occupational health and safety, equal employment opportunity, sacred and religious material, excavated objects, endangered species, human remains, and stolen property.
4. **Cultural issues.** The AICCM Member should inform themselves about the cultural and spiritual significance of an object and should where possible consult with all relevant stake-holders before making treatment or other decisions relating to such artefacts. The AICCM Member should encourage appropriate disaster planning for secret/sacred material.
5. **Practice.** Regardless of the nature of employment, the AICCM Member should follow appropriate standards for safety, security, contracts, and fees.
  - 5.1. **Health and Safety.** The AICCM Member should be aware of issues concerning the safety of materials and procedures and should make this information available to others as appropriate. The AICCM Member should ensure that their workplace complies with current state and federal occupational health and safety legislation and if employing staff or contractors ensure that they comply with these standards.
  - 5.2. **Security:** The AICCM Member should ensure that working and storage conditions are designed to protect cultural property and artworks.
  - 5.3. **Contracts.** The AICCM Member may enter into contractual agreements with individuals, institutions, businesses, or government agencies provided that such agreements do not conflict with principles of the *Code of Ethics* and *Code of Practice*.
  - 5.4. **Fees:** Fees charged by the AICCM Member should be commensurate with services rendered. The division of a fee is acceptable only when based on the division of service or responsibility. The AICCM Member shall provide each client with an estimate of fees and costs involved in each particular project before undertaking each such project and seek approval by the client, owner, custodian or authorised agent before undertaking each such project. The AICCM Member shall promptly notify the client if it becomes necessary to vary any estimate already provided and approved.
  6. **Competition:** The AICCM Member should promote the profession and compete fairly with other AICCM Members by promoting the principle of selection of AICCM Members by clients upon the basis of merit, and not on the basis of fees alone. This provision does

- not preclude an AICCM Member from knowingly competing with other AICCM Members.
7. **Timeliness:** The AICCM Member shall undertake to complete projects in a timely manner. Within reason work should only be accepted when the AICCM Member has the time and capacity to complete it within an agreed time frame.
  8. **Behaviour:** The AICCM Member shall not engage in any misleading, deceptive or unconscionable conduct in order to procure work or advancement. Without limiting the effect of the previous sentence the AICCM Member shall not misrepresent the condition of an artefact in order to obtain work.
  9. **Communication:** Communication between the AICCM Member and the client, owner, custodian, or authorised agent of the cultural property is essential to ensure an agreement that reflects shared decisions and realistic expectations.
  10. **Accreditation:** AICCM Members who have not been duly accredited under the *AICCM Constitution* as "Professional Members" shall not represent that they are "Accredited" or "Professional Members" of the AICCM.
  11. **Advertising:**
    - 11.1. **Use of AICCM Name: Advertising** and other representations by the AICCM Member concerning the use of the AICCM name or the AICCM Member's membership status and accreditation should follow the guidelines in the *AICCM Constitution*.
    - 11.2. **Abilities.** Advertising should not be misleading as to the abilities or qualifications of the AICCM Member or their firm.
    - 11.3. **Misleading advertising.** An AICCM Member shall not allow her/his name to be associated with a misleading advertisement nor with a statement which makes an inaccurate comparison between one product and another.
  12. **Consent:** The AICCM Member should act only with the consent of the owner, custodian, or authorised agent. The client, owner, custodian, or authorised agent should be informed of any circumstances that necessitate significant deviations from the original agreement. When practicable, notification should be made in writing before such changes are made.
  13. **Confidentiality:** Except as provided in the *Code of Ethics* and *Code of Practice*, the AICCM Member should consider relationships with a client, owner, custodian, or authorised agent as confidential. Information derived from examination, scientific investigation, or treatment of the cultural property should not be published or otherwise made public without documented permission.
  14. **Supervision and Delegation:** The AICCM Member is responsible for work delegated by them to other AICCM Members, employees, students, interns, volunteers, subordinates, or agents and assignees. Work should be delegated or subcontracted only when the AICCM Member can supervise the work directly, can ensure proper supervision or has sufficient knowledge of the practitioner to be confident of the quality of the work. When appropriate, the client, owner, custodian or authorised agent should be informed if such delegation is to occur.
  15. **Professional development:** The AICCM Member shall afford to those under her/his direction every reasonable opportunity to advance their knowledge and experience. The AICCM Member shall continue to undertake their own professional development where possible.
  16. **Promulgation of knowledge:** Within the limits of knowledge, ability, time, facilities, and their professional expertise, the AICCM Member is encouraged to attempt to publish research findings, innovative information or techniques and other new information which may be of use to the profession as a whole, subject to maintaining at all times the duty of confidentiality owed to clients, owners, custodians or authorised agents
  17. **Education:** Within the limits of knowledge, ability, time, facilities, and their professional expertise, the AICCM Member is encouraged to become involved in the education of conservation personnel. The objectives and obligations of the parties shall be agreed upon mutually.
  18. **Consultation:** Since no individual can be expert in every aspect of conservation, it may be appropriate to consult with colleagues or to refer the client, owner, custodian, or authorised agent to a professional who is more experienced or better equipped to accomplish the required work. If the owner requests a second opinion, this request must be respected.
  19. **Recommendations, references and testimony:** An AICCM Member may be required: to testify in legal, regulatory, or administrative proceedings; to provide a recommendation; or to provide a reference for another conservator. Any reference to the work of others must be based on facts and personal knowledge rather than on hearsay. The AICCM Member should not provide recommendations without direct knowledge of a colleague's competence and experience.
  20. **Conflict of Interest:** The AICCM Member should avoid situations in which there is a potential for a conflict of interest that may affect the quality of work, lead to the dissemination of false information, or give the appearance of impropriety. Whenever appropriate, the AICCM shall provide members of the public with the *AICCM List of private conservators*.
  21. **Right of Refusal.** Where any conduct ordered or requested by a client, owner, custodian, authorised agent or employer would cause an AICCM Member to breach the *AICCM Code of Ethics* or *Code of Practice*, the AICCM Member shall raise this issue with the client, owner, custodian, authorised agent or employer and refer them to the relevant provisions of either Code. If no suitable alternative is agreed between the AICCM Member and the client, owner, custodian, authorised agent or employer the AICCM Member shall report the issue to the AICCM National Council to be dealt with as that Council deems appropriate.
  22. **Related Professional Activities:** The AICCM Member should be especially mindful of the considerable potential for conflict of interest in activities such as authentication, appraisal, or art dealing.
  23. **Credit for work:** The AICCM Member shall ensure that proper credit is given to each subordinate and colleague for work, research and reports which has been performed by her/him.



University of Canberra  
Faculty of Applied Science

**PAPER CONSERVATION LECTURER**  
**\$46713 - \$55327**

Reference No. 98/2070

The *Conservation of Cultural Materials Program* (CCM Program) requires a Lecturer to develop and teach paper conservation at the Bachelor's and Master's degree level, supervise research by undergraduate and postgraduate students and carry out research in an appropriate field.

Teaching will concentrate on the history and technology of paper based materials; the causes of deterioration; library and archive preservation and the techniques of paper conservation. The CCM Program has a laboratory specifically for teaching paper conservation.

You will have a degree in the conservation of cultural materials and have at least five years experience in the conservation of paper based materials (including artwork) in libraries, art galleries, archives or other institutions. Previous teaching experience is highly desirable but not essential.

Selection documentation is available by calling 02 6201 2607 (24 hour answering machine). Applicants must obtain the selection criteria before seeking further information about the duties from Benita Johnson on 02 6201 2632.

Closing date: 9 October 1998

*Applications: Applicants should address the Selection Criteria, and include the names, addresses and fax numbers of at least 3 referees. Applications should be addressed to:*

**Recruitment Officer**  
**1 D107**  
**University of Canberra ACT 2601**

**The University is AN EQUAL OPPORTUNITY EMPLOYER**

# CALENDAR



## AUSTRALIA

### Professional development workshop on the Conservation of Asian art and artefacts

23-25 September, 1998. Art Gallery of New South Wales, Sydney.

The workshop is for conservators and conservation scientists who work with Asian collections. Contact: Donna Midwinter (02) 9225 1735, [donnam@ag.nsw.gov.au](mailto:donnam@ag.nsw.gov.au)

C66



### International Council of Museums Conference (ICOM '98)

10-16 October 1998. Melbourne.

The theme of the conference is *Museums and Cultural Diversity - Ancient Cultures, New Worlds*. Of interest to AICCM members would be the Conservation specialist committee and the all-day session on "Tourism and the Protection of Cultural Heritage." In order to attend the conference, you must be a member of ICOM, however, accompanying persons are welcome. Membership inquiries:

Andrew Moritz,

Tel: (03) 5227 0704.

Registration is \$530, accompanying persons are \$270. The information brochure and registration form is available on

<http://www.mov.vic.gov.au/icom/>

For further details contact Ms. Noelene Galloway, Executive Officer, ICOM '98 Limited, Telephone 03 9651 6783, Fax 03 9651 6321, [nagallow@mov.vic.gov.au](mailto:nagallow@mov.vic.gov.au)

C67

### 20th Century Graduates/ 21st Century Practice

9 October 1998. Melbourne, State Library Theatre.

The conference for new museum workers, museum studies graduates and students in related disciplines. Keynote speaker: William Tramosch, Director of Visitor Services, Te Papa, New Zealand.

Registration packs available from Jay Miller, [jmill@deakin.edu.au](mailto:jmill@deakin.edu.au), or leave a message on (03) 9827-8485. Cost is \$30 if you register before 30th September, \$35 on the day.

C68

### Paper Analysis Seminar

Friday 16<sup>th</sup> October 1998. As part of the 14th International Symposium on the Forensic Sciences, 12-16 October 1998.

Adelaide

Paper analysis methods, including case studies that can be used to aid police investigations.

Contact: Plevin & Associates Pty Ltd, PO Box 54 Burnside, SA 5066. Ph: (08) 8379-8222, fax (08) 8379-8177, [plevin@camtech.net.au](mailto:plevin@camtech.net.au) or <http://www.camtech.net.au/~plevin/ANZISFS14.html>

C68

### Australian Library and Information Association 5th Biennial Conference and Exhibition - Pathways to Knowledge

25-28 October 1998. Adelaide Convention Centre, North Terrace, Adelaide, SA.

Includes trade exhibition, fringe program (aimed at students and new graduates), mentoring workshops, special workshop programs and tours. In addition to about a zillion other papers presented as part of the conference. They seem to be talking about everything here.

For information please contact Hartley Management Group Pty Ltd, PO Box 20, Kent Town SA 5071. Ph: 08 8363-4399; Fax: 08 8363-4577, [hmg@hartleymgt.com.au](mailto:hmg@hartleymgt.com.au), [www.alla.org.au/alla/conferences/adelaide98/](http://www.alla.org.au/alla/conferences/adelaide98/)

C68

### Pest Control in Museums: A Workshop Emphasising Non-Toxic Fumigation Techniques

26-30 October 1998. Sydney

This course will be an updated version of the previous courses, with a half-day addition on control of mould. Instructors

include experts from museums, universities, and pest control industries from both Australia and overseas.

Contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney, NSW 2000, Australia. Ph: 61 (02) 9320 6115, Fax: 61 (02) 9320 6070, [Vinodd@amsg.Austmus.gov.au](mailto:Vinodd@amsg.Austmus.gov.au)

C66

### Metals Conservation Symposium

December 1998. Melbourne.

Expressions of interest are sought for participation in a two-day symposium being planned by AICCM Victorian Division on the conservation of ferrous and copper alloys. Speakers will include Dr Ian Macleod and Jennifer Dickens, and the symposium will be aimed at practising conservators who would like to update their knowledge.

If you are interested in attending or speaking, please contact Sally Groom, Museum Victoria, Level 10, 108 Lonsdale Street, Melbourne, Victoria 3000. Ph: (03) 9291 2102; Fax: (03) 9291 2159; e-mail: [sgroom@mov.vic.gov.au](mailto:sgroom@mov.vic.gov.au) by 31 July 1998.

C67



## INTERNATIONAL

### Laser Technology in Art Conservation

28 September - 2 October 1998. Lisbon.

This course aims to demonstrate new laser-based technologies and methods for use in the conservation. It will be held at Gulbenkian Foundation, Lisbon, Portugal and is aimed at conservation professionals, who play an active role in the introduction of new techniques, teach students and practice or oversee the conservation of a wide range of materials. Trainees will be experienced conservation professionals with little or no experience in the field of laser technology applied to artworks and who wish to expand their professional and/or academic activities in this field.

For further information contact: Laser Technology, Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ UK, Tel: 0151 478 4904; Fax: 0151 478 4990; e-mail: [sculpture@nmgmcc.l.demon.co.uk](mailto:sculpture@nmgmcc.l.demon.co.uk)

C67

### Colloquium on Archaeological Iron

5-6 October 1998, Mainz

Working Group Archaeology of Arbeitsgemeinschaft der Restauratoren Römische-Germanisches Zentralmuseum Mainz. Information and registration:

RGZM Mainz, Ernst-Ludwig-Platz 2, D-55116 Mainz. Ph: +49/61-31-912 4145; fax: +49/61-31-912-4199.

C68

### Video History: Making Connections

October 16-18 1998, Syracuse, New York, USA

This conference on the development of early video art and community television in New York State and its relationship to contemporary electronic arts practice will be held at Syracuse University. Contact: Experimental Television Centre. Ph: +1 (607) 687-4341, email: etc@servtech.com.

C68

### ICOM-CC: WOAM Working Group Interim Meeting

19-23 October 1998, Grenoble, France.

Contact: Celine Bonnot, Conference Administrator, ARC-Nucléart, CEA/Grenoble, 17 rue des Martyrs, 38054 Grenoble CEDEX 9, France, Fax: 33 (0) 4 76 88 50 89.

C64

### West Dean College Professional Development Courses 1998/99

The Conservation of the Picture Frame  
18-23 October 1998

Course Leader: Richard Hallas, Head of Frame Conservation, National Portrait Gallery.

A Forum - The Conservation and Restoration of Upholstered Furniture: Reviewing the Issues.

7 December 1998

Forum Leader: Kate Gill, Senior Lecturer/conservator in Textiles and Upholstery at the Textile Conservation Centre

Teaching Skills for Conservation

11-16 April and 11-16 September 1999

Course Leader: Richard Ferguson, Senior Lecturer in Education at the University of London Institute of Education

Issues and Approaches in Upholstery Conservation.

29 Aug. - 3 Sept. 1999

Course Leader: Kate Gill, senior lecturer/conservator, textiles and upholstery, the Textile Conservation Centre

Further details available from West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, UK. Ph: +44-1243-811301; Fax: +44 243-811343. Westdean@pavillon.co.uk, <http://www.westdean.org.uk>

C68

### Conference on Waterlogged Wood

29-30 October 1998, Stade

Working Group Archaeology of Arbeitsgemeinschaft der Restauratoren. Landschaftsverband Stade. Information and registration:

Landschaftesverband Stade, im Johannesloster, D-21692 Stade. Ph: +49/41 41/46300.

C68

### Denkmal '98

28-31 October 1998, Leipzig

Denkmal '98, the European Trade Fair for the Preservation of Historic Buildings and for Urban Renewal, runs in tandem with a programme of conferences, displays and seminars including: The Strategy - Repair (German National Committee of ICOMOS); Urban Preservation of Listed Buildings (Federal Building Ministry); EURIGIA - Regional Development in Europe; European Training and Further Education Exchange in the Preservation of Listed Buildings. Contact: Leipziger Messe GmbH, PO Box 100 720, D-04007 Leipzig, Germany. Fax: +49 (0341) 6788212, [info@leipziger-messe.de](mailto:info@leipziger-messe.de). Website: <http://www.leipziger-messe.de>

C68

### Building Projects and the Conservator Conference

29-30th October 1998, Leeds, UK.

This multidisciplinary conference will explore the development of major capital projects, particularly during the crucial design stages. The conference speakers will include both building and museum professionals. The aim is to improve communication and understanding of the expectations and the needs of the museum client and the design team during major construction work.

For further details contact: Bob Smith, Tel: +44 113 220 1920; Fax: +44 113 220 1917; e-mail: [Robert.Smith@armouries.org.uk](mailto:Robert.Smith@armouries.org.uk).

C67

### Art, Antiquity and the Law: Preserving Our Global Cultural Heritage

October 30 - November 1 1998, Rutgers, New Jersey

The Conference addresses the ownership and preservation of the monuments, sites, artefacts, and works of art that comprise our world-wide cultural heritage; the looting and theft of cultural material from private collections, public monuments and museums, houses of worship, and archaeological sites, as well as the legal and illegal transfer of cultural property that continues throughout the world despite growing global controversy. Will also focus on new preservation initiatives and efforts to regulate the trade of cultural material on both national and international levels. The conference will bring together

experts on cultural property from five continents, including archaeologists, art dealers, museum administrators, specialists in cultural property law, and representatives of national and international agencies. Contact Allison Poe at: [allconf@rci.rutgers.edu](mailto:allconf@rci.rutgers.edu) for more information.

C68

### Archaeological Conservation: Specialised Techniques and Research for Wet Objects

November 2-5 1998, Ottawa, Canada

Professional Development Workshop, Canadian Conservation Institute. Registration deadline, October 2 (maximum 20 participants). For further information contact: Mary-Lou Simac, Conservation and Scientific Services, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario, K1A 0M5, Canada. Ph: +1 (613) 998-3721, Fax: +1 (613) 998-4721, [mary-lou\\_simac@pch.gc.ca](mailto:mary-lou_simac@pch.gc.ca)

C68

### Third APT/AIC Symposium on Museums in Historic Buildings: Light and Lighting in Historic Structures that House Collections

5-7 November 1998, Venue: Williamsburg, Virginia

Although several meetings in recent years have focused on museum lighting, little attention has been paid to the specific needs of historic structures that house collections, the history of their natural and artificial lighting systems, and the challenge of meeting practical lighting requirements without compromising either the structure or its artefacts. This symposium aims to test the application of the charter to specific projects that involve light and lighting. Contact: Dr Thomas Taylor, Chair of the Steering Committee, Third APT/AIC, Symposium on Museums in Historic Buildings, PO Box 3511, Williamsburg, VA, 23187, Fax: +1 757 220-7787, email: [ttaylor@windomaker.com](mailto:ttaylor@windomaker.com)

C68

### Eastern Analytical Symposium 1998

EAS 1998 Conservation Science Technical Sessions, November 17-18, 1998, after the main symposium on November 15-20, New Jersey, USA

Day One: Materials Analysis in the Conservation of Textiles, including dye analysis, dating processes, fibre identification.

Day Two: Analysis in Archaeology, Architecture and Art, including analysis of ceramics, glass, silk, rock paintings, oil films.

C68

## Harold Plenderleith Memorial Lecture

19 November 1998

Glasite Meeting House, Barony Street, Edinburgh, 7pm for 7.30pm.

Last year brought the sad news of the death of Dr Harold Plenderleith, SSCR's Honorary Chair. As a tribute to this remarkable figure in the conservation profession, this year sees the inauguration of the annual Harold Plenderleith Memorial Lecture. This will be held as close as possible to St Andrew's night and will be on a topic of general interest across the disciplines. This year the speaker will be James Simpson, Conservation Architect. The evening will also afford ample opportunity to catch up with colleagues and enjoy food and wine. Contact: SSCR Office, 33 Barony Street, Edinburgh. Ph: +44 131 556-8417. Fax: +44 131 557-5977. admin@sscr.demon.co.uk

C68

## The Biodeterioration of Cultural Property.

21-25 November 1998, Tehran, Iran

Iranian Cultural Heritage Organization (ICHO), the Research Centre for Conservation of Cultural Relics (RCCCR), and the International Council of Biodeterioration of Cultural Property (ICBCP).

125 papers are to be presented, from 22 countries. Topics include the biology and ecology of biodeteriorogens, control methods (including the use of biocides, fumigants, inert gases, pheromones, microwaves, air sterilisation, and growth inhibitors), with respect to paintings, wooden materials, ethnological materials, paper, stone and building materials.

## Introduction to Laser Cleaning in Conservation

23-25 November 1998.

National Museums and Galleries on Merseyside.

This three-day course, comprising lectures, demonstrations, practical work and individual tuition, provides an opportunity to gain hands-on experience in this important field.

The course provides an understanding of the use of lasers for the conservator. An appreciation of conservation is assumed but no scientific background is required. The course is given by specialists from the field of lasers and conservation drawn from the staff of NMGM. The number of participants for the course is strictly limited.

Course fee: 3-day course: £540 per person.

A 1-day introductory course is also available which will provide an insight into the possibilities offered by laser

cleaning. This course can be arranged at a time to suit the participants.

Course Fee: 1-day course £180 per person.

For further information contact: Laser Technology, Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ UK, Tel: 0151 478 4904; Fax: 0151 478 4990; e-mail: sculpture@nmgmcc.demon.co.uk

C67

## CEA AGM and Display Techniques Seminar

December 1998, London, England.

Conservators of Ethnographic Artefacts (CEA) are hosting a half-day seminar on mounting techniques for the display of ethnographic material as part of their Annual General Meeting. Contact: Rowena Hill, School of Conservation Sciences, Bournemouth University, Poole BH12 5BB. Ph: +44 1202 595267/519010. Fax: +44 1202 595255

C68

## Restoration 98

10-12 December 1998, Amsterdam RAI.

Restoration 98, the international exhibition of techniques for the restoration and conservation of cultural heritage, will be held at the Amsterdam RAI on 10-12 December 1998. The exhibition is intended for both trade visitors and members of the public. It will also incorporate *Art Collecting & Protecting*, a trade fair that was previously held at the MECC in Maastricht.

For further information contact: Loes Roos or Claartje van Mol. Tel: +31 205491212.

C67

## Fourth International Symposium on Wood and Furniture Conservation

Call for Papers

12 December 1998, Amsterdam.

The Fourth International Symposium on Wood and Furniture Conservation, organised by the Netherlands Institute for Cultural Heritage and the Association of Professional Conservators (Veres), will be held on Friday 12 December 1998 in Amsterdam. The Symposium coincides with Restoration 98, the international trade fair for conservators, from 10-12 December 1998 in the RAI, Amsterdam.

Contact: Mr Jurjen Creman, Netherlands Institute for Cultural Heritage, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands, Tel: (003120) 6767933; Fax: (003120) 6755191.

C67

## The Microscopy of Art and Artefacts

January 11-15 1999, New York, USA

Taught by Dr Walter C McCrone. This workshop is intended for conservators, art historians, and museum professionals

interested in the technical aspects of works of art, such as pigment and fibre analysis. Participants will learn the various techniques of microscopy applicable to the identification of materials of art and archaeology. Upon successful completion of all assignments,

Participants will be awarded certificates from the McCrone Research Institute. Contact Winline Mei, Conservation Center of the Institute of Fine Arts, New York University, 14 E. 78th Street, New York, NY 10021-1745; Ph: +1 (212) 772-5848; Fax: +1 (212) 772-5851

C68

## UKIC Wall Paintings Case Studies Day

Call for papers

30 January 1998. V & A Museum, London.

This meeting is designed to encourage conservators to explain and discuss issues arising from conservation projects they have undertaken. Contact: Madeleine Kathov, 55 Wayland Road, Headington, Oxford, OX3 8PD. Ph: +44 1865 768417

C68

## UKIC Furniture Section: Modern Material, Modern Problems

Call for papers

Spring 1999, Museum of London, UK.

The 20th Century has seen great changes in the ways furniture is made, the materials used in its construction and the finishes applied. This conference seeks to discuss the challenges these changes give to the conservator. Contact: Lyndsay Piper, Colin Piper Conservation, Highfield House, The Greens, Leafield, Witney, Oxfordshire OX8 5NP (please enclose SAE). Ph: +44 1993 87859, Fax: +44 1993 878009, email: piper.conservation@which.net

C68

## Architecture

April 23 - November 14 1999, Windsor, Vermont, USA

The Preservation Institute and Historic Windsor, Inc., and the Division of Architecture and Art, Norwich University, offer a Certificate in Preservation Skills and Technology. For a catalogue of the 16th Annual Workshop Series, contact: Historic Windsor Inc, Main St, PO Box 1777, Windsor, VT 05089 Ph: (802) 674-6752, Fax: (802) 674-6179.

C68

## Workshop on Historic Mortars: Characteristics and Tests

Advanced Concrete & Masonry Centre University of Paisley, Scotland 12-14 May 1999

RILEM Technical Committee TC-COM

Subject: the characterisation of old mortars, with respect to their repair.

Participants will include materials researchers, architects, conservation scientists and practitioners. Attendance normally by invitation; interested parties with a strong commitment to the study of mortars contact:

Dr John Hughes

Advanced Concrete and Masonry Centre

Dept. Civil, Structural and Environmental Engineering, University of Paisley

Paisley PA1 2BE, Scotland

Hugh ce0@wpmail.paisley.ac.uk

C68

### Site Effects: The Impact of Location on Conservation Treatments

May 5-6 1999, Dundee, Scotland

Sponsored by the Scottish Society for Conservation and Restoration. The Conference aims to explore the ways treatments are adapted for site-specific works and the relationships with other professions. Topics include: Fashions in stone conservation -1870 to present day; The heavy machine shop of Thomas A Edison; The conservation and rehabilitation of the House of Cantaber in the Roman city of Conimbriga: problems and resolutions; The conservation of the Wardlaw mausoleum; Bring conservation to the mountain, not the mountain to the conservator: the care of rock art sites in the USA; Archaeological sites as current landscape elements in the Baltic States; The primacy of context: conservation of decorative arts from English Heritage sites; Conserve it? Reproduce it? Or cover it in wood chip and paint it blue?; Double trouble, the conservator's many roles in architectural conservation; Trials and tribulations of a conservation plan; Newhalls; Conservation issues for American plated stained glass windows reinstalled in buildings; Storage considerations for native arts - a joint project between Denver Art Museum and the Native American Community. For information contact the Scottish Society for Conservation and Restoration, Ph: +44 131 556-8417, Fax: +44 131 557-5977, email: admin@sscr.demon.co.uk

C68

### Looking at Paper: Evidence and Interpretation

Call for papers

13-16 May, 1999, Toronto, Canada

Historical and bibliographical examination of paper, including production, usage and significance of particular papers and the methodology of paper analysis. Submit abstracts by 15 January 1998 to: Looking at Paper, Box 956, Station F, Toronto, Ontario M4Y 2N9, Fax: (416) 203 2692, e-mail: john\_oneill@ago.net. Sponsored in part by CAC and the Institute of Paper Conservation.

C66

### CEA Beadwork Conservation Workshop and Seminar.

Call for papers

June 1999

Venue: TBA

CEA is planning a four-day workshop in beadwork conservation. Papers are invited from people in related fields such as glass, shell, plastics and textile conservation, anthropology and material culture, glass deterioration, glass bead manufacture, glass bead trade, general beadwork conservation (including case studies) ethnographic research on beadwork. Contact: Rowena Hill, School of Conservation Sciences, Bournemouth University, Poole BH12 5BB. Ph: +44 1202 595267/519010, Fax: +44 1202 595255.

C68

### ICOM-CC 12th Triennial Meeting

29 August - 4 September 1999, Lyon, France.

Contact: Françoise Rosler, ICOM-CC Secretary, Institut Royal du Patrimoine Artistique, 1 Parc du Cinquantenaire B-1000, Brussels, Belgium.

C66

### Association of British Picture Restorers Triennial Conference

Call for Papers

Autumn 1999, London, UK.

Abstracts are invited on the subject of filling and retouching of easel paintings. One objective of the Association has been to provide practical advice for real situations; submissions should reflect this. As a general guide, speakers should have sufficient material for a forty-minute presentation.

The venue is yet to be announced, but is expected to be in central London.

Contact: Jan Robinson, Association of British Picture Restorers, Station Avenue, Kew, Surrey TW9 3QA, Tel/Fax: 0181 948 5644.

C68

### Reversibility - Does It Exist?

8-10 September 1999, London, UK.

Contact: Sara Carroll, Department of Conservation, The British Museum, Great Russell Street, London WC1B 3DG, Fax: (0171) 323 8636; conservation@britishmuseum.ac.uk

C65

### Colour Media: the Art and Science of Conserving Colour on Paper

Call for papers

October 1999, The Art Institute of Chicago

Colour on paper has always presented significant treatment challenges and research opportunities for paper conservators and conservation scientists. A three-day conference is planned to address an array of coloured media including chalk, pastel, watercolour, gouache, tempera and coloured ink applied to paper. Papers are invited on the history and development of these materials, their use by various artists, their physical properties, criteria for their identification, framing and presentation, storage and transport of such material, as well as conservation case studies and the ethical issues that surround them. Since the topic of colour is also of interest to those in related discipline, submission of papers is sought from art historians, curators and practising artists as well as individuals from within the field of conservation. Postprints with colour illustrations are planned. Abstracts of up to 1,000 words, with a provisional title, are invited. Three copies should be sent. Closing date: 30 September 1998. Contact: Elizabeth Sobczynsk, Voitek Conservation, 9 Whitehorse Mews, Westminster Bridge Road, London SE1 7QD. Ph: +44 171 928-9920, Fax: +44 171 928-6094

C68

### Conservation of Historic Horse-drawn Vehicles

November 7-8 1999

Stony Brook, New York, USA.

Contact: Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992, Ph: +1 (516) 751-0066, ext: 222

C68

#### 24. Acknowledgement:

24.1. An AICCM Member should not knowingly publish or promulgate another AICCM Member's report or research without her/his consent; or publish or promulgate them with significant words or parts omitted or changed; or publish or promulgate them in a form which makes them inaccurate or liable to breach the *AICCM Code of Ethics* or *Code of Practice*.

24.2. An AICCM Member whose report or research is published or promulgated without her/his consent; or is published or promulgated with significant words or parts omitted or changed; or is published or promulgated in a form which makes it inaccurate or liable to breach the *AICCM Code of Ethics* or *Code of Practice* should first take steps to have the situation corrected. If this cannot be achieved and the AICCM Member believes a breach of the *AICCM Code of Ethics* or *Code of Practice* may have taken place the AICCM Member should refer the matter to the AICCM National Council to be dealt with as that Council deems appropriate.

25. **Misconduct:** Allegations of unethical conduct should be reported in writing to the AICCM National Council. All correspondence regarding alleged unethical conduct shall be held in the strictest confidence. Violations of the *Code of Ethics* and *Code of Practice* that constitute unethical conduct may result in disciplinary action.

#### EXAMINATION AND SCIENTIFIC INVESTIGATION

26. **Justification:** Careful examination of cultural property forms the basis for all future action by the AICCM Member. Before undertaking any examination or tests that may cause change to cultural property, the AICCM Member should establish the necessity for such procedures.

27. **Sampling and Testing:** To determine treatment procedures appropriate testing should be carried out. Prior consent must be obtained from the owner, custodian, or agent before any material is removed from a cultural property. Only the minimum required should be removed, and a record of removal must be made. When appropriate, the material removed should be retained.

28. **Interpretation:** Declarations of age, origin, or authenticity should be made only when based on sound evidence interpreted in the light of professional experience.

29. **Investigation:** The AICCM Member should follow accepted scientific standards and research protocols. The AICCM Member should use, issue or publish only such treatment proposals, reports or statements that are thorough, accurate records of soundly based observation and/or experiment and logical deductions therefrom.

#### PREVENTIVE CONSERVATION

30. **Preventive Conservation:** The AICCM Member should recognise the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property. The AICCM Member should provide guidelines for continuing use and care, recommend appropriate environmental conditions for storage and exhibition, and encourage proper procedures for

handling, packing and transport to a level of detail as appropriate.

#### TREATMENT

31. **Appropriate treatment:** Evidence of provenance should be preserved. The AICCM Member should only recommend or undertake treatment that is judged suitable to the preservation of the aesthetic, conceptual and Physical characteristics of the cultural property. When non-intervention best serves to promote the preservation of the cultural property, it is appropriate to recommend that no treatment be performed.

32. **Materials and Methods:** The AICCM Member is responsible for selecting materials and methods appropriate to the objectives of each specific treatment and consistent with currently accepted practice. The advantages of the materials and methods chosen must be balanced against their potential adverse effects on future examination, scientific investigation, treatment, function and ageing.

33. **Compensation for Loss:** Any integration of losses should be documented in treatment records and reports and should be detectable by common examination methods. Such integration should be removable; not detrimental to the cultural property; and should not modify the known aesthetic, conceptual, and Physical characteristics of the cultural property, especially by removing or obscuring original material.

34. **Treatment options:** Where possible the AICCM Member should not allow the choice of treatment method or materials to be influenced by any commercial or time considerations.

#### DOCUMENTATION

35. **Documentation:** The AICCM Member has an obligation to produce and provide the client, owner, custodian or authorised agent accurate, complete and archival records of examination, sampling, scientific investigation and treatment. Where appropriate, the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the object, or whether an individual object or collection is to be documented. The purposes of such documentation are:

35.1. To provide an accurate description of the appearance, materials, methods of manufacture and provenance of cultural property.

35.2. To establish the condition of cultural property.

35.3. To aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession's body of knowledge.

35.4. To aid the client, owner, custodian, or authorised agent and society as a whole in the appreciation and use of cultural property.

35.5. To aid the AICCM Member by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.

36. **Documentation of Examination:** Before any intervention, the AICCM Member should make a thorough examination of the cultural property and create appropriate records. These records and the

reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and provenance

37. **Treatment Plan:** Following examination and before treatment, the AICCM Member should prepare a plan describing the course of treatment. This plan should also include the justification for and the objectives of treatment, alternative approaches, if feasible, and the potential risks. When appropriate, this plan should be submitted as a proposal to the client, owner, custodian, or authorised agent.
38. **Documentation of Treatment:** During treatment, the AICCM Member should produce documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed or otherwise ascertained. A report prepared from these records should summarise this information and provide, as necessary, recommendations for subsequent care.
39. **Preservation of Documentation:** Documentation is an invaluable part of the history of cultural property and should be produced and kept in as permanent a manner as practicable. Copies of reports of examination and treatment must be given to the client, owner, custodian, or authorised agent, who should be advised of the importance of keeping these materials with the cultural property. Documentation is

also an important part of the profession's body of knowledge. The AICCM Member should strive to preserve these records and allow other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

#### EMERGENCY SITUATIONS

40. **Disaster Planning:** Where appropriate the AICCM Member should undertake disaster planning according to currently accepted practice. Handling and treatment protocols for secret/sacred materials should be defined with stakeholders as part of disaster planning.
41. **Emergency Situations:** Emergency situations can pose serious risks of damage to or loss of cultural property that may warrant immediate intervention on the part of the AICCM Member. In an emergency that threatens cultural property, the AICCM Member should take all reasonable action to preserve the cultural property, recognising that strict adherence to the *Code of Ethics* and *Code of Practice* may not be possible.

#### AMENDMENTS

42. The Code of Ethics and Code of Practice may be amended at any time by the approval of two-thirds the National Council of the AICCM.

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## FUTURE DIRECTIONS - CODE OF PRACTICE

Once the Code of Practice has been adopted by the AICCM membership, the Code of Practice group would like to start to examine the possibility of the AICCM having some kind of legally enforceable criteria to identify who can use the word "Conservator". This may include putting the AICCM Code of Practice into the Australian Standards system as the architecture profession has done. We will need legal advice on this.

We have concluded that other materials are necessary to support the Code of Practice and ensure it is useful beyond the profession. We proposed that an AICCM information package or folder should be made available to owners and custodians of cultural materials. It should contain:

- AICCM brochures (current).
- Code of Ethics and Code of Practice (being revised).
- Guidelines on identifying when a conservator is needed for a project (new).
- Guidelines for selecting a conservator (current broadsheet).
- Guidelines on how to treat conservators and manage contracts (new).
- Resources/Technical Advice sheets?

We are starting to prepare the following:

- Guidelines on identifying when a conservator is needed for a project (new).
- Guidelines on how to treat conservators and manage contracts (new).
- Guidelines for commissioning a conservator (minor modifications to the current broadsheet).
- Wording for next year's membership renewal/application form to state that membership of AICCM implies acceptance of the Code of Ethics and Code of Practice.

If members identify a need, workshops could be held on the topics such as, insurance, tendering or how to work with the AICCM Code of Ethics and Code of Practice.

with their move to a new home at the end of the year.

**Nicole Tse** is undertaking a three-month placement at the Cultural Centre of the Philippines, an Asialink residency funded by the Arts Victoria Leadership Fund. **Carrie Thomas** will be attending the IIC Conference in Dublin and a Paris Congress *Art and Chemistry: Colour*. The Centre enjoyed having final year Canberra student **Catherine Nunn** on a placement in June. IPACC also congratulate former conservation technician **Steve Haley** on winning the Deacon Graham and James Arts 21 Award, currently on display at the Potter.

### Museum of Victoria

Museum Victoria welcomes new staff members **Penny Nolton** (ex AWM in Canberra) and **Nicki Smith** (ex Heritage Victoria). Penny has been working on Scienceworks exhibitions with **Catherine Lovelock** and preparing objects for loan to the University of Melbourne Medical Museum. Nikki is working with **Penny Edmonds** on bark paintings for an exhibition in Bunjilaka, the new Aboriginal Centre at Melbourne Museum.

**Marcelle Scott** will be attending the IIC's 17th International Congress in Dublin in early September. She will be making a short presentation at the Conference to introduce Melbourne and Australia as the venue for the next Congress in 2000. **Sally Groom** has recently completed conservation of a rare, semi-fossilised skeleton of the megafauna species *Zygomaturus tasmanicus*, and of the wig, mask and cartonnage of the Egyptian mummy, Tjeby, both of which are going on display at Melbourne Museum. Her work on object and design advice for the Children's Museum, and the Science and the Mind and Body programs for Melbourne Museum continues.

The early October opening of the new Immigration Museum and Hellenic Antiquities Museum is fast approaching. **Liz Wild**, **Barbara O'Brien** and **Jude Fraser** are completing condition reports and treatments on loan objects in preparation for installation in September. All three will need well-deserved holidays post-opening.

### National Gallery of Victoria

With the assistance of the more computer literate members of the department (**Alister Shew** and **Michael Varcoe-Cocks**), **Holly McGowan-Jackson** has designed several databases on a lap top computer to help in surveying the frame and furniture collections. **Ruth Parry** is assisting with the frames survey one day a week, while **Ingrid Ford**, a second year University of Canberra student, gained a taste of frame conservation during a week of volunteer work in June.

In the Painting Lab, **Carl Villis** has commenced treatment on *Rachel de Ruvigny, Countess of Southampton* by Anthony van Dyck. He has completed the removal of the varnish layers and old retouchings, and has also carried out structural work. The cleaning has shed new light on the genesis of the image and its relationship with another version in the Fitzwilliam Museum in Cambridge. Carl will combine a courier trip with a visit to England to view three other versions of the painting before retouching, which is expected to involve many months' work. Michael Varcoe-Cocks has completed the stabilisation of a large tear on a painting by Aby Altson. Michael is also undertaking several minor treatments and preparing works to go on loan. **Linda Waters** has completed treatment of the very large painting, *Horses Bathing in the Sea*. Linda is collaborating on an article about the painting for the next edition of the Art Bulletin of Victoria. **Sophie Brain**, a second year student from the University of Canberra spent one month in the Paintings lab for her Professional Practice unit. Sophie worked on two 19th century paintings from the infamous 'Graveyard'. **John Payne** continues work on the anonymous 16th century Flemish panel painting *Descent from the Cross*, including the construction of a period frame.

In the Paper lab, **Lyndsay Knowles**, **Ruth Shervington** and **Cobus van Breda** have almost completed work on prints in the collection by Goya for an exhibition in late September. Lyndsay and Ruth were also involved in the preparation and installation of an exhibition of large works on paper by Ruth Johnstone. Ruth Shervington has also been working on a storage system for a very large work by Juan Davila. The Paper Conservators are considering financing a *small is beautiful* campaign aimed at contemporary artists!

**Catherine Millikan** is working on objects for *The Art of Glass*, an exhibition from the NGV collection that illustrates the history of glass technology. The loans program has also been busy with 'Regency' objects on loan, including the dismantling, packing, and in situ assembly of a 500-piece chandelier. **Carol Campbell**, as Raiki Wara Textiles Conservator, has developed an innovative hanging system for large flat textiles and work continues towards the September deadline. **Yvonne Kendall** has had her contract extended and continues to produce purpose built storage systems/boxes for the Asian Collection.

**Catherine Earley** has been busy condition reporting works on loan for *New Worlds from Old* and *Beyond Belief*. Catherine has also completed a handling manual for NGV staff.

**Tom Dixon**, John Payne and Lyndsay Knowles have been looking at exhibition lighting proposals for the redevelopment. Tom has also been involved in discussions with the architects and engineers concerning the redevelopment

of the Gallery. Tom and **Gervais Balfour** are building an adjustable colour temperature light source to test and demonstrate the effect of colour temperature on display.

Tom Dixon, Michael Varcoe-Cocks and Holly McGowan-Jackson attended celebrations in Canberra marking the 20th anniversary of the creation of the conservation training program at the University of Canberra and the 25th anniversary of the foundation of the AICCM.

## Western Australia

### Western Australian Maritime Museum

**Vicki Richards** has returned from maternity leave and is trying to catch up with a year of backlog. Welcome back.

**Ulli Broeze-Hörnemann** attended the Celebration Day meeting in Canberra on 17 July to commemorate the 25th anniversary of the formation of the AICCM. It was good fun and some worthwhile achievements resulted from the meeting of the Paper/Photon Special Interest Group.

The new 2 m x 0.9 metre diameter freeze-dryer was installed some weeks ago and has just been fired up (cooling only) for the first time by **Ian Godfrey**, in preparation for the plastination of a large number of natural science specimens. Taxidermist Jamie Stuart and Jacques Maissin of the Museum's Exhibition and Design Department will carry out this work.

Ian has also been busy with the identification of a series of wood samples, some in good condition, which originate from buildings on Pitcairn Island - and thought to have come from the Bounty - and others which are highly degraded samples from sources as diverse as Dutch wrecks in Galle Harbour (Sri Lanka), a 10th century wreck in Indonesian waters and a possible English East Indiaman located near Albany.

In addition, Ian has finished the deacidification of the last batch of 6 Batavia timbers. They are now receiving some cosmetic touch-up before they are returned to the reconstruction of the Batavia stern section.

**Jon Carpenter** has been approached to participate in an expedition to Pitcairn Island in the South Pacific. An archaeological investigation of the Bounty wreck site, as well as land sites attributed to the mutineers - principally Fletcher Christian - will be undertaken. The project will receive assistance from the Centre of Excellence in Maritime Archaeology based at the WA Maritime Museum. Conservation will involve an environmental assessment of the underwater site and conservation of recovered artefacts. Jon has worked on the wreck site of HMS Pandora, the warship that was dispatched to

capture the Bounty mutineers. He has also visited Norfolk Island where some of the mutineers' descendants live. The expedition is planned for November 1998 and is to be led by **Nigel Erskine** who is currently working on his Ph.D on the topic of Pitcairn and the Bounty.

**David Gilroy** and **Carmela Coevala** have finalised the East Perth Cemetery project and have presented their report to the National Trust of WA. The recommendations included repair treatments for limestone, marble, sandstone etc. and set out conservation approaches for historic cemeteries.

The conservation handbook produced by the Department of Materials Conservation of the WA Museum and edited by **David Gilroy** and **Ian Godfrey**, is complete and on sale.

## Additions to the Conservation Community



**To the National Library of Australia:** Congratulations to Kim Morris and Kate Eccles-Smith on the birth of their daughter Ellen Grace on May 29. Welcome also to Emma May, daughter of Leanne Brandis and born on August 14.



**To Arlab Australia's Sydney Office:** Congratulations to Elizabeth and Damian Thompson who are celebrating the birth of their first child, Francesca.

## Net News

If you come across an interesting web site, please send the address and a brief summary to the Alice Cannon, Newsletter Editor, [acannon@bigpond.com](mailto:acannon@bigpond.com)

### EMSIG - The Electronic Materials Special Interest Group of the AIC

URL: <http://www.bosartconserv.com/sig/resources.htm#photog>

Includes information on digital imaging and processing, current projects involving the study of electronic materials, and a list of Newsgroups useful to EMG members.

### Australian Museums on Line

<http://amol.phm.gov.au/AMOL/home.shtml>

Recently won an award for best professional site at the *Best of the Web Awards*, along with the Getty Information Institute. Includes fact sheets and stories relating to Australia's heritage, with links to the web pages of Regional, State and National Cultural Institutional collections.

### Conserva-Lista

A moderated discussion list in Spanish and Portuguese, aiming to promote the discussion of issues related to conservation and restoration of cultural properties in Ibero-America. To subscribe send mail to [conserva-lista@coremans.eba.ufmg.br](mailto:conserva-lista@coremans.eba.ufmg.br) with the word "subscribe" in the subject field.

### International Gilders' Supplies

<http://www.gilding-supplies.com>

Gold leaf, pigments, and other supplies  
12-1541 Star Top Road  
Ottawa, Ontario, Canada K1B 5P2  
Ph: (613) 744-4282  
Fax: (613) 744-0949

## OzCons Mailing list

Recently I have set up an electronic mailing list for the discussion of conservation related research. OzCons is intended to be a list for conservators, students and people from allied professions who are interested in research into the conservation and preservation of cultural material, particularly within Australia.

The mailing list is connected to a Web site which will eventually hold such things as the list archives, FAQs and hopefully copies of research articles and projects that people have done. The following is some information about the list, how to subscribe, and how to get to the Web site.

## Subscriptions

OzCons can be subscribed to either as a straight mailing list or as a digest.

To subscribe to the list, send mail to [majordomo@coombs.anu.edu.au](mailto:majordomo@coombs.anu.edu.au) with the message body **subscribe ozcons**. NB: Do not put this command in the Subject: line, use the message body.

To subscribe to the digest, send mail to [majordomo@coombs.anu.edu.au](mailto:majordomo@coombs.anu.edu.au) with the message body **subscribe ozcons-digest**. An authorisation message will be returned to you. Return the authorisation command in a completely new email message (do not just use "Reply") and when you have returned the authorisation command, you will be subscribed.

The address of the Web site is: <http://users.orac.net.au/~doug/ozcons/>

Any comments you have on how the list should operate are very welcome. Please contact me at the Australian War Memorial on (02) 6238 0216, or email me at [alison.wain@awm.gov.au](mailto:alison.wain@awm.gov.au)

Alison Wain

## Microscopy Workshops

Two half-day light microscopy workshops are planned by Highland Scientific at this year's Science 2000 exhibition in Melbourne Sept. 22-24. The topics are *Contrast in Light Microscopy* and *Photomicrography*.

*The Contrast* workshop will deal with the design, theory and selection of equipment together with the applications of various methods, including bright-field, dark-field, phase and interference contrast, polarisation and fluorescence.

*Photomicrography* will cover most of the theoretical and practical aspects of photography through the microscope, including selection of optics, illumination and colour, exposure measurement and optimum set-ups for photographic and digital

Both workshops will be essentially "hands-on" sessions, with equipment supplied by leading manufacturers. The workshops will be presented by Roy Freere, already well known from his previous microscopy workshops and from his regular columns in *LabNews* magazine.

Because of the practical nature of the workshops numbers are limited and early reservation is recommended.

Highland Scientific  
PO Box 43  
Robertson, NSW 2577.  
Ph: (02) 4885 1766  
Fax: (02) 4885 1150

## SPECIAL INTEREST GROUPS

### Special Interest Group Co-ordinators

#### Antarctic Heritage

Janet Hughes  
Ph: (+61 2) 6208 5253  
Fax: (+61 2) 6208 5299  
j.hughes@nma.gov.au

#### Book and Paper

Kerry McInnis  
Ph: (02) 62977670

#### Conservation Picture Framers

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

#### Conservation Science

David Hallam  
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Fax: (07) 3846 1918  
davidh@qcm.qld.gov.au

#### Gilded Objects Conservation

Malgorzata Sawicki  
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margarets@ad.nsw.gov.au

#### Objects (Incorp Wet Organics)

Sophie Lussier & Michelle  
Berry  
Sophie:  
Ph: (08) 9492 6733  
Michelle:  
Ph: (03) 9628 5924  
Fax: (03) 9628 5235  
mberry@mov.vic.gov.au

#### Paintings

David Wise  
Ph: (02) 6201 23 02  
Fax: (02) 6201 5419

#### Photon

Detlev Lueth  
Ph: (02) 9417 3311  
Fax: (02) 9417 3102  
Kim Tough  
Ph: (02) 9552 7734  
Fax: (02) 9552 2318

#### Preventive Conservation

Liz Page  
Ph: (02) 6240 6471  
Fax: (02) 6240 6529  
elizabep@nga.gov.au

#### SMOCM (Sculpture, Monuments and Outdoor Cultural Material)

Donna Midwinter  
Ph: (02) 9225 1735  
Fax: (02) 221 6226  
Donnam@ag.nsw.gov.au

#### Textiles

Fiona Tennant  
Ph: (02) 9417 3311  
Fax: (02) 9417 3102

## Antarctic Heritage

A joint meeting of SMOCM, Objects SIG and AHSIG was held at the Conservation Celebration at the University of Canberra. The meeting was useful to participants from all three groups, providing an opportunity to present and discuss technical issues and to discuss the 'strategic direction' of the three groups.

There is considerable cross-over of interests between the three groups since:

- Antarctica presents perhaps the ultimate challenge in conserving objects outdoors;
- materials problems and deterioration processes are similar to those of interest to SMOCM and Objects group members, albeit more extreme due to the conditions, and
- diverse types of objects present conservation challenges inside Antarctic heritage buildings.

As the conservation profession is relatively small in Australia, it is important that all conservators participate as much as possible in exchange of information which will directly benefit their work. Members of the different special interests groups are found all over Australia and abroad; some members of AHSIG are direct participants in Antarctic work, others are interested, but everyone can contribute ideas.

At the Conservation Celebration meeting a survey was conducted of opinions of members of the 3 groups. Discussions at the meeting included consideration of whether the groups should consider amalgamation and topics for future meetings. Janet Hughes presented the view, as a Conservation Manager, that participation in Special Interest Groups (SIGs) is one of the best means of sharing practical information and that attendance at these meetings is very cost effective. Comments from most AHSIG members indicate that a brief column of news in the AICCM Newsletter and sessions at AICCM conferences are useful and meet most of the needs of members. As part of the ongoing information exchange, Janet sought additional comments and newsletter column contributions, although it is acknowledged that lack of time is a major issue for most participants!

In preparing future SIG meetings at AICCM conferences it is important that:

- sufficient time is allocated for SIG meetings; they should not be crammed into the last day of the conference,

- timetabling of SIG meetings should be carefully considered because many conservators belong to several SIGs. Meetings of AHSIG, SMOCM and the Objects group should not be held at the same time.

Janet Hughes and Michael Staples attended at seminar on Scientific Research on Heard Island, which was held in July at the Antarctic Division in Hobart. Janet gave a presentation written with archaeologist Dr Estelle Lazer on the Importance of the Historic Resources of Heard Island. This paper will be published in a forthcoming special Heard Island issue of the Proceedings of the Royal Society of Tasmania.

Please send any comments or information for this column to:

Janet Hughes  
National Museum of Australia  
GPO Box 1901  
Canberra ACT 2601 AUSTRALIA  
Ph: +61 2 6208 5253  
Fax: +61 2 6208 5299  
e mail j.hughes@nma.gov.au

## Book and Paper

Thanks to everyone who attended the joint PHOTON and Book and Paper Special Interest Group in Canberra. I would especially like to thank Ian Batterham and Louise Wilson who presented papers and Detlev Lueth and Kim Tough from PHOTON.

Kerry McInnis graciously volunteered to take on the responsibility of National Convenor of the Book and Paper Group. I will be helping her with anything she needs but if you have National issues please direct them to her at:

### National Book and Paper Group Convenor:

Kerry McInnis  
Art & Archival P/L  
PO Box 998  
Queanbeyan NSW 2620  
Ph: (02) 62977670

Apart from discussion that stemmed from the papers there was also discussion on establishing State Book and Paper Groups. This topic comes up at all National Conferences but it looks as though it is going to happen this time! This is really fantastic news so please make the effort and attend these meetings and offer what support you can to the convenors.

Following is a list of the people who nominated for various states so give them a call if you have ideas for meetings:

**Victorian Book and Paper Group Convenor:**

Johann Alcock  
Specialised Preservation Services Manager  
State Library of Victoria  
328 Swanston St  
Melbourne VIC 3000  
Ph: (03) 9669 9955  
Fax: (03) 9669 9616  
jalcock@slv.vic.gov.auWA

**Book and Paper Group Convenor:**

Ulli Broeze-Hörnemann  
Senior Conservator  
Dept of Material Conservation  
WA Maritime Museum  
Cliff St  
Freemantle WA 6160  
(08) 9431 8427  
(08) 9335 7224  
broezeu@museum.wa.gov.au

**ACT Book and Paper Group Convenor:**

Dara Rome  
Australian War Memorial  
4 Callan St  
Mitchell ACT  
02) 6243 4423  
(02) 6241 7998  
dara.rome@awm.gov.au

(See below for information on Sydney group.)

Obviously not all the states and territories are represented so if you would like to set up a group in your area please contact either myself or Kerry McInnis.

Johann Alcock  
Victorian Book and Paper Group

### Sydney Paper Group

Yes, it's true! The NSW division of the Book and Paper Group is about to become active again. The organising group consists of five people; **Jan Begg, Narelle Jarry, Anna Higgs, Detlev Lueth** and **Kim Tough**. We are calling ourselves the Sydney Paper Group and will cover all aspects of paper and related materials, i.e. books, photographs and conservation framing.

The first meeting was held on Thursday 27th August 1998 and was a viewing of the exhibition, *Dare to Know* at the State Library of NSW. Following that there was a tour of the three conservation labs, followed by dinner.

Plans for a second meeting are also in the works. It is proposed for the end of October, to coincide with the Biennale. The Museum of Contemporary Art will be the venue, with an exhibition viewing and Narelle Jarry talking on Computer Generated Artwork on Paper. There will also be a tour of the Artlab lab.

All Sydney region AICCM members in a paper related field will be contacted about the meeting.

If anyone has any questions you can contact us at the following numbers;

Jan Begg - (02) 9560 9176,  
Narelle Jarry - (02) 9250 8445,  
Anna Higgs - (02) 9273 1675,  
Detlev Lueth (02) 9417 3311  
Kim Tough - (02) 9552 7776.

See all you Sydney paper people at the meetings.

### Victorian Book and Paper Group

The Victorian Book and Paper Group has been established for almost four years, holding regularly meetings every quarter. Meetings are open to anyone with an interest in conservation - not just AICCM members. The dates and topics of the next two meetings are as follows:

Victoria Button, Victorian & Albert Museum  
London  
An English Conservator in Australia

25 September 1998  
State Library of Victoria  
4pm (please meet in the Swanston St Foyer at 3.55pm)

Christmas Drinks Meeting  
Helen McPherson, State Library of Victoria  
Report on the 1998 Book and Paper Intensive in USA

4 December 1998  
State Library of Victoria  
4pm (please meet in the Swanston St Foyer at 3.55pm)

### Conservation Picture Framers

A new SIG has recently been formed. The following information was submitted to, and approved by National Council:

**MISSION:**

To promote conservation standard framing

**OBJECTIVES:**

- To promote the use of conservation practices and techniques in the mounting and framing of objects.
- To encourage communication between conservators and those working in the framing industry.
- To inform and update on new methods and materials entering the framing industry.
- To encourage proper use of terminology within the framing industry.
- To promote interaction with SIG members.
- To compile a directory of providers and suppliers in liaison with the AICCM Publications Officer.

#### STRATEGIES:

- 1.1 Procure framing guidelines, standards and procedures established and practised within the conservation profession.
- 1.2 Advise and encourage the framing industry to utilise available information.
- 1.3 Encourage membership in AICCM.
- 1.4 Hold seminars and provide education.
- 1.5 Publish news and information in National Newsletter

For further information, please contact the Group Convenor:

June Andersen  
Ph: 02 9564 5576  
Fax: 02 9564 5578  
pnj@ozemail.com.au

### Gilded Objects Conservation

**Report on the GOCSIG meeting at the Symposium celebrating the 25<sup>th</sup> Anniversary of the AICCM and the 20<sup>th</sup> Anniversary of the University of Canberra Conservation Course.**

The one-day Celebration Symposium, which was organised at the University of Canberra on the 17<sup>th</sup> of July 1998, had the entire afternoon devoted to Special Interest Groups meetings. The GOCSIG meeting again provided a great opportunity for exchange of information and experiences between the AICCM members involved in the field of gilded objects conservation, particularly frames. The meeting attracted 20 participants, including GOCSIG members, students, and AICCM members of the other special interest groups. The first paper, presented by Malgorzata Sawicki, described the conservation treatment of the original frame for *The Visit of the Queen of Sheba to King Solomon*, 1884-1890, a major work by Edward Poynter. Considering the immense size of the frame, the conservation project required great commitments of resources and time. The entire project was completed for the Art Gallery of New South Wales' *Orientalism* exhibition. The paper discussed the identification and removal of over-painting layers from gilded surfaces, problems associated with the treatment of previous repairs, and in-gilding and in-painting experiments using non-traditional gilding techniques. Ethical considerations were also addressed.

The second lecture was presented by Holly McGowan-Jackson, Conservator of Frames & Decorative Wooden Art at the National Gallery of Victoria. Holly discussed conservation treatments on frames, which involved removal of overpaint and degraded varnish layers from the gilded surfaces using Carbopol solvent gels. The successful removal of the bronze overpaints from the original oil gilded surface of the frame for a Louis Buvelot painting was described. The materials used were discussed and the

advantages and disadvantages of this method were presented.

The meeting was finalised with the brief discussion on the future direction of the GOCSIG. The group now has 44 members in Australia and New Zealand, and considering this unique area of specialisation within the conservation profession; this number is very satisfying. As Convenor of this group, I will continue publishing the GOCSIG Newsletter and distributing it to the members. However, I feel a greater contribution base is required if we are to maximise the opportunities for information exchange. In order to assure further development of the GOCSIG I need your support and contribution in terms of information on the projects you work on, conservation problems you face and how you solve them, research carried out, materials, suppliers, publications etc. Your greater involvement will benefit the entire group and make the newsletters and our meetings even more interesting.

Malgorzata Sawicki  
Coordinator of GOCSIG

### Paintings

**Summary of the Paintings Special Interest Group meeting - July 17th 1998, Canberra University.**

The Paintings Special Interest Group Meeting was an informal and very successful afternoon. Bronwyn Ormsby chaired the group which had about 20 participants and topics ranged from a discussion about the next AICCM Paintings Group Symposium to future research projects and a round table discussion about what people have been working on. I think the format worked well, and that the informality of the session allowed members to discuss issues that perhaps would not have been covered in a more formal context. The discussion about the Snowy Mountains Symposium revolved around identifying the retouching techniques to be presented in the time available and it was decided that 'egg tempera' should be the focus. The group also decided that we should use actual paintings for the workshop and Natalie Scoullar and Nicole Tse have kindly donated their paintings to the group. It was suggested that each person should bring their own tools such as brushes and a hair drier and that a list of required tools would be included in the Registration form. People also expressed an interest in having written notes on techniques and recipes, which will be provided. Altogether it was a useful discussion and the planning committee have now incorporated these decisions into the planning of the event. Some discussion about the need for a Paintings Group Website also took place. It was decided that the first step would be to look at what the A.I.C.C.M. have done, particularly at the State Library of Victoria. Michael Varcoe-Cox kindly volunteered to investigate this and bring it up for discussion at the next Symposium.

David Wise was introduced as the new Painting Conservation Lecturer at Canberra University, replacing Barbara Klempan, who has returned to Canada. David canvassed the group for suggestions and comments on the Course and found that people were concerned about a lack of art history and recognised a need for more hands on experience, more education about institutional practices such as loans and exhibition work and for more education about establishing a private practice. David also recognised the need for 'field' trips to institutions and labs/private practices around the country. There was collective appraisal of the science content of the course. Another suggestion was that each student should deal directly with the clients in order to establish business relationships and gain skills in that area, and that specialists should be brought in to the course to demonstrate specific skills.

Robyn Sloggett then gave a brief summary of the work done to date on the application for the Government RIEF grant that, if awarded, will supply many of the State conservation labs in Australia with a standardised infra-red examination facility. This grant is seen to be the first significant step in establishing a countrywide network for the scientific examination of works of art. Conservators are expected to have access to these facilities, the details of which have yet to be finalised and databases are expected to be available as well.

Following this was a brief discussion on the travelling of paintings. It has been noted that several of the more well-travelled paintings in many State and National collections are showing signs of deterioration as a direct result of numerous loans. Concern was expressed about the role of Conservation in the monitoring of these changes and a need was identified for establishing methods by which these signs could be documented and used as evidence when arguing a case for a work not to travel as frequently or at all. The discussion led us to consider national standards and perhaps the need to look at this issue on a national level. Michael Varcoe-Cox suggested the use of a graphics tablet, where crack patterns can be traced and stored and then compared with an identical frame capture after travelling. It was then decided that a good starting point would be to carry out an international search to see who was tackling this problem and how.

The last portion of the meeting consisted of a brief explanation of current projects and identification of any problems people might be experiencing. Michael Varcoe-Cox spoke about polyamide welding powder and a hot needle for tear repairs; Bronwyn Ormsby spoke about the upcoming treatment of Blue Poles by Jackson Pollock, for loan. Bronwyn spoke of a polyester wadding called 'Musetex' supplied by the USA, that will be inserted into the stretcher windows to minimise canvas vibration. Most people spoke about their current projects, but I'm afraid the note taker had hand cramp by

then!!! I think all participants would agree that the afternoon was pleasant and useful and well worthwhile. Many thanks go to all who attended and to UCAN and AICCM for organising the day.

Bronwyn Ormsby.

### **New series of focus exhibitions at the Art Gallery of New South Wales**

The Australian Art Department has initiated a series of small exhibitions focused on works from the collection.

The first of these is an exhibition looking in some detail at Tom Roberts' *Bailed up* (1895 & 1927). The conservation department's findings related to the process of construction of the painting, including the full x-ray of the painting mounted on a light box, are included. The question highlighted by the show is how much of the painting did Tom Roberts repaint in 1927, after initially completing the painting in 1895? No photograph exists of the painting in its earlier form. The X-ray reveals areas of heavily worked, thick lead white based repaints in the landscape directly around the coach - worked up to its edges without overlapping the detail of the carriage. All our cards are on the table with this X-ray, as it also dramatically shows the canvas tears and paint losses from 1947 when the painting fell from a truck and 'crumpled like a piece of paper'. A large area at the rear of the coach, including many important figures, was burnt by remedial lining treatment after the accident and is also quite visible in the X-ray.

The loan of the oil sketch for *Bailed up* (1893) has been one of the highlights of the process of preparing the exhibition. When the panel was unframed, remnants of the original string grid still lay in notches cut along the edges at about 1 inch intervals. After referring many times to string grids used to re-scale paintings onto another surface, this was the first time I have ever seen them still in place. When an image of the oil sketch is scaled in size to an image of the large painting, and laid over it, the role of the oil sketch as a working compositional tool for the large painting is absolutely evident. Several horses match identically, as does the centre of the coach wheel, (although the coach in the final painting is generally changed), and more surprising, the trees in the landscape are also positioned identically. Despite the oil sketch having been painted over a year before Roberts started on the large painting, major features were little changed. No wonder he signed the oil sketch directly into the wet paint with such exuberance: 'Newstead, Tom Roberts, 31 December 1893'. It seems to suggest a high moment for him; he had captured the essence of an idea for a major painting. The oil sketch also gave a beautiful reflected infrared result, revealing the rapid pencil sketch below the thin paint layer. This infrared image is included in the exhibition along with a mock-up of the oil sketch panel gridded up with string, and

photomicrographs of a rubbed back, pumiced, area of the large painting, presumably done by Roberts for his 1927 repainting.

A small pamphlet has been printed for the exhibition, and includes many of the technical examination findings. This focus exhibition program will be changed every three months, and the conservation department will participate in a number of these. Following *Bailed up*, will be a show looking at a period of collaboration between James Gleeson and Robert Klippel and a work resulting from this, *Madame Sophie Sesostoris* (a pre-Raphaelite satire) (1947-1948). This will be followed by a comparison of Von Guerard's three oil painting versions of Sydney Heads and the under drawing revealed by reflected infrared. The final show conceived to date will be focused around Tim Leura Tjapaltjarri & Clifford Possum Tjapaltjarri's collaborative painting *Warlugulong* (1976).

We are really excited about the concept of small exhibitions focused on works from the permanent collection, and being able to contribute to them in this way. Public reaction has been very supportive for the *Bailed up* exhibition, and we are hoping that funding for production of pamphlets for the other shows will also be forthcoming.

Paula Dredge, Art Gallery of New South Wales.

## PHOTON

We want to thank everyone who attended the Canberra Celebration Day Book and Paper and PHOTON SIG meeting. We have heard nothing but good comments about the day. Thanks also go to Johann Alcock for her co-operation in carrying out a successful combined SIG meeting.

The PHOTON Draft Mission Statement and Aims were put forward at the meeting and agreed upon. This document has now been sent off to the National Council for approval at the next meeting.

From talking to people after the meeting in Canberra there appears to be some confusion as to whether PHOTON and the Book and Paper group are merging or are to remain separate groups. So just to clarify, they are now and will remain, separate National Special Interest Groups. Collaboration between the two occurs because they are related and both PHOTON and the Book and Paper group encourage this information exchange.

For everyone who was at the meeting you are probably all wondering what we are doing with the surveys we asked everybody fill out. Well, we have studied them closely and collated the results. 32 surveys were completed and following is a summary of the information we gleaned from them.

**Question 1. How much of your time would be spent working in the area of Photo Cons?** shows the number of people and how much time they each spend in the area of Photo Cons:

7 spend 1 day/year,  
1 spends 1/2 day/month,  
5 spend 1 day/month,  
1 spends 2 days/month,  
2 spend 3 days/month  
3 spend 4 days/month,  
2 spend 8 days/month  
1 works full time in Photo Cons.

There is also 1 full time person in motion picture film.

**Question 2. What type of work do you primarily carry out in the area of Photo Cons?** shows that the majority of work carried out is collection work/surveys, treatments came in next, then preventive, next was management and then preparation for and preservation copying/migration to new media.

**Question 3. What sort of activities would you like to see PHOTON conducting?** shows that the strongest interest is in workshops, closely followed by lectures and demonstrations equally. Other activities that people would like to see PHOTON conducting include lab visits, swap sessions, workshops on alternative photographic processes, exhibition techniques for photographs and a "formal" mechanism for information exchange.

From the answers given it is clear that people want workshops at both the beginner and advanced levels and on both historical and modern processes. Attendance appears to be dependent upon distance. A strong suggestion is to have workshops following an AICCM Conference.

**Question 4. What do you hope to gain out of being a member of PHOTON?** shows that the main benefits that people want are; information exchange, an expert list of where to go for advice, an up-to-date bibliography of publications, further education, joint research projects and advocacy.

The results from this survey are being used to help shape the future activities of PHOTON. It is by no means closed so if you haven't filled out a survey form, please contact us. It is always helpful to find out what people are up to and what activities they are interested in.

There are few things in the PHOTON pipelines at the moment. We will be starting up a publications list of articles and such, related to photographic conservation. We are also lobbying towards conducting workshops and getting together a list of experts in the field in Australia, who are willing to be contacted for advice. So any of you expert photographic conservators who don't hear from us and are interested, let us know.

To ensure all the enthusiasts out there know where to reach us, here are our numbers:

Detlev Lueth  
ICS, Chatswood  
Ph: (02) 9417 3311  
icssyd@ibm.net

Kim Tough  
Australian National Maritime Museum  
Ph: (02) 9552 7776  
ktough@anmm.gov.au

#### **Tasty Tidbits (for those who don't already know).**

A little matter of interest regarding stereoscope cards. Curvature of the mount to increase the stereoscopic effect was a technique used with cards produced from approximately 1895-1910. This morsel of information was found in "The Mechanical Eye in Australia" by Alan Davies and Peter Stanbury, on page 113

## **SMOCCM**

### **OBJECTS, SMOCCM AND ANTARCTIC HERITAGE - Combined session at the AICCM Celebration July 19, 1998**

Approximately forty people attended the session but only sixteen responded to the survey. Twelve of these respondents expressed an interest in the SMOCCM SIG. The following results relate to surveys completed by SMOCCM supporters.

#### **1. Which SIGs are you interested in?**

11/16 Objects  
12/16 SMOCCM  
9/16 Antarctic Heritage.

#### **2. Why do you participate in SIG activities?**

11/16 education  
7/16 inspiration  
Comments from 3 people included a desire to share ideas and develop professional contacts and friendships. One person wants to complete the SMOCCM survey by 2001

#### **3. How would you like to see the SIGs structured?**

4/16 amalgamate  
6/16 separate  
Comments included an interest in sharing information and encouraging cross fertilisation of ideas. Generally people want to be kept informed but to remain as separate SIGs.

#### **4. What major functions would you like to see the SIGs develop?**

16/16 information exchange  
9/16 venue for technical papers  
2/16 fundraising for specific projects  
9/16 SMOCCM survey  
3/16 other (networking - ideas for new graduates; workshops for hands-on treatment and demonstrations; develop Building SIG).

#### **5. Are you a supporter of a broad-based conference/seminar/workshop, which includes non-conservators who work in related professions?**

11/16 yes  
2/16 no

#### **If yes how often do you think the conference should be held?**

4/16 annually  
4/16 every two years  
6/16 as an added on session at the AICCM National conference.

Suggested themes: community involvement and education; cross fertilisation of related fields; building conservation. One person suggested that conferences be for AICCM members only, with others invited to join.

#### **6. If you answered No to the above question, would you prefer small workshops?**

1/16 yes, associated with annual AICCM conference.

#### **7. Does your institution support your attendance at SIG meetings?**

8/16 yes  
1/16 only if it is part of the AICCM national conference.

Comment: To gain greater institutional support we need to demonstrate direct applications of matters discussed at SIG meeting to professional practice issues arising at the institution.

#### **8. How do you see yourself supporting this group?**

3/16 join state committee in developing the 1998/2000 plan. (one anonymous respondent).  
6/16 promote conservation to a broad audience.  
5/16 assist with organising workshops and seminars.  
Other: one offered to contribute to the AICCM newsletter; one said "being the audience".

#### **9. Monumental Trackings is a quarterly newsletter of the SIG SMOCCM that focuses on issues relating to public art and artefacts.**

No one offered to be guest editor for Monumental Trackings.

Comments: 1 offered to contribute to MT; 1 offered to assist from time to time; 1 said MT had "no relevance to me or my work".

Suggestions for themes included more involvement from other stakeholders to brainstorm ideas re funding and sponsorship; investigate current issues on sandstone; develop ideas regarding whether artists should be permitted to treat their own work.

Reviewers comments: At least half the people in the room didn't respond. I wonder what they came to the meeting for? It seems as though most people want the SIGs to continue separately, although there is interest in sharing information..

## PUBLICATIONS

If you have come across an interesting article or book, please send in its details for inclusion in the newsletter. Even better, if you are interested in reviewing a new publication, please contact the Editor.

The publications following may be of interest:

### **The History, Science and Art of Photographic Printing in Prussian Blue.**

Mike Ware. Published by the Science Museums, and the National Museum of Photography, Film and Television. Price UKP 18.95, 208 pages, paperback.

First published monograph on the cyanotype process. The chemistry of the process is explained for the non-specialist, and many experimental variations on blueprinting are described. Experimental studies relating to the vulnerability of cyanotypes to light fading, alkaline hydrolysis and aqueous peptization are discussed. Contact: Dillons the Bookstore, Science Museum, Exhibition Road, London SW7 2DD, UK, tel. +44-171-938-8255, fax: +44-171-581-2899, scimus@dillons.eunet.co.uk.

### **Mountmaking for Museum Objects**

R.L. Barclay, Andre Bergeron and Carole Dignard. Published by the Canadian Conservation Institute and the Centre de conservation du Quebec. Contains advice and examples for mount-making, and lists appropriate materials. CAN \$42 plus handling/shipping. Contact: Canadian Conservation Institute, 1030 Innes Road

Ottawa Ontario, K1M 0M5, Canada. Tel. +1-613-998-3721, fax: +1-613-998-4721, cci-icc\_publications@pch.gc.ca

### **The Identification of Vegetable Fibres**

Dorothy Catling and John Grayson. Archetype Publications 1998 reprint of the edition published by Chapman and Hall, 1982. Presents the microscopic characteristics of 10 of the most widely used vegetable fibres, and includes high quality photomicrographs and line drawings for identification purposes. UKP 24.50 plus postage and packing. Contact: Archetype Publications, 6 Fitzroy Square, London W1P 6DX. Tel. +44-171-380-0800, fax +44 - 171-380-0500, orders@archetype.co.uk, <http://www.archetype.co.uk>.

### **Caring for our Culture: National Guidelines for Museums, Galleries and Keeping Places**

Written and published by Museums Australia. Step-by step planning guidelines for the management and preservation of collections and for the management of visitor, promotion, educational and research programs. Further sources of information are listed.

Available from Museums Australia branches (see [MANat@access.net.au](mailto:MANat@access.net.au)) or on-line at <http://www.amol.phm.gov.au>.

### **UNESCO Publications**

*UNESCO Courier April 1998 edition - Devoted to rock paintings and engravings.*

*Museum International #197 - 50<sup>th</sup> Anniversary edition.* Subjects include the current museum situation in Africa, the restoration of damaged art returned by Iraq to Kuwait in 1991, and an overview of the concerns and ideas of the international museum community over the past 50 years. Contact: UNESCO Publishing, 7 place de Fontenoy, 75352 Paris, 07 SP, France. Tel +33 - 1- 01 -4568-4300, fax +33-1 -01 -4568-5741, <http://www.UNESCO.org/publishing>

### **Monumental Trackings**

Quarterly newsletter of the SMOCM special interest group of the AICCM (Inc). Published in March, June, September and December. Contributions and advertisements are welcome - send to The Editor, Monumental Trackings, GPO Box 3762, Sydney NSW 2001. Tel. (02) 9225-1782, email [donnam@ag.nsw.gov.au](mailto:donnam@ag.nsw.gov.au)

### **A Practical Guide to the Conservation and Care of Collections**

David Gilroy and Ian Godfrey. Published by WA Museum. ISBN: 0 7307 1215 X. Available from WA Museum bookshop, Dymocks, Angus & Robertson. Price: \$34.95 There is an index and colour plates illustrating the text

181 pages with the following chapter headings - Preventive conservation; Mould and insect attack in collections; General points on artefact treatments; Leather; Textiles; Ivory, bone and related materials; Wood; Paper and books; Photographs; Paintings; Ceramics; Glass; Stone; Metals; Modern organic materials; Ethnographic material; Wet materials; Case studies and 9 Appendices (Measuring light levels with a camera; Humidity tolerance of some materials; Chemical treatments of insects; Insect pests; Wood fillers; Papers, cards and boards; Photographic processes; Galvanic series; Spot tests for metals;)

### CONSERVATION OF PICTURE FRAMES AT AGNSW

A diverse group of professionals and UoC students studied with Malgorzata Sawicki for four work-intensive days in August. We were Conservation Framers, Object Conservators, Painting Conservators and Gilders. We wanted to either enhance existing, basic skills or add further expertise to current studies or practice. Some had attended Jonathan Thornton's workshops in 1996.

All of us were aware of the magnitude of the task involved in conserving the picture frames in Australia's public and private collections. This relatively new area of specialist knowledge and dedication is critical in the need to redress years of under-valuation and lack of sufficient resources devoted to the frame component of a picture's presentation.

Using slide lectures and practical workshops, students progressed through examination and documentation procedures. Visual, microscopic and cross-section analysis were used to examine layers of gesso, isolation, gilding paint and protective coatings. Factors determining deterioration of picture frames and preventative conservation procedures were examined. Cleaning techniques were studied together with consolidation and structural stabilisation of the wood support with its various finishes. We learnt how to safely remove a frame label for encapsulation.

Being the most complex component of frame conservation, emphasis was placed on compo ornamentation together with recognition and treatment of a range of gilding techniques both traditional and non-traditional, matt and burnished. Students were introduced to the vast range of materials, tools and instruments associated with various procedures. As in some other fields of conservation, framing specialists borrow from the dental and medical professions with many common instruments, materials and equipment.

By far the two biggest problems to confront us were "bronze"-painted surfaces and damaged or missing gesso ornamentation. This was apparent both in the frames which students brought to the class and during a thorough examination of the many frames on the AGNSW walls, waiting for treatment. We worked slowly to remove overpaintings, fortunately often revealing silver or gold leaf applications underneath. Moulds were made, experimenting with different materials to achieve the most appropriate cast for the job.

The materials we used for filling losses included compo, putty, wax and microballoon-epoxy. In-gilding and inpainting methods and materials were studied and practised including non-

traditionals such as mica powders and synthetic mordants. Students were introduced to appropriate protective coatings and patination methods. As with all the other conservation procedures, students were encouraged to study each other's projects to achieve the widest possible exposure to the scope of materials and methods available.

Extensive slide records revealed years of detailed work undertaken in the gallery labs. The finished works on display stand as a testament to what can be achieved with sufficient interest, expertise and funding. There was a superb collection of books on frames and their conservation to examine during the course and students were left to ponder the years of study and practice which must follow this thorough introduction to an extremely rewarding field of conservation.

Kate Burnstein, Cumberland Studio, Bowral

### DRAFT CODES OF ETHICS & PRACTICE

Enclosed with this newsletter you will find the final draft versions of the AICCM Code of Ethics and Code of Practice. These incorporate members' comments and have been examined by a lawyer. From next year all AICCM members will have to sign an undertaking to abide by the AICCM Code of Ethics and Code of Practice when they renew their membership. This is your last chance to comment on these documents before they are ratified at the next AICCM AGM.

The last call for comments brought very little response. This time please take the time to read carefully and comment. A great deal of work has gone into the preparation of these documents.

Please send your comments on the **CODE OF ETHICS** to one of the members of the AICCM West Australian Division Code of Ethics sub-committee by **2 October 1998**.

Please send your comments on the **CODE OF PRACTICE** to one of the members of the AICCM Victorian Division Code of Practice sub-committee by **2 October 1998**.

Many thanks to those people who have worked on the Code of Practice and the Code of Ethics. They are as follows:

**Code of Ethics:** Ian Godfrey, Ian MacLeod, Paul Malone, Patricia Moncrieff, Maggie Myers, and Kate Wojtowicz

**Code of Practice:** Jenny Dickens, Jude Fraser, Susu Nousala and Andrew Thorn

## POSITIONS VACANT



AUCKLAND  
ART  
GALLERY

TOI O TĀMAKI

### CONSERVATOR, WORKS OF ART ON PAPER

The Auckland Art Gallery Toi o Tamaki invites applications for the position of Conservator, Works of Art on Paper.

The Conservator would be expected to work as part of a team comprising of four full-time and two part-time contract conservators. The specialities of works of art on paper and paintings conservation are equally covered.

Responsibilities of the new full-time position include the conservation of works of art on paper from the Auckland Art Gallery's permanent collections, as well as work generated by the Gallery's exhibitions programmes and Regional Conservation service.

The Conservator, Works of Art on Paper, is responsible to the Principal Conservator who coordinates the activities of the Department.

#### Requirements:

Highly motivated and capable of contributing to planning and implementing of a conservation programme.

A recognised qualification in conservation.

A good understanding of cultural conservation principles and ethics.

Relevant conservation work experience.

Excellent oral and written communication skills.

The Auckland Art Gallery was first established in 1888. It is New Zealand's oldest established gallery and is located in the inner city on the edge of Albert Park.

The Main Building's exhibition spaces display Auckland City's important 19th century New Zealand and historical European art collections, as well as major temporary exhibitions. In October 1995, the Gallery opened its contemporary annex, the NEW Gallery, in an adjacent building for the display of contemporary arts.

As well as the major special exhibitions, the Gallery has an ongoing programme of mid-range and smaller exhibitions focussing on the work of New Zealand artists and the arts of the Asia Pacific region.

The Position Description is available from Auckland City Human Resources Department, phone 00 64 9 307 7544, fax 00 64 9 307 7597. Written applications for the above position should be addressed to Margaret Hogan, Human Resources Consultant, Auckland City, Private Bag 92516, Auckland, New Zealand.

Applications close Monday 16 November 1998.

Established 1978



Conservation - A Commitment To The Future

### PAPER CONSERVATOR

The Victorian Centre for the Conservation of Cultural Material has a six-month contract for a qualified and experienced Paper Conservator to join the team in our Melbourne laboratory.

V.C.C.C.M. delivers hands on conservation services as well as a range of educational programs and conservation consultancy projects to the community, Local Government, public bodies and private clients.

The person we are seeking will be keen to work in a team environment, have good people skills and be able to professionally deal with a broad range of clients, so a confident, clear communicator with a professional manner and approach is required.

The successful applicant will be required to manage a diverse paper program that covers all aspects of paper conservation: photographs, books, prints and documents. They will need to be self-motivated and technically skilled.

This is a period of exciting growth and positive change for the organisation, which will create great opportunities for professional development and challenge.

The salary offered is from \$38,000 p.a.

For further information please contact Janet Schultz on 03 9369 4677

Written applications should be forwarded to:

The Director  
V. C. C. C. M.  
57 Cherry Lane  
Laverton North 3026

Closing date for applications  
30 September 1998