

## The Wilkes Hut Project, Antarctica

The preservation of the built environment is particularly difficult in the frozen lands of the Arctic and Antarctica. One of the main problems is the ingress of snow and ice and its seasonal partial melting, resulting over time in ice-filled shelters in winter and water saturation in summer. While the ice itself has been seen by some as beneficial in maintaining structural support to wind-blasted and weakened buildings<sup>1</sup> there are serious objections to the presence of masses of ice within abandoned buildings, such as those at the early Australian station at Commonwealth Bay. Biological agents can damage the contents and fabric of historic buildings and moisture promotes corrosion of metal fittings. This deterioration is a repetitive annual event usually occurring without curatorial intervention to limit the rate of deterioration.

This report describes an attempt to deal with the problem of the annual freeze-thaw cycle and the damage it causes, by intervening to lower the total water load whether as ice, melt water or humidity in a small, historic wooden building at the abandoned Wilkes site in Antarctica.



Although Antarctica is considered to be the world's driest continent the coastal refuges favoured for occasional human settlement can be quite damp. The 24-hour summer sunlight brings an annual thaw which promotes mould growth and corrosion. An abandoned building and its contents can have water forming on walls, accumulating in cavities, and pooling in low floor areas. Over time a solid ice core may develop with its outer surface providing a source of melt water every year. Deterioration from decay may be slow but it is progressive. Physically sealing abandoned buildings, such as those of the Scott and Shackleton expeditions at Ross Island near McMurdo<sup>2</sup>, or roof restoration at Borchgrevink's hut at Cape Adare<sup>3</sup>, can give protection against major snow incursions but will not alleviate the high humidity (*cont. page 3*).

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**Inserts:** Calendar, Skills Gap Audit, Minutes of the AGM

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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The AICCM National Newsletter is published with the assistance of a grant from the Commonwealth Department of Communication and the Arts.

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humidity and mould growth that occurs each summer. Sealing a building is essential if it is to remain intact but this needs to be accompanied by a ventilation system that can admit air while excluding the entry of snow and ice particles. This is not a simple proposition in blizzard conditions when horizontally driven snow and ice can fill the air to the extent that visibility is reduced to a few metres

#### A previous project

An earlier experimental system for freeze-drying archaeological wooden objects at the Davis Station in Antarctica, showed that it is feasible to dry materials within a sealed enclosure by using the flow of natural dry air<sup>4,5</sup>. Despite being a coastal site, the dry air of Davis is excellent for normal air pressure freeze-drying. At the completion of the Davis experiment in 1993 it was proposed that a modification of the freeze-drying system would allow ice to be passively removed from within a building itself. The abandoned site at Wilkes was chosen as a suitable venue for this current experiment.

#### From the Editor

There are a few changes to the Newsletter in this issue - I would like to make a few more and these will be appearing gradually over the next couple of issues.

Thanks especially to Ian Godfrey and Wallace Ambrose, who provided us with this issue's feature article, and to Marcelle Scott of the Museum of Victoria, who wrote the inaugural "Lab Profile" about the Museum.

Thanks also to Tom Dixon for his excellent report on the effects of the Victorian gas crisis, and to all those who submitted pieces for this issue.

More thanks to Vicki Humphrey, Gina Drummond, and the SA Division for their help in getting this issue together.

Please see the back cover for information about the next issue - a special feature on mould is planned. Start thinking about your submission now...the next deadline for copy is **1 February 1999**. Comments are welcome.

Please contact me by email on [acannon@bigpond.com](mailto:acannon@bigpond.com) or on (08) 8207-7520, fax (08) 8207-7529.

Alice Cannon

#### The project rationale

The theoretical basis for the project is that a flow of dry air through a building can remove ice by sublimation in winter and water by evaporation in summer. Achieving this in practical terms, by using the local wind to drive the process, is not straightforward. It is not practicable to simply open the interior to the wind flow, yet maximum flow is desirable to benefit from the very small drying potential of the low temperature air. In order to maximise the airflow and avoid the ingress of ice and snow we adopted the approach of drawing air from the building with a wind driven venturi air suction system similar to that described for the previous project at Davis Station<sup>4</sup>. The Davis freeze-drying equipment was designed to achieve low pressure and a small airflow within a sealed container below ground level, but the requirement for removing an ice mass from a building at Wilkes is quite different. The main aim is to operate at normal air pressure with the passage through the building of the largest possible volume of air, but without accompanying snow and ice particles.

Complicating the situation at the Wilkes Station is the less favourable drying conditions that prevail there. While the mean relative humidity (RH) at Davis Station is 50%, the mean RH at Wilkes is 78%. Readings above 80% are prevalent at the Wilkes location and offer a poor drying capacity.

The real functional difference in terms of drying potential however is greater than that indicated by the RH values and can be demonstrated by considering the difference in absolute humidity values between the two locations. Absolute humidity, expressed as grams of water per cubic metre of air ( $\text{g H}_2\text{O}/\text{m}^3$ ) or  $q$ , is a better indicator of drying capacity in the frozen Antarctic environment where relative humidity has less meaning. The 3-hourly meteorological records for Wilkes, averaged over four years 1965 to 1968, give a mean of  $0.6 q_p$ , or half the more favourable conditions at Davis with its mean of  $1.2 q_p$  for the years 1981 to 1985.

#### Wind speed

The effective drying rate will always be less than indicated by the potential absolute humidity value. This is due to the need to convey heat to the frozen surface to offset the heat of sublimation, and overcome the vapour pressure gradient above the frozen surface. In the absence of solar radiation this heat must be conveyed by the air stream. The sublimation rate is therefore greatly influenced by the air speed and temperature of the ice surface.

The Wilkes situation, where high velocity winds pick up moisture as well as a suspended load of snow and ice particles, differs from that at

Davis case where the wind arrives after a long passage over dry rock. The drying conditions at Wilkes are rapidly decreased during high velocity blizzard conditions where the Antarctic Plateau is the usual wind source. The relatively low air-drying potential at Wilkes is similar to the high moisture, low drying capacity, of sites considered for air freeze-drying purposes in Canada<sup>6</sup>. The less favourable conditions at Wilkes should therefore provide a fair test of the efficacy of the airflow drying system.

#### *The Wilkes Hut Experiment*

Wilkes was a prefabricated station, rapidly installed by the United States in 1957, to support research for the International Geophysical Year. Occupied by Australia from 1959 to 1969, it was finally abandoned after construction of a new Australian station at Casey. All the derelict buildings are damaged with most of them filled with hard ice as a result of melt water being progressively trapped and frozen over the last thirty years.

One small building known as the 'sferics hut' was selected as a suitable location for the experimental ice removal project (volume ~15 m<sup>3</sup>). The sferics hut was constructed from plywood over a lightweight timber frame. Damage to the flat tarred roof had allowed the hut to be filled to about half of its volume with solid ice and overlying snow. The hut rested on five timber bearers, permitting snow to accumulate beneath the building. In the summer of 1995-96 a modified venturi air circulation system was installed.

A major necessity when drawing air through the damaged structure is to seal it to prevent leakage of further snow into the interior. For this reason a prefabricated light plywood skin was fitted to the hut, with the same panel dimensions and colour as the existing structure. The outer skin is separated from the hut's original surface by discontinuously spaced battens. This was done to allow circulation of air in the space between the outer and inner plywood panels.

An additional aim was to monitor the effect of the plywood overcoat on the preservation of the underlying original building materials. It has been suggested in other contexts that the restoration of damage to historic Antarctic buildings should as far as possible retain the original structure. This 'wallpaper' approach has merit when archaeological information on previous technology or environmental history is contained in the original building materials. The approach here is to maintain the historic elements without major restoration and replacement of parts of the original structure. An obviously objectionable part of the project is the visual intrusion of the venturi structure and its fittings, which are closely attached to the sferics hut. If any future use was made of this drying system it could be located at a more

discreet distance and be linked to a building by concealed ducting.

In order to determine the impact of the drying system on artefacts left in historic buildings experimental paper, leather and composite metal/paper artefacts and corrosion monitors (Climat bolts and corrosion coupons) have been incorporated in the Sferics hut and in a control building. Additional Climat bolts and corrosion coupons are exposed on the roof of the sferics hut.

#### *Venturi drying performance*

The role of the venturi is to draw as much air as possible through the hut. In wind monitoring tests at the site a ratio of about 5:1 was noted between the external wind speed and the air velocity entering the hut through a 15cm duct. An anemometer installed within the hut confirms this ratio, with the airflow from the duct at times reaching 25 km/h. The annual air volume passing through the building can be calculated from the wind speed data, and this in turn allows the potential drying capacity to be calculated.

The venturi was constructed to withstand occasionally ferocious winds descending from the Antarctic Plateau to the coast. Its wind tracking ability is dependent on free movement as a wind vane. Recent observations show that, at high wind speeds, a small amount of wind-borne snow is passing into the hut through the air trap. The area reduction ratio of the external inlet cover to the 15 cm diameter inlet duct is 2.7:1 but this is insufficient to prevent high-speed wind-driven snow from being drawn into the inlet duct. A modification to the air inlet is planned to increase this ratio and reduce the speed of air into the external air inlet while maintaining the maximum airflow into the building. This can only be achieved during the next annual summer visit of the supply ship. This emphasises one of the persistent difficulties of operating in Antarctica. Access to the project is restricted to one annual visit. The most recent figures indicate that the ice content of the sferics hut is being gradually reduced.

#### *Monitoring results*

The microenvironment inside the hut and the external environment are monitored by a 7 channel electronic data logger and sets of free standing temperature/RH sensors that record each accumulated mean 3 hr data set. The data logger records external air temperature, internal air temperature, ice surface temperature, external wind speed, internal air speed, internal air pressure and ice weight. The ice weight provides information on ice loss from a container suspended from a load cell. The ice container, with its open top also, provides an excellent trap for air-borne snow or ice, indicating the amount of this intrusion by its weight gain. Direct information is therefore

available on the rate of ice removal and its relationship to the environmental conditions.

As expected the 4-month period of summer to early winter produced the highest drying rate. Whereas steady weight loss occurs during this period a weight gain has been recorded at Wilkes during winter. Two factors contribute to this effect. The value for  $q_p$  reduces to very low levels at the temperatures encountered during the winter months and small amounts of entrained ice or snow enter the Sferics Hut during periods of high winds. This is sufficient to negate the overall drying effect when the air drying potential  $q_p$  falls below about  $0.5 \text{ g H}_2\text{O/m}^3$ .

#### Conclusion

Despite difficulties with the long lapse time between identifying problems and the opportunity to affect changes to the equipment the project continues to reduce the ice load and remove moisture in a passive way. The final stage of the project will be to observe the condition of the hut interior when the bulk ice is removed. At that stage it will be important to examine the introduced experimental artefacts to determine what effect the system has had on them. The dry condition of the hut should continue as long as it is sealed and the venturi air suction system is attached. By removing moisture during the summer thaw there should be a reduction in damage from mould growth and corrosion, while removing the mass of ice that can cause structural damage should aid in the longer term preservation of the hut. The outer skin not only helps in sealing the building from further intrusion of snow, but also protects the original building materials from ice ablation and other damaging factors.

**Wallace R. Ambrose**, Department of Archaeology and Natural History, The Australian National University

**Ian M. Godfrey**, Materials Conservation Department, Western Australian Maritime Museum

#### Acknowledgments

This work could not have been undertaken without the very generous help from overwintering personnel who we gratefully acknowledge for their tremendous assistance with installing the equipment, data logging and maintenance. We are also very grateful for funding from the Antarctic Science Advisory Committee and our host institutions, the Australian National University and the West Australian Museum.

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## AICCM NEWS

### President's Report

The Annual General Meeting was held on 12th October 1998 and heralded a very successful year for the AICCM. Membership has increased to around 500, the revised Code of Ethics and new Draft of Practice have been distributed and we have received \$3000 through the Heritage Collections Council 'as a contribution towards a project to develop and trial a conservator's Code of Practice'.

At the AGM it was agreed that the AICCM Code of Practice Sub Committee would develop the Code to final draft format and to then test the Code for the next 12 months, within organisations and with clients and contractors. It is important that there is active discussion at state level and as much feedback into the process by individual conservators as possible. Once in place the Code of Practice will link firmly to the accreditation system and provide 'teeth' for the profession. It must be emphasised that the Code of Practice came into being because of concerns expressed about the lack of 'teeth' within the AICCM to address issues of professionalism and professional practice. It is therefore important that you have your say during this process.

Please take up the opportunity to discuss the Code of Practice with your State President.

The AICCM has also received \$7500 from the Heritage Collections Council to undertake a skills gap audit of specialist conservators – please see the special insert for further details. The identification of skills gaps is an important part of ensuring that our profession can provide both information and lobbying presence where and when it is needed. This skills gap audit presents a good opportunity for the AICCM to provide a leadership role in defining where government support could come from and what form that support should take. Please consider your input into both these projects very carefully.

We now have a new Committee (see attached minutes) and I would particularly like to thank the departing members of the 1997/1998 committee for their contribution - **Therese Mulford** (Vice President), **Heather Mansell** (Member) and **Vicki Humphrey** (Publications Officer). We look forward to a productive 1999 and I would like to thank all members for their support for the AICCM over the preceding year.

All the best for your endeavours in 1999.

Robyn Sloggett, November 1998

### Conservator of the Year 1998

Ms **Donna Midwinter** was named as the recipient of the Conservator of the Year Award for 1998, at the AICCM Annual General Meeting held in Melbourne on 12 October 1998.

The Selection Panel of (Chair) Mr Ian Cook, Director, Artlab Australia, Ms Benita Johnson, Senior Lecturer and Course Convenor, CCM, University of Canberra and Dr Darryl McIntyre, General Manager, Core Operations, National Museum of Australia, noted that the quality of nominations for the award was very high and the panel found the task daunting in separating the candidates to select a single nominee.

Others nominated who have also made significant contributions to the conservation professional were: Ms Jan Lyall, Mr Paul Malone, Ms Kerry McInnes, Ms Gina Drummond and Mr Michael Marendy.

Donna's nomination was made largely on the basis of her outstanding commitment to the conservation of outdoor sculpture and related works, especially through the development of SMOCM Special Interest Group and related ventures.

While the conservation of outdoor cultural material is a critical component of the National Estate, it has lacked the level of focus that many indoor collections have received over the last twenty years. The development of

SMOCM and Donna's commitment to this cause has made a substantial difference to the management of this important group of historic and artistic material.

Most significantly, however, the panel recognised the important 'outreach' character of Donna's interests over the last few years. It is the engagement of the wider community in the conservation of the distributed National Collection, which is so important for achieving widespread community ownership and engagement of the conservation of Australia's cultural heritage. Donna Midwinter is a great conservation Ambassador.

AICCM congratulates Donna on her achievement and thanks the other nominees for their participation in what was a high quality range of notable conservation activities.

### 1998 AGM

The 25<sup>th</sup> Annual General Meeting of the AICCM was held on the 6<sup>th</sup> of October, 1998, at the Ian Potter Conservation Centre at the University of Melbourne. Minutes of the meeting are included as an insert in this edition of the Newsletter. **Robyn Sloggett** was re-elected as President, **Marcelle Scott** was elected as Vice President, **Julian Bickersteth** as Treasurer, and **Margaret Alexander** as Secretary. **Jenny Dickens** and **Vinod Daniel** were elected as Ordinary Members.

### Publications Officer and the Membership Directory

The position of Publications Officer remains open – if you are interested in standing for this position, please contact the President. While there is no Publications Officer the President will manage publication issues. Please note also that there may be some delay in the production of the Membership Directory.

### Skills Gap Audit

Enviously eyeing international conference programs? Can't find a book conservator? Have your say – the Department of Communication and the Arts wants to know what skills and education opportunities are lacking within the conservation profession in Australia, and how we think this "gap" could be best filled. Please fill out the questionnaire form included as an insert in this Newsletter and return it ASAP to the AICCM Secretary.

### Secretariat

Maureen Walsh, the previous Secretariat Officer for the AICCM, has left IEAust. The new AICCM Secretariat Officer is **Sue Mayrhofer**. Please contact Sue about any questions you may have regarding membership.

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## IIC Conference, Melbourne 2000

It's time to begin active planning and fundraising for the next IIC Conference, to be held in Melbourne in the year 2000. The suggested topic for the conference is "Tradition and Change". **Julian Bickersteth** is the chair of the organising committee. Anyone who would like to help should contact Julian on (02) 9417-3311 or [j.bickersteth@ibm.net](mailto:j.bickersteth@ibm.net).

## Rottne Conference Publication and Publication of *The Bulletin*

At the last National Council Meeting on 23 October, it was reported that two of the three outstanding volumes of *The Bulletin* will be published shortly - one with four refereed papers which Vinod Daniel has ready, and one volume in two parts consisting of papers from the Rottne Island Conference. Some of these latter papers have not been refereed - papers will be identified as to their status.

It was further agreed that AICCM members who paid the \$25 publication fee will be reimbursed, with an explanatory letter (as they will receive the proceedings in *The Bulletin*) and non-member delegates will be sent a copy of the publications.

## Professional Accreditation Certificate

Some requests have been received from accredited members, asking for a more visible form of confirmation of their Professional Membership status, such as a certificate. The Executive has agreed to this and **Margaret Alexander**, as current Chair of the Accreditation Panel, will draft a document and distribute it to the other Panel Members and the Executive for comment or approval.

## ACT Division News

The ACT division recently held its AGM resulting in some changes to the committee including an influx of ordinary members and some free champagne supplied by RH Engineering. The new committee is:

<b>Kim Brunoro</b>	President
<b>Cushla Hill</b>	Treasurer
<b>Kate Woollett</b>	Secretary
<b>Cheryl Jackson</b>	Assistant Secretary
<b>Jo Mitchell</b>	Student Rep.
<b>Annie Schultz</b>	Ordinary Member
<b>Stefanie Woodruff</b>	Ordinary Member
<b>Alex Purdon</b>	Ordinary Member
<b>David Thorrowgood</b>	Ordinary Member
<b>Joy Tonkin</b>	Ordinary Member
<b>Gajendra Rawat</b>	Ordinary Member

We would like to thank those leaving the committee for their hard work: **Rosaleen Hill**, **Natalie Scoular** and **Catherine Smith**.

## Tasmanian Division News

The Tasmanian AGM was held on the 14th of August in Launceston, with the new committee elected as follows:

<b>Linda Clarke</b>	President
<b>Stephanie McDonald</b>	Secretary
<b>Geraldine Sadler</b>	Treasurer

The Tasmanian branches of Museums Australia and the AICCM combined for a talk by **Tony Marshall** (Senior Librarian) and **Stephanie McDonald** (Conservator) about the design, process, and conservation issues involved in the refurbishment of the Tasmanian Library and the W.L. Crowther Library in the State Library of Tasmania.

## Victorian Division News

**Jude Fraser** and **Samantha Shellard** represented the AICCM at a Family History Open Day which was organised by the Australian Institute for Genealogical Studies. The Open Day was attended by visitors from around Victoria and interstate. Over 40 enquiries were handled by Jude and Samantha, covering general preventive conservation issues such as environment and storage, and specific questions, mainly about paper and photographs. It was a great opportunity to raise the profile of the AICCM and to educate the public about conservation issues.

## Code of Practice and Code of Ethics Update

Many thanks to the people and State Divisions who gave us their comments on the Draft Code of Practice and Code of Ethics. A number were very lengthy, it was great to see such a high level of commitment. We have worked through all the submissions and made a number of changes. We will continue to accept comments up to **8 January 1999**. If anyone would like to see the latest version or has any questions please contact one of the committee members.

Next, the AICCM will publish a final draft version of both codes. This will have a useable life of twelve to eighteen months and will have several uses;

- Members can start to use it in their day to day work and see how it works in real life situations.
- It will be circulated for comment to stakeholders outside the AICCM. These stakeholders may include museums, government departments, related professional organisations and private

clients. It is envisaged that the State Divisional committees will facilitate this process.

The hard copy will be available from the AICCM for comment from the general public.

It will also be posted on the AICCM web site.

Once comments have been received from all these sources a final version will be published. Ultimately the publication will become part of an AICCM information folder.

## Code of Practice and Code of Ethics COMPETITION

The Code of Practice committee would like to announce a competition for a cover design which will be used for both the draft and final published versions of the Code of Ethics and Code of Practice. A very attractive **mystery prize** will be awarded to the winning design.

### Specifications

- The publication will be in A5 format
- The work should be an original design but may include photographs

## MEC SERVICES

ACN: 065 676 815

*Museum Environment and Conservation Services Pty Ltd (MEC SERVICES Pty Ltd)* provides scientific support services to conservators, curators and others on a fee for service basis.

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- The cover should include the AICCM full name and current logo and the words "Draft Code of Ethics and Code of Practice"
- The final decision will be made by the Code of Practice committee and no further correspondence will be entered into. Entries will not be returned.
- Send a copy of a concept design to one member of the Code of Practice committee by **8 January 1999**.

So get those creative ideas going over Christmas and send your designs to one of the members of the Victorian committee.

### Victorian Code of Practice sub-committee

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## Grants and Funding Deadlines

If you would like to submit information about grants and funding available for conservators, conservation work, or for cultural institutions, please contact the Editor.

The **Australian Museums OnLine (AMOL)** Co-ordination Unit at the Powerhouse Museum are seeking applications under its regional grants program to help install Internet hardware and to give training to local museums. Contact: the AMOL Co-ordination Unit, Powerhouse Museum, 500 Harris Street, Ultimo NSW 2007, tel. (02) 9217-0346, fax (02) 9217-0616, [amol@amol.phm.gov.au](mailto:amol@amol.phm.gov.au).

The **Churchill Trust** invites applications from Australians who wish to be considered for a Churchill Fellowship to undertake an overseas study program that will enhance their usefulness to the Australian community, during the year 2000.

Details can be obtained by sending a self-addressed stamped envelope (12X24cm) to: The Winston Churchill Memorial Trust, 218 Northborne Avenue, Braddon, ACT 2612, or from [http://sunsite.anu.edu.au/churchill\\_fellowships](http://sunsite.anu.edu.au/churchill_fellowships). Applications and reports from three referees must be submitted by Sunday 28 February, 1999.

## The week after the day the gas went off

Thomas Dixon, Chief Conservator  
National Gallery of Victoria  
6 October 1998

The gas supply to Melbourne was interrupted on Friday 25 September, due to a massive explosion and fire at the pumping plant, which cost the lives of two workers and injured several others. The gas supply to all of Melbourne and most of the state was cut almost immediately. The fire continued to burn for two days.

In emergencies, a clear understanding of the implications of the situation may take some days to emerge. Our first speculation was that gas would be restored within a few days, as had been the case 4 months previously when a brief interruption to the gas supply occurred due to ice blockages in the pipes. This former instance was the first interruption to the supply in the 30 years since natural gas was introduced to Melbourne. Consideration had been given to turning off the gas in the event of an earthquake or fire, but no considered response to this event had been previously contemplated.

An emergency meeting of Gallery staff was held the afternoon of the explosion to consider our response. Gas is used to fire three boilers supplying domestic hot water and for the heating coils for the air conditioning system. Our primary concern was being without the ability to heat the building. We considered alternative heating methods, as we had during the previous gas incident, but no practical alternative was found due to the very large spaces involved and other considerations such as fumes and fire danger.

Our decision was to shut off the air conditioning system completely each day from the close of business until opening the next day in order to preserve the heat in the building. Fortunately, no after-hours functions were scheduled. Daytime temperatures were in the low to mid 20s, and overnight were around 10-12. Monitoring of conditions by the central computer, which operates the 26 individual systems in the NGV, and the 13 stand alone recording hygrothermographs operating in various locations, indicated the building was coping pretty well with the lack of new heat. The temperature was 2-3 degrees lower in a few galleries, making them chilly but not uncomfortable. Most galleries were at or very near the 21-22 degrees Celsius normal operating range. The humidity was holding within our normal range of 45-55% RH in all galleries. Monitoring continued on Sunday and, again, the weather was very co-operative.

On Monday I had discussions with Peter Mathieson of Lincolne Scott Engineering Consultants and he realised that not only did we not have heat, we did not have dehumidification. After supply air is chilled to condense out moisture, it is normally reheated using the hot water we now lacked. Without the reheat cycle available, we risked the sensors kicking the system over to the dehumidification mode and, as the air cooled further and humidity consequently rose, the temperature would plummet as additional chilling occurred. As a matter of urgency, I instructed the building engineers to immediately disable the dehumidification system. Fortunately, this was done before the humidity in any area of the building rose to the level that would trigger this automatic response.

Simultaneously, on Monday, when we expected the gas would most likely be back on, the Premier of the State announced that damage to the gas facilities was very severe and had affected a key pressurisation plant, and that gas would likely be off for two weeks or more. Heavy penalties were announced for "gas cheats". The realisation that this could go on for "weeks" (or perhaps months?) changed the situation. The building environment was "gliding" quite well without heat, but this was partly a matter of the luck, due to very mild weather. Given Melbourne's notoriously changeable weather, our luck would eventually run out.

We obtained the three-day forecast from the weather bureau website, which indicated continued mild weather until Thursday night when a cold front would arrive, but no prediction was available for Friday. We pulled out all our recording hygrothermograph charts and checked computer readouts for the air-conditioning system- and again found we were holding the RH well. Senior management questioned whether we would need to close the building to the public, but we could see no reason why. We then had a meeting of the building engineers, our "landlord", and conservation and building services people with senior management. The engineers informed the meeting that our boilers had originally been diesel fired and it was possible by Wednesday afternoon to reconnect this and have one boiler (which is all that is used in summer) operational and hot water available by Thursday morning. **This was a very happy meeting.** We maintained the protocol of turning off the air conditioning system overnight and also left the display lights on overnight in rooms where the temperature was below 18 degrees. All these areas contained moderately light sensitive material displayed at 200 lux.

We continued monitoring the weather and the building environment while discussing options

and alternatives and working with the engineers to help in any way we could. Colleagues and lenders to the NGV were understanding and we received a lot of support. We were in emergency mode and the last thing we needed were demands to do busy work for lenders, and fortunately these were minimal. Most of our colleagues were professional enough to know we were running hard to do our best and let us spend our energy doing things that would make a difference. For those people who telephoned to ask how we were going and didn't get a reply for a few days, please understand we were pretty busy and chatting on the phone only took us away from doing something to manage the problem. We all have lives outside the NGV which were similarly affected by the emergency. For example, on Monday night I went to the supermarket to find no bread, only a few litres of milk left and people panic-buying. Over 100,000 people were out of work, mostly in the manufacturing industries. People's families and friends were affected and trying to cope. There was a run on electric cookers, frypans and kettles, which completely disappeared from the shops on Monday. And the Government and the gas company emphasised that no one knew how long this would continue.

The "diesel transplant" in our building was achieved by Thursday morning (6 days after losing heating ability) and many staff took advantage of the availability of hot showers in the building. Environmental control systems were restored and operating well. Over the next several days, most Melbourne residents adjusted to cold showers at home and cooking on camp stoves and barbecues, and food became available in shops. Thirteen days after the emergency began, gas is being piped at reduced amounts, and industry is being serviced first so workers can return to their jobs. Reconnection of houses will begin in a staged fashion in the following few days. Manufacturing is starting up again and restaurants closed by the lack of gas are reopening. Reports in the media indicate the incident has cost the state over a billion dollars in lost production. Eight months from now, when winter weather returns, the State Government has foreshadowed that full supply capacity will not be available and rationing of gas may be necessary. However, with our diesel back-up system in place, this should not seriously affect the NGV.

We are fortunate and grateful that people co-operated so well, that the opportunity for a relatively easy establishment of an alternative heat supply existed, that we had such mild weather during the event, and that our colleagues, friends and family were so supportive. We were able to maintain quite good conditions during the period when we had no hot water and we do not believe any damage was done to our collections or items in

our care as a result of this event. We were very lucky to have realised the potential for the temperature to spin out of control, due to part of the dehumidification cycle requiring the heat which no longer existed - if we hadn't realised this (and we didn't for a while) we would have had a very serious problem indeed.

## Notices

Moving? Changing jobs? Off on travels or maternity leave? Let people know where you are - post a Notice in the Newsletter.

The conservation staff at the Queensland Museum have unfortunately said good-bye to **Freya Bruce**. Freya has been at the museum for the last 9 years, during which she worked between both the Maritime Archaeology section and the Conservation Department. Freya has left the museum to take up a position at the Griffith University Library. Along with this good-bye comes a welcome to **Rhianon Walker** who has been volunteering in the conservation lab for several months. Rhianon has been focusing on the Pandora artifacts and has now taken over Freya's duties.

**Karen Caldwell** has recently taken leave of the Australian Archives for one year, to spend time in England.

**Pamela Najar** has joined The Library and Information Service of Western Australia (LISWA) as the new Senior Conservator. Pamela was formerly the manager of the conservation unit at the National Archives of New Zealand/ Te Whare Tohu Tuhituhinga O Aotearoa.

## The End of an Era

Artlab said goodbye to **Hank Bohmer** on December 4th. Hank retired after 13 years at Artlab and a total of 22 years working in conservation in South Australia.

How many maps has Hank worked on? No-one knows, but he has worked on thousands of items from many of the most significant collections from the South Australian Museum, the History Trust of South Australia, the Mortlock Library and State Records.

Hank was involved with Artlab - then the State Conservation Centre - right from the planning stages. In a sense he has taken on the role of corporate memory, by keeping the Artlab archives and with his stories of the early days at Artlab.

Artlab would like to thank Hank for his commitment and hard work over the years and wish him all the best for the future.

### Federal Election

October 3<sup>rd</sup> saw the re-election of the Coalition to Parliament. Senator Richard Alston has retained the Ministry of Communications, the Information Technology and the Arts, and has been given the extra responsibility of Information Technology. The new ministry will be known as Communications, Information Technology and the Arts. Check the Department's very interesting website at <http://www.dca.gov.au/> for planned programs, regulations, legislation, grants and incentives pertaining to the arts.

### The Year 2000 "Bug"

Have you built this factor into your disaster plan? Standards Australia has just issued a new *Code of practice* on year 2000 conformity for small and medium-sized enterprises. The new code helps enterprises to identify where they may have a problem and the extent of that problem. It also takes them through critical management issues such as the impact on their business, solution strategies, where to get help, and testing. Copies of the code are available from Standards Australia offices in all state capitals.

### Those Other Bugs

A notice in the November issue of *AIC News* warned of the dangers of importing wood products, such as packing crates. Asian long-horned beetles have been found in many wooden packing cases sent from China - these beetles could cause great problems in US forests (let alone museum collections) if they became established. US Institutions were advised to make certain of their non-wood policy for any crates coming from China.

Does your museum or gallery have a policy regarding the import of crates or objects from overseas? Are they properly checked by Customs before entering the country? If anyone has experience with this subject, could they please post a notice in the Newsletter.

### Free Website Service for Archives

The Archives of Australia website ([www.archivenet.gov.au](http://www.archivenet.gov.au)) now has a free service specifically aimed at assisting individual archivists and small to medium-sized archival organisations around the country to create their own websites. You must have access to an Internet-enabled computer to create your site. For further information, contact Stephen Hall, Project Manager, [sfh@stephenhall.com.au](mailto:sfh@stephenhall.com.au), Tel. (02) 6281-0061, fax (02) 6281-0170.

### Gene Markers to be used to Authenticate Olympic Products

To protect officially licensed Olympics products from being counterfeited, SOCOG is using a new genetic technology that may be impossible to duplicate. The system, developed by the company **DNA Technologies**, uses gene segments and biological markers combined with other "unique materials" suspended in ink, resins, dyes and other materials. The fluid can then be applied either visibly or covertly on any surface using dedicated security printers, and can be detected with a hand-held scanner. The company's family of products includes a DNA gene pen, the ink of which could contain the DNA of any person. Such a pen could be used, for example, to sign original art works and memorabilia. (*smarts*, Issue Number 15, September 1998 p. 10. Further information: tel. (02) 9948-3953.)

### WWW Site for Advertising New Publications

For all those authors out there - the **EBSCO Sample Issue Program** is an on-line publisher's site on the world wide web, where, for a price, you can display a sample of your publication. Many library professionals apparently troll the site regularly to look for likely additions for their library. For more information, visit [www.ebsco.com/sip/sippub](http://www.ebsco.com/sip/sippub) for more information or email [akantargis@ebsco.com](mailto:akantargis@ebsco.com).

### Return of Elgin Marbles to Athens

The Australian Greek community is leading an international campaign to persuade Britain to return the Elgin marbles to Athens, according to a report in *The Age* (Monday 5 October 1998). They will be pushing for an agreement to return the marbles by the Athens Olympics in 2004.

### What Happened to the NPO?

For all those that missed the news, the old National Preservation Office (NPO) has transmogrified into the **National Initiatives & Collaboration Branch** (NIAC). The NIAC deals with the Community Heritage Grants previously organised by the NPO. For further information, check the world wide web at <http://www.nla.gov.au/niac/pres.html> or contact Joanne Paull, Community Heritage Grants & Conspectus, National Initiatives & Collaboration Branch, Tel. (02) 6262-1522, fax: (02) 6273-4535, [jpaul@nla.gov.au](mailto:jpaul@nla.gov.au).

## Silicon Pulp Animation Gallery

Scheduled to open in Sydney's inner-west in December 1998, the Silicon Pulp Animation Gallery will exhibit original artwork, designs and storyboards from the history of Australian animation production. Not only will this Fine Art gallery collect these treasures of Australian animated film production, it will also restore, preserve and exhibit them to the public. This exciting new addition to the Sydney art scene is the result of a partnership between Jan Begg and Steve Lucas.

After studying Graphic Design at the Swinburne Institute of Technology, Jan Begg has accrued more than 20 years of experience as a conservator of art on paper working at the Australian National Gallery and the National Library of Australia in Canberra and the Queen Victoria Museum in Launceston.

Steve Lucas has a background in and a strong commitment to Australian independent music. Originally a member of the notorious Punk band X, he co-wrote the album 'X-Aspirations' which has become an Australian classic and is included on the Rolling Stone list of the best

Australian Rock albums of all time. Steve has made a commitment to collecting and preserving animation drawings, particularly from the process stage of production such as the character designs.

The first exhibition, Moving Ideas, will open on 1<sup>st</sup> December and will be the gallery's summer show. It will include cells and backgrounds from 'King Arthur and the Square Knights of the Round Table', and the wave sequence from the Eric Porter production of The Adventures of Marco Polo Junior.

Oh, and the name, Silicon Pulp? It refers to 'silicon' as in silicon chips and computer animation, and 'pulp' as in pulp media and pulp trash and the notion of disposable entertainment, the fate of many early animation cells and drawings which were trashed rather preserved. Silicon Pulp Animation Gallery intends to reverse this process and elevate the status of this perceived low art to its rightful position as a valuable part of Australian culture.

Contact: 176 Parramatta Road, Stanmore, NSW 2048. Tel/Fax (02) 9560-9176.

## LAB PROFILE



### Collections Conservation Department

Thanks to the Editor for inviting Museum Victoria to be the first contributor to the new Lab Profile section of the AICCM newsletter. I'm a little reticent about being first, as I sit here at the PC pondering the correct tone to use. That lovely balance of brevity, humour and information sharing that we expect from the Newsletter is not easily achieved, when one has to balance "party line" with people's expectations of meaningful insights! So I'll talk about the work we do, the people who do it, and outline why we take the approach we do.

To fully understand the environment in which the Conservation Department operates, it helps to know something of recent developments in the Museum. What follows is a potted history of the last few years.

In 1993 the Victorian Government announced it would build a new State Museum next to the Royal Exhibition Building surrounded by the Carlton Gardens. The new building, called Melbourne Museum, is due to open in mid 2000. It will include over 11,000 square metres of exhibition space and house most of the collections and staff.

In 1996 the Museum bought and retrofitted a new off-site storage facility, Moreland Annexe, to house amongst other things, our very large collection items. The new store, which operates on IPM principles, includes 7,500 square metres of storage space, a second conservation lab, and a 100 cubic metre "walk-in" freezer for treatment of pest infested collection items.

Towards the end of that year, recognising its multi campus nature and the need for a different way of working, the Museum reorganised its staffing structure. A new Division of Collections and Regional Services was created to enable a more focussed approach to tracking, housing and conserving the collections. Conservation moved into this Division and I acquired an extra responsibility, the newly formed Regional Museums Advisory Services Unit. A new logo was launched and the organisation dropped the "of" from its title. Museum Victoria became the umbrella term for all our campuses, programs and outreach activities.

Recent amendments to the Museums Act brought legislative responsibility for provision of advice to the Minister on matters relating to museums throughout the State, to the Museums Board of Victoria. To meet these responsibilities the Board formed a sub-committee and established the Regional and Specialist Museums Advisory Services Unit within Museum Victoria. I was appointed head of this small Unit (it currently has a staff of one, so Unit is the

operative word!) in addition to and quite separate from my role as Head of Conservation. Working with the Committee and the Senior Adviser Jenny Whitelaw and in co-operation with VCCCM and Museums Australia (Vic) we see our primary roles as advocacy and leadership within the regional museums sector.

In 1997 we closed our public galleries in the Swanston Street building, which the Museum has occupied for over 100 years, and turned our energies into dismantling the exhibitions and packing the 10 million items in our collections for their relocation to Melbourne Museum and Moreland Annexe. While most aspects of preparation, packing and relocation of collections are performed by the Relocation and Collection Management departments, Conservation does play a significant role in this major project.

Last month (November 1998) the Museum opened its two newest venues, the Immigration Museum and the Hellenic Antiquities Museum, in the refurbished and historically important Customs House building on Flinders Street, Melbourne.

All of these projects involve ongoing and extensive input from Conservation staff. The last few years have been a time of unprecedented development within the Museum. That in itself is both exciting and very satisfying for all of us who care passionately about the state of collections and the work of museums. As an added bonus, the nature and scope of the work required of our Department has brought with it extensive opportunity for professional development. We have all increased our skills and knowledge in a variety of areas: strategic planning (although some would wish for less experience in this particular area!); project management; the whole gamut of issues associated with preventive conservation and museum buildings (N.B. watch out for "value management" - cynics would say it's a euphemism for cuts); hard and soft packing techniques for everything from a pinned insect to a totem pole; stabilisation treatments for moa bones and microscope slides; installation of exhibitions in building construction sites; international diplomacy; interpersonal diplomacy; and everything in between.

To deliver conservation input into all these tasks the Department has grown from a core group of five staff in 1993 to the current eighteen, with several more positions soon to be filled. As seems to be the current trend in employment, most of these new positions are project specific, so staff numbers will reduce at the completion of the projects. (This presents a range of problematic issues which have received coverage in the media and general literature. In specialist areas such as ours, this trend is of particular concern because of its effect on skills development and retention.)

To effectively co-ordinate our role in all these areas we have adopted a project management approach to all aspects of our work. Project leaders define the task, timelines and resources required and report against these on a monthly basis. We face a very large task with a relatively small number of people, and I would like to take this opportunity to publicly thank Conservation staff for their dedication, skills and continuing high morale and good humour. Our names are probably familiar to many of you from the People and Places columns, but a brief profile here will I hope allow me to synthesise our individual contributions to embody the approach we take to meet the responsibilities of the Department.

**Jude Fraser** has lead the conservation input into the delivery of the Immigration and Hellenic Antiquities Museums, ably assisted and supported by **Barbara O'Brien** and **Liz Wild**. As you read this, they are in that glorious "post-opening" phase, where they can enjoy their achievements, as memories of the trials and hardships of installation fade. That sublime state is of course temporary as they must now turn their minds to writing "the report" from which we hope to learn everything we ever wanted to know about exhibition development and delivery in an outsourcing model. Jude's suggestion that the team do a demonstration of synchronised pallet jacking for the staff Christmas party brings a new aspect to the professional development opportunities I mentioned.

The Immigration Museum project was seen by some as a small-scale test of the Museum's systems for the delivery of Melbourne Museum. In a new approach for our organisation, the project management, design, fabrication and fitout of the exhibitions, including object mounts, was outsourced to private firms. I had concerns about how this would go, and while some of these were justified, some were not. Certainly, this approach requires greater input and perhaps greater vigilance from Conservation, than is the case where all work is done in-house. Simple practicalities such as the time implications of actually sighting and providing comment to all relevant tender documents, meetings with external contractors and clarifying the extent of their contractual commitments are real issues. A lack of clarity regarding actual accountabilities emerged as a central concern. While this need not necessarily be the case when these tasks are outsourced, it is an issue the Museum needs to seriously address if we are to manage this process effectively.

The development of Moreland Annexe, has been quite a learning experience. I was heavily involved in the development of the architectural brief for the building and mechanical services. We worked within a collegial project team, had good

communication with the architects and mechanical engineers, and had a tight but acceptable budget. We knew compromises were required to meet the budget, and felt we were cognisant of the implications of these when we took the decisions. Even with this close to ideal arrangement the result was somewhat less than ideal. The reality has shown that to be fully on top of all aspects of a building project, even a relatively small project such as this, takes an enormous time commitment, and a very high level of knowledge. We are only now becoming fully aware of the operational and performance limitations of the building and mechanical plant. Performance versus compliance, planned versus "as-built" are real differences that often require an expert to identify. The employment of a qualified facility manager (with sound understanding of the vagaries of mechanical plants and, at the risk of being sued, engineers) during design and construction, through the warranty period and in an ongoing capacity to manage the commissioning and performance of the building, would have achieved a better result in a more efficient way.

**Michelle Berry** manages our part in the massive collection relocation project. Michelle's role involves liaison with Relocation and Collection Managers to determine the type and extent of conservation input required for safe relocation of each collection. The very broad array of tasks, ranging from stabilisation treatments, to construction of purpose built storage/transport systems for specific items are performed by the multi-talented team of **John Clarke, Andrew Foster, Jane Guthrey, Tom Ingpen and Fiona Lawry**. Some of the team's recent challenges include loose cover slips on collections of microscope slides, delaminating moa bones and large semi-excavated fossils. These problems may not seem all that challenging at first, but when you consider they present not as individual objects, but as collections of hundreds or sometimes thousands of specimens, you'll have some idea of the scale of the project.

Michelle also plays a lead role in our Preventive Conservation program, which includes IPM, environmental monitoring and management, disaster preparedness, and advice on the selection of suitable materials for use in storage and display.

**David Coxsedg**e runs our IPM program, which in two years he has taken from a theoretical position to a very successful reality. The nature of our collections and the varying quality of storage areas require a pragmatic approach to IPM. Since adopting an incremental approach to the introduction of IPM principles and practices we now have better knowledge of the state of the collections, the seasonal and cyclic risk patterns, and the need for regular and thorough building maintenance has been

accepted at a senior management level. While we do hope to eliminate infestations, as this may not always be the case, we at least expect to identify, contain and treat outbreaks at a very early stage.

**Phil Spinks** has, with advice from Michelle, really picked up our environmental monitoring program. Phil's dedication and the use of new technologies provides us with good information about the environments in our many collection stores (at last count this was 7). Phil also maintains disaster bins and keeps our technical equipment and specialist stock in good order.

**Michelle Berry** (yes, again), **Penny Edmonds, Sally Groom, Catherine Lovelock, Margaret Perkins** and **Nicki Smith** are focusing their energies on work related to the eight new galleries plus the "Gallery of Life" at Melbourne Museum. The Gallery of Life, an iconic space in the museum's design, is an indoor-outdoor biozone with live flora and fauna. Bunjilaka, the Aboriginal Centre within Melbourne Museum has been developed and will operate in partnership with indigenous communities. It incorporates exhibition spaces, a community access space, a courtyard and lecture theatres. "Big Box", the Children's Museum, also includes a courtyard and will exhibit collection items within an highly interactive environment. Other galleries will exhibit material from the Natural Science, History, Technology and Indigenous Collections. Much of what is planned for Melbourne Museum challenges the dominant and perhaps somewhat conservative museological paradigms, and certainly presents conservators with a myriad of challenges. Our early participation in project teams and gallery co-ordination teams is seen as the key to getting the balance of access, interaction and conservation right. Different design firms have been engaged for each gallery, so there is considerable (and often duplicable) preventive conservation input required. With 6000 objects projected to be on display, full object lists not yet determined, and an opening date in mid 2000, they also face a heavy treatment load. Lucky they can call for assistance from **Penny Nolton**, when she's not preparing objects for outward loan or exhibition at Scienceworks our Science and Technology Museum. **Catherine Lovelock** is also involved with our programs at Scienceworks. She is currently working with Engineering Workshop staff to develop and implement procedures for operational vintage machinery exhibits, and advising on conservation aspects of the historical pumping station building and working steam engines.

I am strongly of the belief that the work we perform and the approach we take must be of a standard that every member of staff can be proud. I would hope that every object that is treated, and all advice that is given, is such that each of us would be prepared to sign our name to. I consider this an obligation that we

owe to each other, and certainly to the Museum. To ensure this is the case, **Penny Edmonds**, as senior conservator, is consulted by all conservators about other-than-routine treatment approaches, and we frequently hold meetings to jointly discuss and determine treatment approaches to specific projects. The fact that we work in so many locations, and can go for some time without catching up with each other, makes these discussions all the more important.

As for me, well I try to get the resources so that we can do the work! To achieve this I seek to strategically position the department's activities

clearly within the goals of the organisation, ensuring that there is agreement and understanding at senior management levels that the work we do is of the type and order that they require.

We're getting there. I hope this gives you some insight into our sometimes crazy, but generally pretty productive life.

**Marcelle Scott**

Head, Collections Conservation and Regional Advisory Services, Museum Victoria  
30 October 1998

This is a new column which is intended to be a regular feature. If you would like to make a submission on any issue regarding Occupational Health and Safety, please contact the Editor.

### The Record Power Turbovisor – a 'No Excuses' piece of safety equipment

One of the most important issues in getting people to use safety equipment is that it must be easy and comfortable to use if people are actually ever going to use it.

Having had great success with using the **Abortech** and the **Abortech mini-carver** to shape Ethafoam, we set out to find a good piece of equipment to protect users from inhaling the large volume of polyethylene foam dust created when shaping mannequins and other supports.

Using a goggles and dustmask was unsatisfactory as the goggles fogged up, making it rather hazardous to use the Abortech mini-carver. Any new mask had to prevent dust getting into airways and eyes, be lightweight and comfortable to wear, preferably without cumbersome power cords or air hoses to trip over, and be reasonably quiet when used.

What we found was the **Turbovisor** distributed by Record Power in Australia. The unit consists of a mask with a polycarbonate face visor which can be lifted up to allow conversation, an adjustable head band with a lightweight battery attached, filters, and a fabric cover for covering the head (very handy if you would rather not look like you were auditioning for a part in a Christmas pantomime).

The unit works by drawing air through a pre-filter and then blowing air through the main filter to remove particulate contaminants. The air is then passed gently across the face and the excess air exhausts through the semi-permeable foam skirt of the visor. The motor blower unit also gently pressurizes the visor to stop the egress of contaminated air around the

face or through the foam. The motor provides air flow of 185 litres per minute. The polycarbonate visor protects against high energy impacts, liquid splash and droplets.

It is designed for protection from dusts, fumes and water-based aerosols (particulate matter) only. It is not designed for use against gases or vapours or in atmospheres deficient in oxygen (less than 17% by volume). The Turbovisor conforms with the performance requirements of EN146 Category THP2 – a European standard. The instructions describe in detail the necessary safety checks using a plastic disc for checking airflow to ensure that the visor is working correctly.

At the end of the day, recharging is simply a matter of plugging the adapter into the visor and the power point.

The Turbovisor comes in two models: the RPTV20 which recharges in 4 hours, and the RPTV100 which charges in 6 hours. We purchased the RPTV100 model as it would have enough battery power to allow the wearer to undertake a full days work before requiring recharging.

The recommended retail price of the RPTV100 is \$583.00 (note that all safety equipment is currently sales tax exempt). It is worthwhile purchasing additional filters at the time of purchasing a mask. The main filter should be changed after 40 hours (the cost of each main filter is \$30.00) and the pre-filter changed every 8 hours (at a cost of \$3.00).

**Record** is the wholesaler in Australia for **Record Power U.K.** and can be contacted on (02) 9748 6800 or by fax (02) 9748 6224. The Turbovisor is distributed in Australia through most hardware and power tool specialists. If they don't have one on display, ask, as they usually need to be ordered in.

**Gina Drummond,**  
Australian War Memorial

## PEOPLE AND PLACES

### Australian Capital Territory

#### Australian War Memorial

Due to the major gallery re-development underway at the Memorial our numbers have been swelled by a lovely group of contractors. Some have been here most of the year, others have come more recently and others have gone and come back again.

The staff in the Objects Lab is currently: **Alison Wain, George Bailey, John Kemister, Eileen Procter, Ruth Van Tienen, Karina Acton, Steve Jackson, Carolyn Parsons** and **John Ashton**. They, like most of the conservation staff are working on items large and small for the new Orientation and World War 2 galleries, and for a travelling exhibition *1918: Australians in France*. They have been working closely with some of the Registration staff who form a group which for some reason has been called the "Large and Difficult Team". This team has moved items such as a Fire Support vehicle, a Sioux helicopter, a VI flying bomb and a spitfire aircraft.

The Objects Lab is also working in close association with a new team of Preparators - **Caolan Mitchell, Willameena Gentle** and **Daryl Cowley**. We warmly welcome the preparators who are helping to solve our display problems and making special supports for us. **Eileen Procter** is off overseas for a few weeks leave and has been prevailed on to have a look at the conservation module of the Multi Mimsey computer system in some British museums, to see how well it functions.

**John Kemister** is investigating the original paint layers on the Amiens Gun, trying to find it under five or six subsequent re-paintings. He is also preparing to repaint the HMAS Australia gun, another outdoor exhibit.

A very successful Volunteer Conservation Workshop was held on September 10th, with the aim of introducing the philosophy and practice of conservation, with an emphasis on heavy technology. The Workshop was done in-house, with the various sections written and presented by Lab staff. With the completion of this workshop, we hope to show our volunteers the thinking behind many of the processes of conservation and to encourage complementary thinking in the work of the volunteers. We were gratified to receive many positive responses from the participants.

The Textile Laboratory is as busy as ever and there have been some staff changes. While we are sad to have lost **Lisa Townsend**, who has returned to The National Trust at Blickling Hall in England, we are delighted to have **Bronwyn Cosgrove** with us until Christmas. **Bronwyn** and **Kate Douglas** are preparing items for a large

glass showcase which will be in the new Orientation Gallery at the Memorial. **Kate** unfortunately had a fall in Sydney before she got to **Marion Kite's** workshop and is limited by a broken arm.

**Kim Brunoro** (the new President of the ACT branch of AICCM) and **Stefanie Woodruff** as well as working on the galleries being re-located, are helping **Cathy Challenor** and **Carol Cains** prepare items and supports for the new World War 2 galleries. **Gina Drummond** has temporarily moved to be acting manager of the Treloar C Technology Centre. **Gina** and **Charis Tyrrel** have spent a lot of time developing and making etha-foam uniform supports. Time and effort has gone into making well fitting "mannequins" from stable materials. displayed. We are very pleased with these uniform supports and plan to write up what we have done so that other textile conservators can benefit from our experience. We are also doing some testing in the hope that we will be able to use a 3M product called "Duel Lock" to hang some of our mounted textiles.

While all this activity has been going on the Textile Lab has been putting its collective minds to the teaching problems which will occur at University of Canberra when sessional teaching (the only way textiles is currently taught) ceases.

**Dara Rome** has temporarily deserted the Paper Lab to work with one of the Gallery Development teams and **Bernard Kertesz, Helen Butler, Sunao Gazzard** and **Tracey Golds** are soldiering on with the help of **Kim Morris** one day per week.

In other areas staffing remains unchanged. However we could not manage without the help of the volunteers who assist us in many vital areas.

#### National Archives of Australia, Canberra Office

The Conservation Department at the NAA has been busy dealing with all the issues involved with the move to the new building earlier this year. The Conservation laboratory and storage facilities are still located at Mitchell and the majority of requested records and items are now transported by up to seven courier runs a day to the research room in Parkes. As can be imagined this has created a few challenges, and conservation has been busy developing policies to ensure the safety of the records during transport. One development has been to provide a facility within the Conservation Laboratory for researchers to come and view extremely fragile material.

**Tania Riviere, Suellen Bailey, Ian Batterham** and **Kate Woollett** have successfully prepared a number of items for the Treasures Gallery in

# CALENDAR



## AUSTRALIA

### AICCM Paintings Group Symposium: Infilling and Retouching

13-16th March 1999. Novotel Resort, Crackenback, NSW Snowy Mountains.

Call for Papers

Papers should mainly address the theme, with a morning for general papers on the last day. The workshops will focus on infilling and retouching methods, of egg tempera in particular. Alpine activities will be available on the Saturday prior to the commencement of the Symposium, and a couple of other events will be organised for the Symposium itself.

Contact: David Wise, Tel. (02) 6201-2302, Fax. (02) 6201-5419, wise@science.canberra.edu.au. (C69)

### Pacific Science Conference (19<sup>th</sup>) - Science for Pacific Posterity: Environments, Resources and Welfare of the Pacific People.

4-9 July 1999. Sydney.

Contact: XIX Pacific Conference Congress Secretariat, GPO Box 2609, Sydney NSW 2001,

reply@icmsaust.com.au. (C69)



## INTERNATIONAL

### International Council of Archives Annual meeting

1999. Jakarta, Indonesia

Focus: preservation issues. Contact: International Council of Archives (CITRA), 60, rue des Francs-Bourgeois, 75003 Paris, France, Tel. +33-1-4027-6306, Fax. +33-1-4272-2065, 1006.54@compuserve.com. Or see <http://www.archives.ca/ica/>.

(C69)

### The Indian Association for the Study of Conservation of Cultural Property 32<sup>nd</sup> National Conference on Conservation of Cultural Property

January 7-9, 1999. Sarasvati Mahal Library, Thanjavur, India

Contact: Prof. I.K. Bhatnagar, President, IASC, c/- National Museum Institute, Janpath, New Delhi, 110011, India, Tel. +91-11-379-2217, 301-6098, 301-9272, Fax. +91-11-301-9821, 301-1901. (C69)

### Leather Clothing: A Second Skin

11 January 1999. The Museum of London Archaeological Leather Group meeting. Topic: leather clothing, its history, technology and development. Contact: Diana Friendship-Taylor, Tel. +44 1604-233-500 ext. 5112. (C69)

### The Microscopy of Art and Artefacts

January 11-15 1999, New York, USA  
Contact Winline Mei, Conservation Center of the Institute of Fine Arts, New York University, 14 E, 78th Street, New York, NY 10021-1745; Tel. +1 212-772-5848; Fax. +1 212-772-5851. (C68)

### Historic Organs Reconsidered: Restoration and Conservation for a New Century

January 15-16, 1999. Historic St. Luke's, Smithfield, Virginia, USA  
The Colloquium will focus on the goals and ethics of organ restoration. It will attempt to give balanced attention to both the long and unbroken tradition of organ restoration, and to current methods and standards of conservation. Contact: John Watson (Program Chair), Colonial Williamsburg Foundation, PO Box 1776, Williamsburg, VA 23187, (757) 565-8594, Fax. (757) 565-8907, jwatson@cwf.org. (C69)

### UKIC Wall Paintings Day

30 January 1999. V&A Museum, London. Contact: Madeleine Kathov, 55 Wayland Road, Headington, Oxford, OX3 8PD. Tel. +44 1865 768417. (C68)

### UKIC Furniture Section: Modern Material, Modern Problems

Call for papers  
Spring 1999. Museum of London, UK. Contact: Lyndsay Piper, Colin Piper Conservation, Highfield House, The Greens, Leafield, Witney, Oxfordshire OX8 5NP (please enclose SAE). Tel. +44 1993 87859, Fax. +44 1993 878009; piper.conserva@which.net. (C68)

### Here Today...But What About Tomorrow?

13 March 1999. National Motor Museum, Beaulieu, UK  
Subject: the conservation of automobile archaeology and the use and operation of historic vehicles. Contact: Roger Bateman, Tel. +44 1590-612-345, Fax. +44 1590-612-655. (C69)

### Where to draw the line: Investigating the production, interpretation, selection and preservation of architectural drawings.

15-16 March 1999. University of Dundee, Scotland  
Subject: the accession, interpretation, use and care of architectural drawings and photo-reproductive prints. Contact: Helen Holden, Library Conservation Unit, University of Dundee, Smalls Wynd, Dundee, DD1 4HN, +44 1382-344094, h.holden@dundee.ac.uk (C69)

### Research and Resource Management in Parks and on Public Lands. On the Frontiers of Conservation: Discovery, Reappraisal, and Innovation.

22-26 March 1999. Asheville, NC, USA.  
Contact: The George Wright Society 1999 GWS Conference, PO Box 65, Hancock, MI 49930, USA: gws@mail.portup.com. (C69)

### National Archives and Records Administration (NARA) 14th Annual Preservation Conference: Alternative Archival Facilities

25 March 1999. Washington, DC, USA  
Topic: "Alternative Archival Facilities" - underground storage; cold storage vaults; conventional freezers; adaptive space, such as upgraded rooms or storage areas not originally intended for archival storage; and specially built, high-density depository structures. Sessions will include standards, hints, tips, and models on how to utilise alternative space for the storage of archival and library materials. Contact: Eleanor Torain, Conference Co-ordinator (NWD), 8601 Adelphi Road (Rm. 2800), College Park, MD 20740-6001, Tel. +1 301-713-6718, Fax. +1 301-713-6653, preserve@nara.gov, <http://www.nara.gov/nara/preserva/conferen/>. (C69)

### The Museum Environment in the Next Century: 1<sup>st</sup> International Conference.

29-31 March 1999. London, UK.  
Contact: Museum Practice Conference Organizer, Museum Association, 42 Clerkenwell Close, London EC1R 0PA, UK. (C69)

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

Chichester, West Sussex, England.  
*Teaching Skills for Conservation*

11-16 April and 11-16 September 1999

*Issues and Approaches in Upholstery Conservation.*

29 Aug. - 3 Sept. 1999

Contact: West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, UK. Tel. +44-1243-811301; Fax. +44 243-811343. [Westdean@pavillon.co.uk](mailto:Westdean@pavillon.co.uk), <http://www.westdean.org.uk> (C68)

**International Course on the Technology of Stone Conservation.**

15 April-2 July 1999, Venice, Italy.

Working language: English.

Topics include: ethics in conservation, basic geology and petrography, quarrying and carving techniques, decay mechanisms, diagnostic methods, conservation methods and materials, conservation policy and prevention. Limit of 18 participants. Contact: ICCROM Training & Fellowship Programme Office, 13, Via di S. Michele, I-00153 Rome, Italy. Tel. +39 6-585-531, Fax. +39 6-585-3349; [training@iccrom.org](mailto:training@iccrom.org). (C69)

**Preservation Management: Between Policy and Practice.**

19-21 April 1999, The Hague, The Netherlands.

Contact: European Commission on Preservation and Access (EPCA), PO Box 19121, 1000 GC Amsterdam, The Netherlands, Fax. +31-206-200-494-1; [ecpa@bureau.knaw.nl](mailto:ecpa@bureau.knaw.nl). (C69)

**Ironmasters' Conference**

23-25 April 1999, West Virginia University, Morgantown, West Virginia, USA

Call for Papers

Features a tour of the operating and historic regional iron and steel industry sites. Papers are sought relating to historic iron making, iron mining and other iron and steel-related topics. Abstracts should be two hundred words or less. Proposals due by 31 December 1998. Contact: Lee R. Maddex, Project Coordinator, Sr., Institute for the History of Technology and Industrial Archaeology, West Virginia University, PO Box 6305, Morgantown, WV 26506-6305, Tel. +1 304-293-3829, Fax. +1 304-293-2449, [lmaddex@wvu.edu](mailto:lmaddex@wvu.edu). (C69)

**Architecture - Certificate in Preservation Skills and Technology**

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

Contact: Historic Windsor Inc, Main St, PO Box 1777, Windsor, VT 05089, Tel. +1 802-674-6752, Fax. +1 802-674-6179. (C68)

**Reinventing the Museum: Relevance and Renewal**

25-29 April 1999, Cleveland, Ohio, USA.

American Association of Museums Annual Meeting. Contact: AAM, 1575 Eye St., N.W., Suite 400, Washington D.C. 20005, Tel. +1 202-289-9113. (C69)

**Archaeological Leather Day**

May 1999, British Museum, London.

Call for Papers

Short presentations are invited on the structure, preservation, analysis and conservation of decayed or mineralised leather. Contact: Sara Carroll, The British Museum, Department of Conservation, Great Russell Street, London, WC1B 3DG, Tel. +44 171-636-1555, Fax. +44 171-323-8636, [conservation@british-museum.ac.uk](mailto:conservation@british-museum.ac.uk). (C69)

**Earthquake Resistant Engineering Structures '99 (ERES).**

1 May 1999, Catania, Italy.

Contact: Liz Kerr, Conference Secretariat, ERES99, Wessex Institute of Technology, Ashurst Lodge, Ashurst, Southampton SO40 7AA, UK; [liz@wessex.ac.uk](mailto:liz@wessex.ac.uk). (C69)

**Adhesives for Textile and Leather Conservation: Research and Application**

4-7 May 1999, Canadian Conservation Institute, Ottawa, Canada

Professional Development Workshop

Topics include: adhesives for support, backing, and mounting of textiles and skin/leather; case histories and ethical concerns; preparation and application of backings; storage and display materials; demonstrations of suction table, silicone pad making, and BCIN searching; CCI research on poly(vinyl acetate) and acrylic adhesives; the effect of additives on a PVAC emulsion adhesive; CCI research on skin/leather; CCI research on textiles.

Participants will be given the opportunity to explore a variety of adhesives, backing and mounting materials, and methods of applications. Participants should have practical experience in the conservation of textiles, and/or of leather and skin objects.

Enrolment is limited. If demand is high, a second workshop may be held the following week. Contact: Christine Bradley, Client Services Officer, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5, Canada, +1 613-998-3721 ext. 250, Fax. +1 613-998-4721, [christine\\_bradley@pch.gc.ca](mailto:christine_bradley@pch.gc.ca). (C69)

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

5-6 May 1999, Dundee, Scotland

Contact the Scottish Society for Conservation and Restoration, Tel. +44 131 556-8417, Fax. +44 131 557-5977, email: [admin@sscr.demon.co.uk](mailto:admin@sscr.demon.co.uk) (C68)

**Workshop on Historic Mortars: Characteristics and Tests**

12-14 May 1999, University of Paisley, Scotland

Contact: Dr John Hughes, Advanced Concrete and Masonry Centre, Dept. Civil, Structural and Environmental Engineering, University of Paisley, Paisley PA1 2BE, Scotland; [John.hughes@paisley.ac.uk](mailto:John.hughes@paisley.ac.uk). (C68)

**Courses at the Centre for Photographic Conservation**

1999, from May onwards, London, UK. *Rediscovering Historic Photographic Processes*

3-7 May 1999, Ref: Prog 99/7.

*The Preservation and Conservation of Photographic Materials*

3 May - 18 June 1999, Ref: Prog 99/1.

A seven-week certified professional development course for experienced conservators. The main emphasis of the course is the development of practical hands-on skills.

*The Preservation and Conservation of Photographic Materials (Theory)*

10-12 May 1999, Ref: Prog 99/2

*Preservation of Colour Photographic Materials*

13-14 May 1999, Ref: Prog 99/10

*The Identification of Photographic Processes*

17-19 May 1999, Ref: Prog 99/4

*Preservation of Photographic Negatives: Glass, Nitrate, Acetate and other Sheet and Roll Film Systems*

20-21 May 1999, Ref: Prog 99/11

*Conserving photographs*

21 June - 16 July 1999

An intensive four-week workshop for experienced conservators.

Contact: Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England UK, +44 181-690-3678, Fax. +44 181-314-1940 [xf59@di.al.pipex.com](mailto:xf59@di.al.pipex.com), <http://dSPACE.dial.pipex.com/cpc.moor/> (C69)

**Looking at Paper: Evidence and Interpretation**

13-16 May, 1999, Toronto, Canada

Contact: Looking at Paper, Box 956, Station F, Toronto, Ontario M4Y 2N9, Fax. +1 (416) 203-2692, [john\\_onesill@ago.net](mailto:john_onesill@ago.net). (C66)

**Finely Conserved, Finely Bound: Today's Bindings on Antiquarian Books and Documents.**

15 May - 31 July 1999, Paris, France.

Contact: Bibliotheque Historique de la Ville de Paris, 24 rue Pavée, 75004 Paris, France, Fax. +33-1-4274-0316. (C69)

**6<sup>th</sup> International Conference: Non-Destructive Testing and Microanalysis for the Diagnostics and Microanalysis of Cultural and Environmental Heritage.**

17-18 May 1999. Rome, Italy.

Non-destructive inspection, monitoring, microanalysis and testing of works of art, physical-chemical environmental investigation for archaeological sites, and museums. Contact: AlPd - Rome Office, Scientific Secretariat, Via Botteghe 1, 00196 Rome, Italy, Fax. +39 6-320-0438.

(C69)

**Integrated Pest Management**

20-21 May, 1999. Minneapolis, MN, USA

Contact: The Upper Midwest Conservation Association, 2400 Third Avenue, S., Minneapolis, MN 55404, Tel. +1 612-870-3120, Fax. +1 612-870-3118; [umca@mtn.org](mailto:umca@mtn.org).

(C69)

**Rock Art Congress: 1999 International**

23-31 May. Ripon, WI, USA.

Contact: Dr John Steinbring, Dept. of Anthropology, Ripon College, Ripon, WI 54971, USA; [steinbringj@mac.ripon.edu](mailto:steinbringj@mac.ripon.edu).

(C69)

**The Canadian Association for Conservation of Cultural Property 25th Annual Conference**

28-30 May 1999. Winnipeg, Canada

Call for Papers

Conference papers are invited on all aspects of museum, archival and fine art collections. A poster session, trade fair and tours are planned to accompany the session. Conference abstracts of 250 to 400 words must be submitted by the 31st of December 1998. Send abstracts to: Jasmina Vlaovic, Program Chair, Winnipeg Art Gallery, 300 Memorial Blvd., Winnipeg, MB R3C 1V1, Tel. +1 204-786-6641, Fax. +1 204-788-4998; [ccollin1@wag.mb.ca](mailto:ccollin1@wag.mb.ca).

(C69)

**Green Conservation: Environmental and Human Safety in Conservation**

26-27 May 1999. Winnipeg, Canada

Call for Papers

Subject: the identification, assessment and mitigation of known and potential health and environmental hazards related to conservation treatments, collections and site care. Solutions on how to make sites and collections safe and accessible will be also examined. The main themes of the workshop will include examples of "greener" or less-toxic alternatives in treatment and display of collections, construction/renovation of heritage facilities, caring for hazardous collections and sites, and disaster recovery of biologically and chemically damaged collections.

Demonstrations and/or displays of safety

equipment and procedures are planned to accompany the sessions. Workshop abstracts of 250 to 400 words must be submitted by the 31st of December 1998. Send abstracts to: Shelagh Linklater, Program Chair, CAC Workshop 1999, Provincial Archives of Manitoba, 200 Vaughan Street, Winnipeg, MB, R3C 1T5, Tel. +1 204-945-1265, Fax. +1 204-948-2008, [slinklater@chc.gov.mb.ca](mailto:slinklater@chc.gov.mb.ca).

(C69)

**Specialised Short Seminar on Graphic Documentation Systems for Mural Paintings.**

June 1999, 1 week. (Tentative). Rome.

The workshop aims to define the basic requirements for proper graphic documentation of mural paintings, and to evaluate recent applications, including computer-aided systems. Contact: ICCROM Training & Fellowship programme Office, 13, Via di S. Michele, I-00153 Rome, Italy, Tel. +39 6-585-531, Fax. +39 6-5855-3349; [training@iccrom.org](mailto:training@iccrom.org).

(C69)

**CEA Beadwork Conservation Workshop and Seminar.**

June 1999. Venue: TBA (UK)

Contact: Rowena Hill, School of Conservation Sciences, Bournemouth University, Poole BH12 5BB, UK. Tel. +44 1202 595267/519010, Fax. +44 1202 595255.

(C68)

**AIC 27<sup>th</sup> Annual Meeting**

7-13 June 1999. St Louis, Missouri, USA

Topic for the General Session: Costs of Conservation: Can We Afford It? A half-day will be dedicated to the topic "Used or Misused: The Responsible Preservation of Functional Cultural Property Still in Use". Several half-day and one full-day workshop are also planned. Contact: AIC, 1717 K Street NW, Suite 301, Washington DC 20006, Tel. (202) 452-9545, Fax. (202) 452-9328; [infoaic@aol.com](mailto:infoaic@aol.com).

(C69)

**Of Microbiology and Art: The Role of Microbial Communities on the Degradation and protection of Cultural Heritage**

17-19 June 1999. Florence, Italy.

Working language: English. Aims: To discuss microbiological aspects in the conservation of cultural heritage. Example subjects: selection of most suitable methods to characterise biodegradation processes, identification of biological hazards and modeling of microbial phenomena, choice of products and control techniques, use of microorganisms for restoration purposes. Contact: Dott. Piero Tiano, CNR - C.s. "Opere d'Arte" - Via degli Alfani 74, 50121 Firenze, Italy, +39 55 214777, Fax. +39 55-2757660, [tiano@service.area.fi.cnr.it](mailto:tiano@service.area.fi.cnr.it), <http://www.area.fi.cnr.it/lcmc>.

(C69)

**Photographic Materials Conservation Group Conference**

22-23 July 1999. Birmingham, UK

Speakers will present papers on albums and printed books and some recent case studies. Contact: Angela Moor, Programme Secretary, [xta59@diat.pipex.com](mailto:xta59@diat.pipex.com).

(C69)

**Society for the Preservation of Natural History Collections 14<sup>th</sup> Annual Meeting.**

28 June - 3 July. Washington DC, USA

A call for papers will be sent in January. Deadline for abstracts is April 1, 1999. Contact: David von Endt, Smithsonian Center for Materials Research and Education, Smithsonian Institution, Washington DC 20560-0534, Tel. +1 301-238-3700 ext. 126, Fax. +1 301-238-3709. [DvE@scmre.si.edu](mailto:DvE@scmre.si.edu).

(C69)

**Eleventh International Biodeterioration and Biodegradation Symposium, International Biodeterioration Association**

1-6 August, 1999, Arlington, Virginia, USA

Call for Papers

The conference will include sessions on the following: biodegradation of cultural property; aspects of bioremediation and biodegradation; biodegradation of fuels and lubricants, medical devices, consumer products, construction materials, and metal microbiology; as well as disease from detritogenic organisms and deterioration from vertebrate and invertebrate pests.

Contact: Mary M. Hawkins, Corresponding Secretary, 1950 Tobsal Court, Warren, MI 48091-1351, U.S.A., +1 810-755-8970, Fax. +1 810-755-8978, [Biosan@aol.com](mailto:Biosan@aol.com).

(C69)

**Preserving Photographs in the Digital World**

14-19 August 1999. Rochester, New York.

The Image Permanence Institute: the course will combine traditional preservation techniques with digital methods. Contact: Rochester Institute of Technology, T&E Center Registration, 67 Lomb Memorial Drive, Rochester, NY 14623-5063, Fax. +1 716-475-7000.

(C69)

**Natural History Collections: Banks of Biodiversity**

15-21 August 1999. Pretoria, South Africa.

Contact: Paul Bayliss, Transvaal Museum, PO Box 413, Pretoria 0001, South Africa, Tel. +27-12-322-7632, Fax. +27-12-322-7939; [bayliss@tm.up.ac.za](mailto:bayliss@tm.up.ac.za); <http://www.tm.up.ac.za/info/cmmtg.htm>

(C69)

**ICOM-Committee for Conservation  
12th Triennial Meeting**

29 August - 4 Sept. 1999. Lyon, France.  
Contact: Jean-Pierre Mohen, Laboratoire  
de Recherche des Musées de France, 6  
rue des Pyramides, F-75041 Paris, France;  
mohen@culture.fr. (C66)

**Urushi: Conservation of Japanese  
Lacquer. (Training Course).**

Autumn 1999 (tentative). Japan. A new  
course on the conservation of Urushi  
lacquer ware. Working language: English.  
Contact: ICCROM Training & Fellowship  
Programme Office, 13, Via di S. Michele,  
I-00153 Rome, Italy. Tel. +39 6-585-531.  
Fax. +39 6-5855-3349;  
training@iccrom.org. (C69)

**Association of British Picture  
Restorers Triennial Conference**

Autumn 1999. London, UK.  
Contact: Jan Robinson, Association of  
British Picture Restorers, Station Avenue,  
Kew, Surrey TW9 3QA. Tel/Fax. +44 181-  
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)

**IPC Workshop on Tape**

13-17 September 1999. Newcastle, UK.  
Tutors: Elissa O'Loughlin and Linda Stiber.  
Subjects: history, manufacture,  
identification, ageing properties, and  
case histories. There will also be  
videotapes of tape history and industry  
test methods. The practical sessions  
include identification using visual and  
physical tests, non-solvent removal and a  
review of past tape removal methods.  
Limit of 12 participants. Contact: Institute  
of Paper Conservation, Leigh Lodge,  
Leigh, Worcester, WR6 5LB Tel. +44 1886-  
832323 Fax. +44 1886-833688  
clare@ipc.org.uk. For further information  
contact Jane Colbourne, Department of  
Historical and Critical Studies, Burt Hall,  
Newcastle-upon-Tyne NE1 8ST  
jane.colbourne@unn.ac.uk (C69)

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

October 1999. The Art Institute of  
Chicago, USA  
Call for Papers  
Contact: Elizabeth Sobczynski, Voltek  
Conservation, 9 Whitehorse Mews,  
Westminster Bridge Road, London SE1  
7QD. Tel. +44 171 928-9920, Fax. +44 171  
928-6094; VOITEKCWA@Binternet.com.  
(C68)

**6th Baltic-Nordic Conference on  
Conserved & Restored Works of Art**

6-9 October 1999. Tallin, Estonia.  
The theme of this conference will be *The  
Conservator as Investigator*. Topics  
include: removal of overpaint; recent  
developments in conservation  
education; synthetic materials in textile  
conservation; furniture conservation;  
paper materials; conservation of leather.  
Contact: Heige Peets, Chemist  
Conservator, Conservation Centre  
KANUT, Pikk Street 2, EE0001 Tallin, Estonia,  
Tel. +372 6442-563. (C69)

**ICOMOS: 12th General Assembly: The  
Wise Use of Heritage.**

17-23 October. Mexico City, Mexico.  
Contact: Arq. Carlos Flores Marini,  
ICOMOS Mexicano, Mazatlan 190, Col.  
Condesa C.P., Mexico. DF 06140, Mexico;  
icomosmex99@compuserve.com.mx.  
(C69)

**Second Pan-American Course on  
the Conservation and Management  
of Earthen Architectural and  
Archaeological Heritage**

31 October - 10 December 1999. Chan  
Chan, Trujillo, Peru.  
This is an intensive training course,  
geared towards professionals in  
archaeology, architecture, and other  
disciplines involved with the conservation  
and management of cultural heritage.  
Working language: Spanish. 25-30  
participants. Contact: PAT99, The Getty  
Conservation Institute, 1200 Getty Center  
Drive, Suite 7000, Los Angeles, California,  
90049-1684, USA,  
Fax. +1 310-440-7702. (C69)

**Conservation of Historic Horse-  
drawn Vehicles**

7-8 November 1999. Stony Brook, New  
York, USA.  
Contact: Merril Ferrell, Museums at Stony  
Brook, 1208 Route 25A, Stony Brook, NY  
11790-1992, Tel. +1 516-751-0066, ext. 222  
(C68)

**Human Remains: Conservation,  
Retrieval and Analysis**

7-11 November 1999, Williamsburg VA,  
USA  
Call for Papers  
Conservators, archaeologists, curators,  
bio-archaeologists and physical  
anthropologists are invited to submit  
abstracts on such specific topics as field  
techniques, ethics, display issues, legal  
issues, current research and scientific  
analysis, new techniques/technologies  
and specific case studies.  
The aim of the conference is to serve as  
a forum for discussion between the  
various professions, to develop standard  
procedures relating to the removal,  
documentation and storage of human  
remains. Abstracts of up to 300 words

due by December 30th 1998. Contact:  
Emily Williams, Department of  
Conservation - BHW, The Colonial  
Williamsburg Foundation, PO Box 1776  
Williamsburg VA 23187-1776, Fax. +1 757-  
565-8752. ewilliams@cwf.org. (C69)

**AIC 2000: 28th Annual Meeting**

2000. Philadelphia, USA  
Topic: the preservation of electronic art  
and cultural material. In addition, talks  
will focus on applying new technologies  
to conservation practice and the impact  
technology will have on the role of  
conservators and cultural institutions.  
Contact: AIC, 1717 K Street NW, Suite  
301, Washington DC 20006, Tel. (202)  
452-9545, Fax. (202) 452-9328;  
infoaic@aol.com. (C69)

**North American Textile Conservation  
Conference Textile Symposium 2000**

29-30 March 2000. Asheville, NC, USA.  
Call for Papers  
The symposium theme, "Conservation  
Combinations", will explore  
collaborations between textile  
conservators and other professionals.  
Submission of papers from professionals  
outside the field of textile conservation is  
strongly encouraged. Abstracts up to 250  
words are due by November 1, 1998.  
Mail abstracts to: NATCC Symposium  
2000, attn: C. McLean/C. Varnell, L.A.  
County Museum of Art, 5905 Wilshire  
Blvd., Los Angeles, CA 90036, USA.  
Contact: Catherine C. McLean, Head of  
Textile Conservation Section,  
Conservation Center, Los Angeles  
County Museum of Art,  
cmclean@lacma.org. (C69)

**Conference on Bookbinding**

May 2000. Rochester Institute of  
Technology, USA  
Contact: David Pankrow, RIT, 90 Lomb  
Memorial Drive, Rochester, NY 14623-  
5604, Tel. +1 716-475-2408;  
dppwml@rit.edu. (C69)

**Colloquium on Collection  
Photography: Past--Present--Future**

Spring 2000. Dresden, Germany.  
Call for Papers  
Subjects: the reproduction of paintings or  
drawings; depiction of three-dimensional  
objects; examination of the content and  
make-up of collection items;  
documentation of facts and situations;  
photographs for exhibitions, inventories  
and publications; the emergence of new  
institutions and professions; competition  
between verbal and pictorial  
documentation; the shift from drawing to  
photograph to digital image; or the  
utilisation of photography in other related  
sectors. Contact: Wolfgang Hesse,  
Rundbrief Fotografie, P.O. Box 21-02-56,  
D-01263 Dresden, Germany, +49 351-316-  
09 90, Fax. +49 351-316-09 92,  
rundbrief@dresden.nacamar.de,  
http://www.foto.unibas.ch/~rundbrief/  
(C69)

time for the official opening of the new building. See the Paper Special Interest Group section for a brief report on the treatment that **Ian Batterham**, with the support of the other paper conservators, devised and carried out the extensive treatment of an oversized poster of the steamship "Merimbula". Other items from within the collection in need of treatment were a series of Post Office drawings, as well as a number of documents for the exhibition "Signed, Sealed and Delivered".

**Karen Caldwell** has recently left our shores to spend one year in England, and **Cheryl Jackson** has recently returned from her trip seeing the rest of Australia. **Ian Batterham** is in the throws of finishing his Masters Degree in Applied Science (by research) thesis titled *Office Copying 1950-1970 - Thermographic Processes: Their Deterioration and Preservation*. **Bridie Kirkpatrick**, a first year student at the University of Canberra, has recently joined us in the laboratory to work on contract until early January 1999.

### National Library of Australia

**Colin Webb** recently attended the *Guidelines for Digital Imaging* conference in the United Kingdom. (A review of this conference appears elsewhere in the Newsletter). Before returning to Australia Colin took the opportunity to visit a number of digital (and non-digital) preservation project sites in England, in London, Oxford, Leicester, Loughborough, Leeds, York and outer Boston Spa.

Four final year Paper Conservation students have bravely thumbed their noses at end-of-degree stress and joined the Preservation Services team on contract. **Stephanie Baily** and **Rachel Stoneham** have been working part-time on routine lab projects whilst **Chesley Engram** has been on long service leave.

**Katy Glen** and **Rowena Jamieson** have been working their way through a folio rehousing project in the Manuscript collection area. This has involved rehousing a myriad of documents and objects as well as minor treatment work.

**Alison Duck** is taking 12 months leave from Preservation Services for the mid-winter welcome of a contract position at Marsh's Library, Dublin. Alison also represented Preservation Services at the ICOM Conference in Melbourne.

**Lydia Preiss** and **Maggie Jones** attended the recent ALIA Conference in Adelaide where Lydia spoke on the development of disaster planning at the NLA.

**Chesley Engram** recently made his regular pilgrimage home to Newfoundland (but not for moose hunting season) then climbed the Empire State Building (from the inside) in New York before traversing the Yukon.

It has been stated many times but this time its true. The Ellis Rowan watercolour conservation project is almost complete. With the help of Rachel and Stephanie, nearly all the material has been treated. So it's time to thank all those generations of paper conservators out there who can claim to have worked on them over the years.

Kim Morris completed a full update of the Collection Disaster Plan in October. We update our plan every 3 months and it's amazing how many changes can be required in such a short time. So our advice is to make sure you update regularly because if a plan is out of date its useless.

Kim also coordinated the annual freezing and cleaning maintenance of the Library's 3 Foyer tapestries. This is done to prevent insect attack of their wool structure.

### National Museum of Australia

**Peter Bucke** and **Marg Alexander** have successfully overseen the slipping of the Paddle Steamer Enterprise. The slipping took place over four days and involved ten people including volunteers and museum staff. **Rick Wood** of Timber Boat Services was also on board assessing leaks and carrying out caulking. Rick also carried out a survey and advised on future maintenance.

**Natalie Scoullar** is nearing the end of her contract with us. Natalie has been surveying our bark paintings collection and will have completed about 1000 surveys before she heads off to her new position at the Art Gallery of Western Australia.

**Kylie Roth** has been working with us, three days a week, while she completes her degree. Kylie has had to face interesting problems such as what to do with corroded rabbit traps with pieces of newspaper clamped between their jaws. There has been a lot of discussion and pondering with fellow conservators and curators.

**Rosalind Wight** and **Carmela Mollica** have been involved in the upgrading of our second laboratory. Carmela has been working with **Nirmala Balram** and **Joanne Mitchell** on our textile storage reorganisation in order to achieve the high international standards of the storage team. The storage team has now almost achieved international standards in our storage areas, with some fine-tuning needed.

**Janet Hughes** has been busy with the museum development. Janet attended the ICOM conference in Melbourne and presented a paper, based on work done by Janet and **Ellie McFadyen**, on the maintenance of the NMA wet specimens collection.

## New South Wales

### State Library of New South Wales

As the year draws to a close we have seen no decline in the demand for loans to other institutions. Currently **Nichola Parshall's** team is preparing a large loan of 50 items to the Museum of Sydney for the exhibition *Flesh and Blood: Family relations in Sydney*. The loan is complex and demanding as **Marie Antoine** and **Claudio Chemello** are finding out, as they prepare items such as David Scott Mitchell's revolving bookcase, his armchair, silver candelabra, tiny miniatures, and carte de viste, to name just a few.

On the more normal side of loans, **Steve Bell** is working on 15 pencil and watercolour sketches for loan to the Perc Tucker Regional Gallery in Townsville for their show, *The Art of Exploration*, which looks at the works of Edmund Kennedy. It is nice to think that these small objects are returning for a visit to the area that inspired them. **Trish Leen** has just finished preparing items for the *Alpaca Anniversary* at the Liverpool Regional Museum. As we have found out, alpacas have been in Australia for 140 years and Charles Ledger (the founding father of Australian alpacas!) kept a delightful journal with watercolour illustrations of his journey to Peru in the 19<sup>th</sup> century, whilst he was collecting animals. The paper of the journal is poor quality but the illustrations are remarkably fresh and it proves that keeping things in the dark makes a real difference.

The laboratory has also been inundated with George Bass letters. The library recently acquired 80 letters relating to Bass and his family. Most are in very good condition with the iron gall ink showing some evidence of strikethrough, but the paper is still strong. Letters prepared for display at the library are changed every six weeks to highlight different aspects of Bass, his life, and his travels. Letters have also been prepared for loan to Tasmania to coincide with the re-enactment of Bass' discoveries down the east coast. Also in this wonderful hoard are George's letters to his wife Betsy, and her replies to him. They are incredibly romantic and personal and make one wonder if anything as poignant will be left to record romance in the late 20<sup>th</sup> century - email just doesn't have the same appeal!

## Queensland

### Queensland Museum

The department has again been focusing on the Pandora project. **Jessica Turner** is approaching the final stages of treatment of the 98 Pandora materials. **Christine Ianna** is currently working through the backlog of Pandora treatments as well coming to grips with the database.

**Rhianon Walker** has also been focusing on the Pandora artefacts and has now taken over **Freya Bruce's** duties (see *Notices*), including taking chloride measurements and maintaining the drying procedures.

**Jennifer Blakely** has started the massive task of packing the Pandora artefacts for transport to the new Museum of Tropical Queensland. The artefact packaging has been designed for long-term storage and improved access during the design period, as well as transport. The first two pods selected for packing are Medical Implements and Artificial and Natural Curiosities, and will go on display at MTQ in 2000.

Jennifer has also been working on another packing project with **Amanda Pagliarino**. A large number of Torres Strait Islander artefacts have been requested for an exhibition curated by **Tom Mosby**, called *Tradition Self Identity*. The artefacts included several headdresses with awkward appendages including model aeroplanes, a bird and a very large crocodile.

Amanda has been working on other Torres Strait Islander artefacts including a couple of very mouldy woven pandanus leaf objects. She has also recommenced the mat-work project, which includes humidification and storage of plant fibre mats that have been roll-stored for many years. This project is now focusing on the banana leaf fibre woven mats, many of which are unfinished and still include the weave tools.

Jessica has started a Masters degree at the Queensland University of Technology focusing on bio-mineralized material from the HMS Pandora. She has recently been looking at analysis techniques and is collaborating on a paper concerning Probe ATR Spectroscopy of museum materials.

Christine has been working with **Jenise Blaik**, a ranger on St. Helena Island, looking at the accessioning, storage and display of artefacts found on the island. Christine has also been active in establishing discussions with Queensland TAFE and other conservators regarding the TAFE certificate course Museum and Art Gallery Administration.

David has been tied up with administration but has escaped for two weeks to the Australian National University where he is carrying out work on coatings at the Research School of Chemistry.

And finally, Star Trek has boldly gone on to open at the QM, and we have geared up for large crowds. Some of the exhibits are quite enticing to touch so fixed barricades have been installed. We all know that these do not always serve their purpose. Therefore, the conservation department whole-heartedly supported signage developed by the QM marketing team, *You Klingon to our objects and you're in deep Shatner*.

## Tasmania

### Archives Office and the State Library of Tasmania

**Stephanie McDonald** presented a talk to about 100 delegates at the Text-Isle (Textile Artists) Forum on the principles and practicalities of paper conservation. Other work has included coordination of re-storage projects in the Allport Library and Museum of Fine Arts, advice and materials packages to the Launceston Local Studies Library and the treatment of severely mouldy archives registers.

Recent work for **Sandra Hodgson** has included the conservation of 19th and 20th Century water-colours of European scenes by British and Australian artists, in an Allport Library and Museum of Fine Arts exhibition entitled "The Empire Looks Back".

### Tasmanian Museum and Art Gallery

**Jan Stanczyk** and **Ray Prince** are currently working on a fine example of early colonial furniture - Huon pine partition screen from Government House, Tasmania. The screen, which is believed to be designed by Pugin, consists of six wings 2.2 x 0.6 m each. After about 140 years of service it presents some structural problems, losses of veneer, chips

and cracks. The gilded inner slip, of an intricate shape, is in a particularly poor state, suffering cracks and strong distortions due to shrinkage of the screen structure and somewhat rough treatment when an inlaying decorative fabric was replaced in the early sixties. Removal of that fabric (to be replaced with more appropriate) proved to be difficult, since it was stuck fast with liberally applied PVA glue onto a fragile, 5 mm thick kauri pine board. The only feasible method of its removal was by softening the glue by controllable steaming (read: ironing and damp cloth). The restoration continues.

### Queen Victoria Museum and Art Gallery

Conservation staff are working flat-out preparing for the opening of the new conservation facility at the Inveresk Railway Site on the 4th of November. **Michael Staples** has crated and packed a ship's model of the "Lawhill" to travel to Sydney for exhibition at the Australian National Maritime Museum. Michael is working on contract at the Antarctic Division assembling the documentation and recording for six stores buildings dating from 1951 to 1970 at Macquarie Island.

**Erica Burgess** is busy getting her conservation practise underway. Erica was in Dublin in September for the IIC Conference. Erica and **Paula Dredge** had prepared a research paper

about artists materials in early colonial Australia which was presented by Paula.

## Victoria

### National Gallery of Victoria

Painting conservator **Carl Villis** took advantage of a courier trip to Berlin recently to stop over in England and view other versions of Anthony van Dyck's *Rachel de Ruviany, Countess of Southampton*. Carl continues work on the NGV's version and hopes to complete the painting by February or March. **John Payne** has completed work on the anonymous 16th century Flemish panel painting *Descent from the Cross*, including the building of a reproduction Flemish frame, suitably aged. John and **Michael Varcoe-Cocks** are working on the production of an interactive CD-ROM which will outline and illustrate the examination and treatment of the *Descent from the Cross*. John has also commenced work on Buvelot's *Summer afternoon, Templestowe*, which has not been cleaned in 133 years! Michael has recently finished work on two paintings by James Clarke Waite: *Coaxing ways*, thought to have been painted in England, and *Portrait of Louis Buvelot*. Needless to say, John sometimes feels as though Buvelot is watching him. **Linda Waters** is treating a badly flaking painting by Erica McGilchrist. Linda is also making progress documenting and addressing the often unique conservation problems presented by contemporary works of art in the collection.

Second-year University of Canberra student **David Thorrowgood** and recent graduate **Morris Cooper** will join us from 18 December to 26 February. David and Morris will assist **Holly McGowan-Jackson** to survey and repair furniture from the collection. Holly is presently on vacation in Europe, but we receive regular reports (good ones mostly) from conservation staff in institutions she has visited along the way.

In the Paper Lab, **Ruth Shervington** has been undertaking a backing removal on a late nineteenth-century watercolour by Arthur Woodward, revealing a pencil sketch below. **Lyndsay Knowles**, **Cobus van Broda** and Ruth are all involved in storage and relocation issues.

The very successful *Raiki Wara: Long Cloth from Aboriginal Australia and Torres Strait* has come down. **Carol Campbell** has now turned her attention to the historical collection and to devising appropriate storage methods prior to relocation. **Yvonne Kendall** wins the prize this quarter for the most elaborate and innovative storage system, a padded arrangement for a lacquered suit of armour. **Catherine Millikan** has been heavily involved in preparing objects for *Art of Glass: Glass in the Collection of the NGV* and for *Raiki Wara*, as well as numerous supervisory tasks and planning for the relocation. **Catherine Earley** and **Catherine**

**Millikan** attended the recent ICOM Conference in Melbourne. Catherine Earley was also involved in the take down of *Sublime Space: Photographs by David Stephenson*. Catherine is presently assessing works for loan to exhibitions and long-term loans while the Gallery is closed during the redevelopment.

**Tom Dixon** is working on budgets for the three-year period at the old Museum site (ie.. during the redevelopment of the St Kilda Road site), as well as various other building projects and the year 2000 problem.

## Western Australia

### Library & Information Service of Western Australia (LISWA)

**Pamela Najar** has joined LISWA as the new Senior Conservator. Formerly the manager of the conservation unit at the National Archives of New Zealand/ Te Whare Tohu Tuhituhinga O Aotearoa, she is enjoying the balmy climate of Perth after 16 years in windy Wellington.

**Amanda Simper** has been working part-time while she trains and competes as part of the national women's kayaking team. Recently returned from 6 weeks training and competing in Switzerland and Hungary, she is looking towards qualifying for the Olympic team next year, in between her much quieter interludes as paper conservator at LISWA.

Bookbinder **Tim Cooke** has recently taken on more responsibility for the book conservation program with the resignation of part-time book and paper conservator **Kate Wojtowicz** from the book conservation part of her position.

LISWA is looking at ways to help develop and preserve Western Australian documentary heritage collections outside of the major institutions, and is holding a series of "Caring for our Heritage" workshops designed for family historians, collectors, and small voluntary institutions and organisations in November and March.

studying conservation at the University of Canberra. As with most conservation positions, I don't get to spend enough time working directly with the collections and the time that I do have is generally exhibition focused. The past month has been hectic, with our annual open day and the opening of two new exhibitions, one on contemporary Cook Islander art and the other on the art of Fijian Weaving.

Despite a significant support network both in Australia and in Fiji at times I do feel very isolated professionally and restricted financially, but the experience and opportunities have far outweighed my frustrations. How often does one have the opportunity to live and work in another culture - a living one that still uses many of the objects on display in your museum?

My time here so far has flown by but I hope to return to Sydney in 1999 to continue working at the Powerhouse Museum who have very generously allowed me two years leave without pay to complete this contract as an Australian Volunteer Abroad.

A training course in preventive conservation was recently held in Tahiti at the Musee de Tahiti et des Isles. A mix of participants from Polynesia, Micronesia and Melanesia were in attendance. The course was conducted over a 2 week period and gave an overview of how and why objects deteriorate and what can be done to slow down these processes. The first week concentrated on deterioration processes, while the second week focused more on practical applications in the work place. Sessions alternated between practical and theory.

One of the recommendations made at the conclusion of the course was that there needed to be a wider support network for museum staff responsible for the conservation of cultural materials. One suggestion was the establishment of a partnering system, where staff in Pacific museums could be partnered with a conservator in a better resourced cultural institution. It is hoped that the system would be an information exchange on conservation issues, cultural issues and wider museum issues such as funding. The next step is to match up partners. Should any persons or institutions wish to become involved in this project, please contact:

Frances Fitzpatrick  
Conservator  
Fiji Museum  
PO Box 2023  
Government Buildings  
Suva, Fiji

## FURTHER AFIELD

This is a new column which is intended to be a regular feature. If you have worked or are working overseas and would like your colleagues in Australia to know where you are and what you are doing, please contact the Editor.

### From the Fiji Museum

I'm now well into my second year of a two year placement as Conservator at the Fiji Museum. The position here has remained largely vacant for the past 10 years with the exception of Mrs Nirmala Bairam, my local counterpart, currently

**Net News**

If you come across an interesting web site, please send the address and a brief summary to the Editor.

**Australian Museums Online**

Australian Museums OnLine has a new website at <http://amol.org.au>, launched at the ICOM meeting in October. There are three key areas of the new site: Museum Craft, which contains resources for museum workers, Open Collections, containing 400,000+ collection records and their stories, and the *Guide to Australian Museums*. Another new feature is the *Open Museum Journal*, a fully peer-reviewed journal which is published electronically, providing the opportunity to use multimedia to develop new forms of publication and the potential for virtual exhibitions including images, video, labels and sound, to provide an avenue for presenting oral history.

**Time-lapse decay sequences on the web**

The Canadian Museum of Nature and the Canadian Conservation Institute have produced time lapse sequences of mineral specimens deteriorating as a result of exposure to different risks. Two sequences are now available for viewing as video clips at the Canadian Museum of Nature web site at: <http://www.nature.ca/english/movies.htm>

One sequence depicts realgar, the arsenic sulfide mineral, crumbling on exposure to light. The second sequence depicts the highly soluble calcium-magnesium-chloride-hydrate mineral, tachyhydrite, dissolving at a relative humidity level above its deliquescence point.

These film sequences could be powerful educational tools for those who believe that collections, especially geological collections, are quite stable and scarcely require special care for preservation.

**Website about Conservation Matboard**

Stephen Todd is running a website about mountboard (or matboard), after the third UK symposium on standards for mountboard was held in London on September 20<sup>th</sup>—Stephen was the co-ordinator of the conference. The symposium consisted of delegates from major UK and US mountboard manufacturers, converters and distributors, the Institute of Paper Conservation, the Fine Art Trade Guild, museum based paper conservators, freelance framers and conservators.

Key issues that were discussed were descriptors such as 'acid free' and 'neutral pH' and 'archival quality'. The content, construction and composition of so-called "museum" and "conservation board" were examined in some detail.

See <http://www.users.globalnet.co.uk/~todnet/> for more details.

**WAAC Web Page Updated**

<http://palimpsest.stanford.edu/waac/> The web page for the Western Association for Art Conservation has been updated with Volumes 19/2 and 19/3 of the WAAC Newsletter. Volume 19/2 includes an electronic version of Betty Walsh's chart: *Salvage at a Glance* and accompanying article *Salvage Operations for Water Damaged Archival Collections: A Second Glance*.

**Publications**

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

**IPC 1997 Conference**

The proceedings of the Institute of Paper Conservation's last international conference in April 1997 have now been published. Contact: Clare Hampson, IPC, Leigh Lodge, Worchester WR6 5LB, England, tel. +44 (0)1886-832-323, fax +44 (0)1886-833-688, [clare@ipc.org.uk](mailto:clare@ipc.org.uk).

**Printing Processes Manual**

Published by New Zealand Police Document Examiners. The New Zealand Police Printing Processes manual is a practical tool designed to assist in case work and to fill a gap in the literature of Police Document Examiners. As well as providing samples, the manual describes and illustrates 21 printing processes ranging from traditional ones such as letterpress to modern dye sublimation and ink jet developments. It also describes screening processes.

The samples are enclosed in a format which allows for their removal and microscopic examination. This makes the manual an interactive resource. Common applications, substrates, ink types, distinguishing characteristics and sources of further information are listed for each printing process. The authors therefore plan to investigate the possibility of producing updates, to keep the manual current.

Copies of this manual were provided to Australian document laboratories. Other laboratories have purchased the manual at US\$300.00. [NZ.Doc.Exam@xtra.co.nz](mailto:NZ.Doc.Exam@xtra.co.nz) fax: +64-4 496-3916.

**Solid, Safe, and Secure - Building Archives Repositories in Australia**

By **Ted Ling**. Written for the "lone archivist" and larger archives organisations alike, this

publication provides a handbook for design, construction and maintenance of archives storage facilities. Covers issues such as site selection, writing a design brief, local environmental conditions, security, lighting, and specialised storage, ongoing management, pest control and disaster planning.

Contact: Publications Sales, National Archives of Australia, PO Box 7425, Canberra Mail Centre ACT 2610 tel. (02) 6212-3609, fax (02) 6212-3914, \$30.00, plus postage.

### Art Bulletin of Victoria No. 38

Two articles of particular interest:

*Rembrandt etchings on Oriental Papers: Papers in the Collection of the National Gallery of Victoria*, by **Jacobus van Breda**

This work looks in detail at seven prints on oriental papers. It includes fibre analysis and beta radiography.

*Serurier's Boys on a River Bank: A Technical Examination*, by **Linda Waters**

This paper outlines the investigation and analysis of the painting, which revealed another complete version underneath the top layer of paint.

Contact: The Bookshop, National Gallery of Victoria, 180 St Kilda Rd, Melbourne 3004 \$12.00 plus postage. Also available on the NGV website (conservation link) at <http://www.ngv.vic.gov.au>.

### Modern Art: Who Cares? Conference Proceedings

To be published by the Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. In December 1998. Contains over 400 pages with 150 illustrations in full colour. Papers presented at the international symposium in Amsterdam 1997. DFL 125.000/\$64.00. Contact: Netherlands Institute for Cultural Heritage, Communication & Information, PO Box 76709, NL 1070 KA, Amsterdam, fax +31 20-305-4500.

### Glass, Ceramics and Related Materials

Editor: Alice B. Paterakis

Proceedings of the ICOM-CC Working Group, Vantaa, Finland, 1998. ISBN 9516470009, 204pp. Paperbound. Published by EVTEK - Institute of Arts and Design, Finland.

The Preprints volume from the 1998 Interim Meeting of the ICOM-CC Glass, Ceramics and Related Materials Working Group held in Helsinki. Contains 20 papers presented at the conference and 6 poster abstracts, plus black/white illustrations. Archaeological, ethnographic, decorative and architectural glass and ceramics covering a broad historic and geographic range are represented.

Price is £29.95 or \$US49.50 plus postage. ICOM members can obtain the book at a discounted introductory price until March 31st 1999.

Postage: UK £4.00; Europe £4.50 (\$US6.60); Rest of the World: surface £4.50 (\$US6.60), airmail £10.00 (\$US16.60) Contact: Archetype Books, 6 Fitzroy Square, London W1P 6DX, UK, +44 171 380 0800, Fax: +44 171 380 0500.

### RLG DigiNews

Volume 2, Issue 5 is now available at: URL:<http://www.rlg.org/preserv/diginews/> from Australia. The October issue contains the following articles:

*Joint RLG and NPO Conference on Guidelines for Digital Imaging* by Nancy Elkington of the Research Libraries Group and Neil Beagrie of the Arts and Humanities Data Service Executive; and *The Role of National Initiatives in Digital Preservation* by Margaret Hedstrom of the University of Michigan School of Information, and *Light Levels Used in Modern Flatbed Scanners*, by Timothy Vitale of Preservation Associates.

As with earlier issues, rounding out this issue is a current calendar of events, project announcements, a highlighted web site, and a FAQ regarding copyright and licensing issues associated with digital imaging projects.

### Care of Collections. Conservation for Aboriginal and Torres Strait Islander Keeping Places and Cultural Centres.

Edited by Karen Coote. 181 pages. Available from the Australian Museum at AU\$50 plus postage. You can order by sending a direct email to [karenc@amsg.austmus.gov.au](mailto:karenc@amsg.austmus.gov.au).

## Supplier's Corner

### Early warning system from Munters

**Munters** is currently marketing the **Moisture Alarm Kit**, designed to help limit any damage occurring from water damage or high humidity. Sensors can be placed in storage areas, on walls, and near areas of rising damp, poor drainage, or leaks, to provide an early warning system. Models are available that can be linked to an audible or visual signal alert.

Contact: Albury Head Office, 21 Union Road, North Albury, NSW 2640, PO Box 549, Lavington NSW 2641, tel. (02) 6025-6422, fax (02) 6025-8266, [maualbury@munters.com.au](mailto:maualbury@munters.com.au), or your local representative.

### New Focusing System from Leica

**Leica Microsystems** has released a motorised focusing system for their MS and MZ stereomicroscopes. The system features pre-set options designed to increase productivity and reduce strain, especially in repetitive focusing situations. A footswitch allows the use of both hands to be retained during delicate operations. Leica also offers a range of tilting binocular heads (ErgoTubes TM) for their stereomicroscopes, to accommodate differing operating heights.

Contact: Leica Microsystems Pty Ltd, PO Box 21, North Ryde NSW 2113, tel. (02) 9886-3018, fax (02) 9888-7526 [micro@leica.com.au](mailto:micro@leica.com.au).

### New Catalogue from Conservator's Emporium

Conservator's Emporium have recently added to their product line (e.g. microspheres, and Lester Hot Air Guns) and their new catalogue now appears on their Internet Web site at [www.consemp.com](http://www.consemp.com). Street address: 100 Standing Rock Circle, Reno, Nevada 89511, tel. (702) 852-0404, fax (702) 852-3737.

## Training Courses

### Master of Information Management and Systems (with Recordkeeping Specialization) - Monash University

A new course to be offered in 1999, the Masters program consists of three semesters of work and can be taken by distance education as well as on campus. Core recordkeeping subjects within the degree include *Recordkeeping Concepts and Clients*, *Appraisal and Description*, and *Recordkeeping Processes*. Specialised subjects can include *Business Record Management*, *Electronic Recordkeeping*, *Documenting Australia*, and subjects relating to multimedia, electronic publishing, and librarianship.

Contact: Frank Upward, Course Co-ordinator (Recordkeeping), Master of Information Management and Systems, School of Information Management and Systems, Monash University, tel. (03) 9905-2949, fax (03) 9905-2952, [Frank.Upward@sims.monash.edu.au](mailto:Frank.Upward@sims.monash.edu.au).

### Conservation of Modern Architecture

27 May - 18 June 1999, Helsinki & Espoo, Finland  
Organized by ICCROM, Helsinki University of Technology, Espoo, Royal University College of Fine Arts, Stockholm, University of Westminster, London, and Delft University of Technology.

Modern architecture forms a substantial part of the world's heritage. It is currently facing challenges concerning its rehabilitation and survival. Responding to the needs of professionals, this international pilot course will restoration, rehabilitation, and re-use of twentieth-century buildings.

Focusing on European examples, the course will aim to develop a theoretical basis and methodology for dealing with both technical and philosophical aspects, the applicability of current conservation principles, and the documentation and conservation of modern architecture. Theory and practice will be closely related throughout the course, which will consist of seminars and workshops.

The course is aimed at professionals with minimum 3 years of practical experience in architectural conservation (architects,

engineers, project managers etc.). Preference will be given to those who have been dealing with recent architectural heritage. 16-18 participants can be admitted.

Working language: English

Cost: US\$1000. Please use ICCROM application forms. Attach a full professional curriculum vitae and return to: ICCROM - Training & Fellowship Programme Office

Via di San Michele 13, I-00153 Rome RM, ITALY.  
Fax: (+39-06)-5855 3349, [training@iccrom.org](mailto:training@iccrom.org),  
<<http://www.iccrom.org>>

Deadline for applications: 5 February 1999

## TECHNICAL EXCHANGE

### Preservation Binding

Both the Battye and State Reference Libraries at LISWA have had active library binding programs in the past that saw hundreds of 18th and 19th century volumes rebound in inappropriate binding styles using poor quality materials. Many of these are now coming through the preservation program, and it can prove difficult to determine what style and materials to use when rebinding. We try to find copies at our own or other institutions in original bindings, but very often find that everyone else has been busily rebinding as well, and not just in Australia, as a recent request to the US regarding an American book showed. Recently, however, we did find that an 1890 two-volume set of Broinowski's *Birds of Australia* had been rebound using the original boards, which had been covered with a disintegrating cloth and brown paper endleaves. Although too badly damaged to uncover and use again, we did get enough information from the fragments left to rebind in a similar style and materials.

We would be interested to hear how other institutions handle preservation binding in cases where there are few clues as to the original binding, or when books have been rebound into collector's or standard institutional bindings that may have provenance value. Please contact Tim Cooke, LISWA Preservation Services, Alexander Library Building, Perth Cultural Centre, Perth WA 6000, email: [pnajar@mail.liswa.wa.gov.au](mailto:pnajar@mail.liswa.wa.gov.au).

### Animation Art

Jan Begg, of the *Silicon Pulp Animation Gallery*, would like to hear from people who have worked with any kind of animation art - especially clear cells and plastic medium. Tel/fax: (02) 9560-9176 or c/- 176 Parramatta Road, Stanmore NSW 2048.

## SPECIAL INTEREST GROUPS

### Special Interest Group Co-ordinators

#### Antarctic Heritage

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#### Book and Paper

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#### Gilded Objects

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#### Objects (incorp Wet Organics)

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#### Paintings

David Wise  
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#### Photon

Detlev Lueth  
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Kim Tough  
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#### Preventive Conservation

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

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Donnam@ag.nsw.gov.au

#### Textiles

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

## Antarctic Heritage

### Mawson's Huts seminar

The Australian Associated Press Foundation (AAPF) held a seminar on the 18-19 October in Sydney to discuss issues concerning the conservation of Mawson's Huts. Speakers ranged from architects and archaeologists (including Dr Estelle Lazer from Sydney University, and Susan Barr from Norway who has worked on Arctic sites) to a scholar researching a new biography on Mawson. The seminar covered diverse issues in Antarctic history, environmental policy, tourism and conservation.

There was a strong showing from Materials Conservators: Colin Pearson gave a presentation on monitoring the conditions inside (and outside) the Main Hut, David Young showed examples of monitoring in Norwegian timber buildings and I gave a presentation on issues concerning removal of ice from the building's interior. Colin Pearson, Vinod Daniel, Julian Bickersteth, Peter Maxwell, David Young and I all participated in the workshop discussions, which were held after the presentations.

At the workshop there was agreement that monitoring of environmental conditions should be done to examine the implications of ice removal. The AAP architect Geoff Ashley has proposed removal of ice from two interior spaces, leaving ice only in the verandahs. The workshop participants also agreed that a conservator should participate in the next expedition in 1999-2000. The 1993 Conservation Plan by Dr Mike Pearson (formerly at the Australian Heritage Commission) is now being updated, taking account of the recent work carried out on the site. AAPF is proposing to collate the information presented at the conference for dissemination as part of the ongoing consultation for the Conservation Plan, which is being prepared by Godden Mackay Logan (cultural heritage consultants) in association with ICS.

All participants agreed that this seminar was extremely useful in providing a forum for the discussion of issues and to examine proposals for future work. Several participants urged that an international seminar should be held to exchange information on work carried out at different sites in Antarctica. The NZ Antarctic Heritage Trust tried to gain support for such an event recently. I have also previously successfully sought support for a seminar to be held in Hobart, but insufficient funding was available to fund attendance by international participants from South

America without whom the seminar would not be able to claim international agreement.

Dr David Grattan of the Canadian Conservation Institute, who was attending the ICOM conference in Melbourne, proposed an alternative. His suggestion was to organise an additional day or two at the beginning or end of a suitable museum conference to which many participants might be able to obtain funding support for attendance (such as IIC which will be held in Australia but not until 2000). If anyone has any views on this suggestion or can propose any other ideas for gaining support for an international seminar on Antarctic (or both Polar) historic sites please let me know.

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## Book and Paper

Carolyn Murphy and Kerry McInnis would like to start a book and paper "Technical Notes" column in the Newsletter. This could be used to discuss and present various aspects of paper, book and photographic treatment. Please contact Carolyn (Carolyn.Murphy@qcc.qld.gov.au) or Kerry (02-6297-7670) for details.

## ACT Group News

During the celebration for the 25<sup>th</sup> anniversary of the AICCM and the 20<sup>th</sup> anniversary of the Conservation Course, on 17 July 1998 (has it been that long ago!) at the University of Canberra, Detlev Lueth and Kim Tough organised a combined meeting of PHOTON and the Book and Paper Group. The meeting was very well attended and we all resolved to resurrect the activities of both groups.

A few arms were twisted resulting in Kerry McInnis agreeing to become the convenor of the National AICCM BPG, assisted by Tracy Golds. Rosaleen Hill and Dara Rome are to be co-convenors for the ACT BPG, assisted by Kate Woollett and Helen Butler. Taking advantage of their close proximity, the ACT BPG will work closely with the NSW group, announcing and sharing each others' activities.

The first activity for the ACT, with invitations to the NSW BPG, was the Cold Suction Table Workshop, admirably organised for

Friday 6 November 1998 by Rosaleen Hill, with the support of the University of Canberra and the help of her students and Kate Woollett. This is a promising start to the refreshed ACT BPG.

Dara Rome, Australian War Memorial

### Treatment Report: "Portrait of John Aitken"

The large and intensive treatment of the "Portrait of John Aitken" has dominated the treatment space at the State Library Victoria for several months now and is in its final stages of completion. The talents and expertise of several of our preservation team were called upon to complete this project.

John Aitken was amongst the very first and most enterprising of early settlers to Australia. In 1836, he brought over Merino sheep to Gisborne-Sunbury, Victoria, and became known as "one of the first and most useful of our wool kings".

The portrait consisted of an oil painting on paper adhered onto a stretched canvas. Johann Alcock supervised the entire project. She drew on her skills of relining and manipulating Japanese tissue from the ICCROM Postgraduate Training Course she attended in 1994. Her paper describing the adaptation Eastern Paper Conservation techniques employed in this treatment has been accepted by the course organisers of an Alumni meeting in Japan, mid-December.

Victoria Button was consulted on the construction of the drying board used for the project, the original method used by the Victoria & Albert Museum for the treatment of large posters. George Matoulas and Virginia Dahlenburg performed the stretching of the initial cotton underlay for the drying board. The combined efforts of Johann, Angeletta Leggio, Louise Wilson, Victoria, Jean Holland and Samantha Shellard completed the paper layers of the drying board. Lara Kelessy assisted with the final coating layer.

Virginia was again consulted on the facing techniques, and she also removed the discoloured surface varnish on the oil painting. Louise worked on the fibre analysis, liaised with Neil Holland (a private forensic scientist) and conservators at the National Gallery of Victoria. She has also researched the artist papers available at the production time of the Aitken portrait. Andrew Green researched the provenance of the portrait, leading to the identification of the artist. Adrian Flint has documented what we did and how we did it.

The portrait now rests on a bright, ochre-coloured drying board; "Johnny Aitken" has gained a more contemporary colour field expression. All as a result of team work.

Samantha Shellard, State Library of Victoria

### Treatment of a Steamship Poster at the National Archives

Tania Riviere, Suellen Bailey, Ian Batterham and Kate Woollett have successfully prepared a number of items for the Treasures Gallery in time for the official opening of the new National Archives building in Canberra. Ian Batterham, with the support of the other paper conservators, devised and carried out the extensive treatment of an oversized poster of the steamship "Merimbula". This poster was designed as an advertising billboard for the Merimbula's trips. Our particular example was submitted for copyright and has remained folded up and stored away until now.

The poster is possibly unique in the country, as billboard posters were ephemeral and were either torn down or pasted over once their purpose had been fulfilled.

The treatment for the poster involved the nine separate pieces being washed, de-acidified and lined. The pieces were then re-assembled and the poster joined and wrapped over a wooden stretcher which had been faced with foam core and mount board. Due to the high concentration of oil in the printing inks of the paper, the linings were carried out using starch paste mixed with a small amount of Mowolith®.

The poster now looks splendid in its new surroundings. Ian also presented a short talk on the treatment of the poster to members of the AICCM ACT Division, as part of a tour of the new building facilities.

### Treatment of Embossed Certificates

Fred Francisco of Artlab Australia is currently treating a group of heavily embossed paper certificates. The embossing has produced a deep relief effect in a pattern in certain areas of the paper. In the areas of embossing the paper has split, and on one certificate there are significant losses. Clearly the embossed areas need support and Fred will be lining them with a light Japanese tissue.

Although it is not a major technical problem, we have had some discussions about how to ensure that the repair is fully adhered to the areas needing support during repair and drying. Reemay, bone folders and pressing under weights are not appropriate. Reemay is too coarse to use as a barrier material to bone down the repair within the embossed pattern – and a bone folder would be too broad and flat. Weighting the repaired certificate would inevitably alter the deep relief pattern. Fred has decided to use a fine cloth like Stabiltex instead of Reemay, and fine brush handles and his fingers to press down the repairs, instead of a bone folder. A single or double layer of felts can be used to keep the certificates flat over all, but the certificates cannot be weighted. To ensure that the repairs remain stuck to the certificates, Fred will repeat the *boning* of the

repairs with his fingers and with brush handles at intervals during drying.

We would be interested to know whether anyone has treated similar items and how they approached the problem. Fred can be contacted on tel. (08) 8207-7520, fax (08) 8207-7529, artlab@senet.com.au.

## Paintings

### 1999 Paintings Symposium

The next AICCM Paintings Group Symposium is going to be held at the Novotel Resort at Crackenback in the New South Wales Snowy Mountains from March 13th to 16th, 1999.

As a result of the surveys sent out in June 1998, we have decided to make the theme; 'infilling and retouching'. We plan to start the conference on a Saturday evening and will go through to early Tuesday afternoon, with a workshop on both Sunday and Monday afternoons. Papers should mainly address the theme, with a morning for general papers on the last day. Alpine activities will be available on the Saturday prior to the commencement of the Symposium and a couple of other events organised for the Symposium.

The workshops will focus on infilling and retouching methods and will encompass egg tempera as a focus.

Costs will be less than the 1997 Symposium as we have no international speaker. The 'Call for Papers' and expressions of interest will be sent shortly to all Paintings Group members and AICCM members with paintings marked as an interest or specially.

If you have any ideas or suggestions for the conference, please contact David Wise on (02) 6201-2302, fax (02) 6201-5419 or wise@science.canberra.edu.au.

1999 Paintings Group Symposium organising committee: David Wise, Natalie Scoullar, Cushla Hill, Kim Brunoro, Kathryn Ferguson, Sheridan Roberts, Bronwyn Ormsby.

## Textiles

The Textile Conservation Centre at Hampton Court is planning to move to Winchester in July 1999. They will be operating in conjunction with the University of Southampton in a new, purpose-built facility.

As part of their new associations with the university they are thinking of running summer schools for professionals in the field looking to update or increase their skills and knowledge. They are interested in any suggestions for topics that would be of interest to Australian textile conservators, how the courses might be run and how much notice would be required.

As there is so little of this type of professional development education available it would be a valuable opportunity for Australian textile conservators.

Please send any ideas or suggestions to Kristin Phillips, Artlab Australia, 70 Kintore Avenue, Adelaide SA 5000, tel. (08) 8207-7520, fax (08) 8207-7529, artlab@senet.com.au.

## FELLOWSHIPS

### National Gallery of Art Conservation Division

#### Charles E. Culpeper Advanced Training Fellowship in Painting Conservation

The conservation division of the National Gallery of Art is offering a painting conservation fellowship supported by the Charles E. Culpeper Foundation. The two-year fellowship commences in June 1999 and includes a \$23,000 stipend plus \$3,000 for travel and research. The term may be extended for an additional year. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The fellow will be expected to produce a publishable paper based on his or her research project before the end of the appointment.

#### ELIGIBILITY

Graduates from recognised training programs or candidates with equivalent training will be

considered. Applicants should have no more than five years of work experience. A proven record of research and writing ability, and English language skills are required. Selected finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

#### APPLICATION PROCEDURE

Interested candidates must submit the following material in English:

- Transcripts of both undergraduate and graduate courses of academic study.
- Curriculum vitae.
- A short statement of the applicant's interests and intent in applying for the fellowship
- Offprints of any publications or lectures
- Two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below)

The materials should be postmarked no later than 5 February 1999 and sent to:

Michael Skalka, Conservation Administrator, Conservation Division, National Gallery, of Art, Washington, D. C. 20565, U.S.A. E-mail address for inquiries only: [m-skalka@nga.gov](mailto:m-skalka@nga.gov). Formal applications must be postmarked and mailed.

Final candidates will need to present a portfolio of conservation treatments and research. All applicants will be notified by 16 April 1999 of the decision of the selection committee.

### The Andrew W. Mellon Fellowship in Textile Conservation

The Textile Conservation Center, at the American Textile History Museum is offering a one year advanced fellowship in textile conservation. Candidates should have completed graduate level work from a recognised program. Applicants with equivalent practical experience are also encouraged to apply.

The fellowship will focus primarily on the conservation, examination and treatment of a wide variety of textile objects under the supervision of experienced conservators. In addition, the intern will devote time to a research project, preferably resulting in a presentation or published paper. The internship stipend is \$20,000 with benefits research, funds and travel allowance.

Application deadline March 31, for a September 1 program start date.

Send letter of interest, curriculum vitae, and three letters of recommendation to: Deirdre Windsor, Director/Chief Conservator, Textile Conservation Center, American Textile History Museum, 491 Dutton Street, Lowell, MA 01854. For information contact Cristin Lind, [clind@athm.org](mailto:clind@athm.org).

### Advanced Residency Program in Photograph Conservation

Rochester, New York. Funded by the Andrew W. Mellon Foundation.

The George Eastman House and the Image Permanence Institute will offer advanced-level, two-year residencies in photograph conservation beginning in September 1999. The educational content of the program will have three broad topics:

- Photograph technology and technical history, to be presented in courses throughout the first year.
- Conservation treatment, to be taught in supervised practice throughout both years at GEH.
- Research methods, taught by scientific staff at the Image Permanence Institute during both years.

Each fellow will be required to undertake an independent research project, with either a treatment or a laboratory focus, during the second year.

Admission to the Mellon Advanced Residency in Photograph Conservation will be granted to between five and eight persons for each two-year cycle. Priority will be given to American residents, but others may apply.

The fellowship includes a stipend of \$28,500 per year for living expenses, travel, and supplies. Program tuition is \$12,000 per year, but admission for qualified candidates will be on a need blind basis and tuition will be waived when necessary.

Qualifications include a degree from a recognised American graduate program in Art Conservation (or equivalent experience) and a declared and demonstrated commitment to photograph conservation. Third-year conservation students who are committed to a career in photograph conservation will also be considered for admission.

Applications must be received by March 1, 1999. Admission notifications will be mailed by May 1, 1999. Applicants should include a cover letter explaining your interest in the fellowship, a curriculum vitae, a concise statement describing your area of research, and three letters of recommendation (academic and professional) sent directly to: Grant B. Romer, Director of Conservation and Museum Studies, George Eastman House, 900 East house, Rochester, NY 14607. Tel. (716) 271-3361.

### Smithsonian Internships

The Smithsonian Institution is offering year-long fellowships in conservation and technical study of museum objects and related materials, for an individual who has completed all coursework for a PhD and who is engaged in dissertation research. Appointments may involve any area of SCMRE research programming — biogeochemistry; characterising and preserving natural history collections; photographic materials; preservation science; analysis and characterisation of archaeological materials, and conservation treatment developments. Awards include a \$20,000 stipend, \$2000 for travel, plus health insurance.

The Smithsonian also offers one-year internships to advanced students enrolled in graduate conservation training programs that require a year of experience. Support may include up to \$14,000 plus \$2000 for travel, and health insurance.

Deadline for submissions is the 15 of February 1999. Contact: Co-ordinator of Research and Development, SCMRE, Museum Support Centre, 4210 Silver Hill Road, Suitland, MD 20746, USA, tel. +1 301-238-3700X121, fax +1 301-238-3709, <http://www.si.edu/scmre/resfellow.html>.

Conference Reviews

ICOM '98. Melbourne

Samantha Shellard, State Library of Victoria

The International Council of Museums (ICOM) is an international organisation consisting of museum professionals, and is composed of over 30 special interest groups. The Cultural Conservation group (ICOM-CC) is one of the largest subcommittees. The conference on the 9<sup>th</sup>-16<sup>th</sup> October had 1800 delegates attending. At the beginning of each day, you simply followed the trail of "swish" black ICOM satchels that congregated at the corner of Flinders and Spencer Street, all eager to start another session.

Over the last year and half the ICOM-CC Melbourne Organising Committee have collaborated with the ICOM-CC Board, ICTOP, ICOM-FA, and ICEE Melbourne Organisers to plan events for the ICOM-CC programme under the larger umbrella of ICOM '98 General Conference.

I wish to give a special thanks to:

ICOM-CC Melbourne Organising Committee (**Penny Edmonds, Michelle Berry, Felicity Martin** and **Andrew Thorn**) for their hard work towards each of the events; **Alison Inglis** (ICOM-FA Local Organiser), **Robyn Sloggett, Margaret Birtley** (ICTOP Local Organiser) for their commitment and help in hosting the Conservation Training session at Melbourne University; **Colin Pearson** for being a mentor with the ICOM-CC Board and other international communications; the ICOM-CC Board (**Puccio Speroni** and **David Gratton**) for their guidance; Deakin University, Melbourne University and the AICCM for supporting the Conservation Training event by providing funds towards transport and afternoon tea; **Johann Alcock** (Manager, Specialised Preservation Services, SLV) and **Noelene Galloway** (Executive Officer ICOM 98) for their support. And finally, thanks to the **State Library of Victoria** for its resources. Contributing to the organisation of these events has been a rewarding experience and I have learnt a great deal.

Conservation Training Session

This was a joint session incorporating participants from ICOM-CC, ICTOP and ICOM-FA, held off-site at the University of Melbourne.

**Gael de Guichen** (ICOM-CC Working Group on Training in Conservation and Restoration, Italy) reported on a meeting in Pavia, Italy, on 18-22 October 1997. This meeting brought together 45 representatives concerned with the conservation-restoration of cultural heritage

from all countries in the European Union (EU). This meeting appeared to be pivotal in the development of the profession in Europe and was of major significance in the wording of government heritage policies. They produced a document (see end of report), which encourages commitment from institutions of the EU towards the preservation of cultural heritage. The term "**conservator-restorer**" (as a single word) is used in this document to create a consistent job title that reflects the professional status across the different languages in Europe. However, in Australia there has been enormous effort to recognise the conservation profession as distinct from restoration.

**Robyn Sloggett** (President, Australian Institute for the Conservation of Cultural Material, AICCM) outlined Australian and AICCM initiatives towards conservation training. Amongst these goals is advocacy for tertiary conservation training in Australia. Further recognition of conservation training priorities to State and Federal government were illustrated by the recent development of the policy statements in the National Conservation and Preservation Policy for Movable Cultural Heritage (1995), and the National Conservation Strategy (1996).

**Martin Segger** (President, ICTOP) highlighted the importance of the Conservation Training meeting and urged both ICTOP & ICOM-CC to work together. Despite the fact that the discussion was sidetracked by the semantics of the conservator-restorer term, a valuable precedent was established to create a closer alliance between the ICOM-CC Conservation Training Working Group and ICTOP

ICTOP passed a resolution at its Business meeting, asking that ICOM recognise 'the promotion of conservation-restoration as a discipline covering all categories of cultural property, taught at university or recognised equivalent, as a course of studies leading to an appropriate degree or diploma.'

Cultural Tourism Session

This was an all-day debate in which four main issues were raised.

**Conservation as a cultural problem:** The need to sensitise the public to the significance of fragile sites, and the implementation of adequate stabilisation methods and protection.

**Cultural Tourism:** The development of preventative conservation measures and the control of visitation.

**Respect for the authenticity of cultural heritage in towns and sites:** Finding a balance between conservation and an authentic way of life in tourist sites.

**Tourism as a source of revenue and as an economic factor:** Seeking effective management of tourism which allows a financial return to the population, to the cultural heritage, and to conservation.

**David Gratton** (ICOM-CC) in his opening remark reminded us that we are all cultural tourists - it is not a question of "them" the tourists and "we" the preservers. Solutions must balance economic needs and the needs and interests of tourists, while ensuring that the heritage is passed on to future generations in as good and safe a condition as is practicable.

**Gael de Guichen** presented **Roberto Nardi's** paper *Cultural Tourism and New Management Culture for Cultural Heritage*. Nardi's paper outlined the need to balance conservation with accessibility so that we are able to ensure conservation of the site and broadcast it to the largest possible audience. Conservator must play a pro-active role to educate the public about the fragility of cultural heritage.

Ensuring information regarding conservation projects was known to the media, children, public, bureaucracy, administrators and politicians could be achieved by opening up conservation projects to the public, and by allowing access to work sites. He recognised that this action will have implications for work areas and work habits.

**Genevieve Le Louarn**, Chief Curator of Cultural Heritage, France, presented dramatic photographs that showed the results of mass visitation without control, leading to devastating erosion of the Carnac megalithic sites. She quoted astounding statistics on the rate of erosion of the sandy soil; her analogy about the erosion being equivalent to 50 bull elephants rushing through the sites still sticks in my mind. She explained that there was a massive public re-education program underway and that numbers of visitors allowed onto the site each day had been drastically reduced.

Over the last 8 years the area has also been regenerated with indigenous vegetation. A road has now been re-routed, some trees removed and additional land purchased to compliment the heritage site. It was a very interesting and poignant paper that described the difficulties you face when you need to reverse an entrenched practice and re-educate people in order to stop deterioration. Her colleague **Anne-Elisabeth Riskine**, Conservator at the Museum of Carnac, discussed the importance of educating children about heritage sites, through holiday programmes.

**David Dolan**, Director Research Institute for Cultural Heritage, Curtin University, Perth, spoke about cultural tourism in Western Australia - in particular, the need to increase tourism to lesser-known sites in order to save the over-visited ones. He also acknowledged the

difference between sites in the Southern hemisphere and those in the North, in that they are frequented by smaller numbers due to their inaccessibility. It is through visitation and tourism that these sites were actually saved and financed. He talked about how the public like to have an unmediated experience, and how over-interpretation can take away from the site.

He also spoke on how the "sense of discovery" as a solitary experience can be restricted by ropes and labels. He highlighted the fact that the emphasis in cultural tourism language is on emotive sensory phases like "experience this", "discover x". By presenting unsolved questions regarding the historic site you can increase the intellectual content of the experience without the need to interpret.

**Neal Puff**, ICCROM, Rome, described the current difficulties faced by the people of the Pohnpei islands in Micronesia. These islands need tourism to provide funds for basic needs like health and education, but at the same time, they have to manage the cultural impact of tourism. There is a delicate balance between the owners of the site, who control access for religious purposes, and the developer. He briefly talked about solutions, such as funneling 1% of the hotel revenue back into protection of the site. But what I found frustrating was that only the very grim factors affecting this small community were presented. I would have preferred to have had a better understanding of what goals and strategic plans have been discussed at the "Pacific meeting" shown on one of the slides. What practical ways are there to overcome a situation like this?

The range of talks in the morning session highlighted vast differences in dealing with cultural tourism in the Northern Hemisphere as opposed to Southern Hemisphere sites.

### The Document of Pavia

**Robyn Sloggett**, President, AICCM.

At the recent ICOM conference '98 Gael de Guichen presented the *Document of Pavia*, the result of a meeting of European conservators, sponsored by the European Union. I found it an interesting document, particularly compared with the AICCM Draft Code of Practice, as it highlights to some extent the differences between the Australian and European experience. It is included for your interest:

CONSIDERING that the cultural heritage, both movable and immovable, is a cornerstone of European cultural identity, an identity which respects both national and regional diversities ;

CONSIDERING the special nature of this heritage, its finite nature, the moral obligation to guarantee access to it for present and future generations and to raise awareness of its

origins, history, vulnerability and preservation amongst professionals, the public and decision makers;

CONSIDERING that it is necessary to ensure the highest level of conservation-restoration for cultural heritage, in that which is capable of guaranteeing its integrity and prolonging its existence;

CONSIDERING that this high level of conservation-restoration depends on the professional status of the conservator-restorer being given urgent recognition at a European level;

CONSIDERING that the conservator-restorer must be part of the decision-making process from the outset of a conservation-restoration project and that he/she must assume, in collaboration with the other partners involved, the responsibilities which relate to his/her own competence (in particular, diagnosis, prescription, implementation and documentation of treatment);

The experts concerned with the conservation-restoration of cultural heritage, meeting in Pavia, 18-27th October 1997, recommend that on the basis of the document prepared by the professional bodies ('E.C.C.O. Professional Guidelines', 11 June 1993, annexe 1), the European Union, in collaboration with all the specialists in the field, should encourage the following actions:

1. The recognition and promotion of conservation-restoration as a discipline covering all categories of cultural property and taught at university level or recognized equivalent, with the possibility of a doctorate;
2. The development of interdisciplinary exchange between conservator-restorers and exponents of the humanities and the natural sciences both in teaching and in research;
3. The development of the profile of the conservator-restorer based on the E.C.C.O. professional guidelines (1993/1994), of his/her role in decision-making from the outset of a project and of his/her responsibility for communicating with other professionals, the public and decision-makers;
4. The development of a definition at European level of the full range of professional competences of the conservator-restorer;
5. The avoidance of the proliferation of training programmes which do not meet the standards of the profession;
6. The assurance of an appropriate balance of integrated theoretical and practical teaching, as well as the teaching of strategies for communication in the education and training of the conservator-restorer;
7. The setting up, as a matter of urgency, of a programme of cooperation and exchange within a European network of training and research institutions;

8. The setting up of a comparative study by the profession of the different educational systems (objectives, contents and levels);

9. The promotion of improved dissemination of information by means of publication of conservation-restoration projects;

10. The promotion of research in conservation-restoration;

11. The establishment of a regulatory framework to guarantee the quality of intervention on cultural heritage or its environment in order to avoid the negative impacts of market forces. This regulatory framework will include, in particular, provisions concerning: (a) the competence of enterprises or teams of professionals in charge of conservation-restoration projects, (b) the drafting of specifications for conservation-restoration projects;

12. The publication of a multilingual glossary prepared on the basis of the conceptual definitions to be found in the professional literature;

13. The provision of appropriate resources to ensure improved communication between professionals, the public and the decision-makers.

The experts gathered in Pavia urge the institutions of the EU to demonstrate their commitment to the preservation of the cultural heritage by translating these recommendations into tangible, coordinated actions

Unanimously adopted

Pavia, 21 October 1997

### Care of Photographic, Moving Image, and Sound Collections. York, UK

Wendy Smith

In July this year, I attended the Institute of Paper Conservation (IPC) Conference at York in England. The conference, was supported by the Society of Archivists and was one of the official events of the (British) Arts Council 'Year of Photography and the Electronic Image'.

The topic was quite a departure for IPC, whose conferences in the past have been strongly centred on paper-based collections. However, for those of us whose work involves library and archive collections rather than fine art conservation, it was a very welcome move since it recognises the direction in which our preservation responsibilities are moving.

The conference venue was superb - a few minutes walk from York Minster. Almost all of the 150 or so delegates 'lived in' in student accommodation - even the gurus from the United States. Although the accommodation was basic, the atmosphere was great, and living in meant that there was much more

chance for out-of-session discussions than is ever possible when every one returns to their own hotel room at night.

There were quite a lot of people from the archival field at the conference - including conservators working in company archives like Harrods and Thomas Cook, as well as in government archives. There were also a number of people from museums, particularly managers of large photographic collections. The number of delegates from our part of the world was minimal, which was a pity. I was the only Australian, although New Zealand fared better with two delegates.

Around 40 papers were presented, about half by non-British delegates. They showed a wide range of interpretation of the conference theme. For instance, one paper presented by conservators working in a major British art gallery discussed the stability of laser printing when used to produce works on paper. Some of us took a much broader interpretation. I presented a paper which looked at the approaches taken to care for digital collections by the National Library of Australia. I was able to get online to the NLA's web site and show how pictorial items are being stored and made accessible in the Images 1 database, and also to show some of the material stored in the PANDORA archive.

The conference again highlighted the fact that those of us working away from the Western hemisphere are nevertheless well and truly in the forefront of conservation practice. Some of the things I could show online were those that speakers from the UK only had as part of their wish-lists. Dale Peters from South Africa and Mark Strange from New Zealand also showed the advances being made in the care of photographic collections.

The conference proceedings will be published 'in due course' and should be a good read.

## Guidelines for Digital Reformatting. Warwick, UK

Colin Webb, National Library of Australia

In late September I attended a conference on how we might develop guidelines for preservation-related digital reformatting. The conference, held in Warwick, England, was organized jointly by the Research Libraries Group and the (UK) National Preservation Office. The theme I kept recognising was that digitization can have a significant preservation value, but only if we put in the work to give it a preservation value - of itself it has little preservation benefit. In fact, rather than reducing preservation problems, it actually creates a new one - how to manage, protect, preserve the digital copies. If we are being honest, we would admit that it is like microfilm, only more so!

Another important lesson is that as preservation professionals we do our collections, our institutions and ourselves a grave disservice if we say: "this is none of our business". Digitization processes can affect the condition of collections, so we need to get involved in the decision-making process. And to do that, we need to have something of value to offer.

We can exploit the preservation potential of digital imaging if we are clear about our objectives, select material wisely, match the process to the needs of the material and the user, nurse the material through the digitization process itself, and ensure that the product really does improve access - otherwise the process is largely useless.

We also need to have a framework in place for managing digital files - without that we are spending money for the moment, not for the future.

The conference papers and reports will be available at the RLG website:  
<http://www.rlg.org/preserv/joint/>

After the conference I visited a number of digital (and non-digital) preservation project sites in England, in London, Oxford, Leicester, Loughborough, Leeds, York and outer Boston Spa. While the information from the trip is mainly relevant to National Library of Australia priorities, I hope to extract some that might be of interest to others and prepare a report for wider circulation.

*"Works of art, like human beings, are fated to live dangerously to fulfil themselves...In the end, there is no alternative to our acceptance of mortality - for individuals, generations, and the objects that represent them."*

Thomas K. Messer, Director Emeritus,  
Solomon R. Guggenheim Foundation  
(GCI Newsletter, Vol. 13, No. 2, 1998, p.6)

## NEXT ISSUE

### Mould

We've all had to deal with it at some stage or another, and with the demise of ethylene oxide we've had to think of new treatment approaches. For instance, what do we do now with large amounts of mould-affected material? The March Newsletter will be a special issue featuring all things to do with mould. This is an opportunity for us all to share our questions, problems, tips and successes,

and as such accounts of PERSONAL EXPERIENCE (especially) are sought from AICCM members.

So - have you found a useful mould-related publication or resource? Have you treated a mouldy object or collection? Perhaps you came up with an alternative to treatment, e.g. copying. (Note: treatment methods or alternatives do **not** have to be new or innovative).

Do you have some working or management tips, or have you made observations regarding mould growth or its effects on particular kinds of objects? How do conservators in tropical or humid areas approach preventive conservation with respect to mould growth? What works, what doesn't? Have you had the opportunity to see or test the effects of a treatment method in the long-term?

Or - have you noticed any effects on your health while working on mould-damaged collections? Have you figured out some Health and Safety guidelines, or emergency procedures? Have you had trouble convincing others of the dangers, and if so, how did you surmount the problem?

These kinds of observations will be worked into the relevant sections of the Newsletter, such as SIG pages (for treatment descriptions and working tips), Publications, and Health and Safety. Contributions can be anything from a sentence to a full column or article. In addition, a review of the most recent literature is planned as the feature article (unless anyone would like to write a longer article on their own experiences), as is an interview with a Mycologist.

If the "theme" idea seems popular, then I would like to continue the practice and make the June Newsletter a special issue about **Moving, Building, Crating and Couriering**, as we all seem to be doing so much of it at the moment. Descriptions of your own personal experiences regarding these subjects would also be very welcome.

### Lab Profile

Also, a volunteer is sought for the next Lab Profile - I would like to rotate this section through the states, so the next candidate could be from anywhere except Victoria. This section is intended to give the AICCM membership a closer look at the kind of work carried out at the featured institution.

And as always, advertisements, notices and other news articles are always welcome.

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### Australian Institute for the Conservation of Cultural Materials (Inc)

#### CONSERVATOR OF THE YEAR AWARD

##### Aims

- To recognise and reward an individual whose extraordinary efforts have directly contributed to the raising of standards in her/his organisation in Australia and/or to recognise an individual who has significantly contributed to raising conservation standards as a whole and whose particular activity has had far reaching benefits in the conservation field, nationally or internationally.
- To promote the profession of conservation and its activities to the wider community
- To encourage membership of the AICCM

##### Selection Criteria

Suitable candidates exhibit the following criteria:

1. The individual must be a member of AICCM and provide evidence of professional involvement, either past or present, in AICCM divisional or national activities. Details of involvement may also include a list of published materials
2. The member must provide evidence of successful achievement resulting in the raising of standards in his or her organisation and/or evidence of significant contribution in the conservation field, which has had far reaching benefits nationally or internationally.
3. The member must demonstrate willingness to share professional expertise and to participate in formal and informal networking activities to the benefit of conservation
4. The achievement must have taken place within the last three (3) years
5. The person may be employed by an institution, be in private practice or employment, be a student, or a volunteer worker in the conservation field.

##### Conditions and Nominations

The conditions are set out in the Policies and Procedures. For copies of this document and nomination forms, please contact:

The National Secretary, AICCM, GPO Box 1638, CANBERRA, ACT 2601.