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GAMELAN & SPIRITS DEVELOPING A PROTOCOL FOR THEIR CARE

Holly Jones, Objects Conservator, Heritage Conservation Centre, Singapore

In 1996 a gamelan set was acquired for the inaugural opening (March 2003) of the Asian Civilisation Museum II (ACM II), Singapore. I was given the challenge of writing a protocol for its use, which gave me the fabulous opportunity to go on a study trip to Yogyakarta, Indonesia with the Curator and two Education Officers. The study trip enabled me to interview makers and musicians, see and hear performances, study instruments in their intended setting and try and learn to play (a little bit!). Ultimately it led me to view the gamelan set as a robust set of instruments, which have strong associated spiritual beliefs. It also opened my eyes to see that not only the Indonesians believe in objects having spirits. On my return, I found that one of my colleagues respects the spirit¹ in each object and that communities² in Singapore also believe that objects and nature have spirits, which are shown respect in daily life.

The term 'gamelan' refers to a traditional Javanese or Balinese orchestra, an ensemble of percussion instruments, which exists as an inseparable set. A Javanese gamelan is mainly made up of bronze gongs and metal slab percussive instruments, augmented by several drums as well as wind and string instruments. It has two tuning systems; one scale of five tones called *slendro* and one scale of seven tones called *pelog*. A complete orchestra has both scales and can consist of over seventy-five instruments. Instruments with keys are hammered³ using wooden or horn mallets and bare hands. The notes are dampened, by gripping the end of the key with the index finger and thumb, at the same time as hitting a new note. This is important to ensure clarity in the music.

The ACM II gamelan is decorated in the style of a royal court gamelan of Yogyakarta and was played at one of the royal residences.⁴ It is reported that this gamelan is at least 40 years old, however some parts such as the bronze gongs may be older.

The gamelan and gamelan music is a highly revered set of instruments, the Javanese believe the Gamelan represents an ideal society in which you:

- ◆ Listen to each other and cooperate (everyone must listen to the other players and act as a group, without out-playing each other in speed or volume);
- ◆ Show humility (all players sit on the floor at the same level) and;
- ◆ Show restraint and act refined (musicians are taught not to show emotion or bring attention to themselves) (Teo 2003).

Two documents have been written for the gamelan use at ACMII, one for internal museum use, a fifteen-page document with instructions for different users and a one-page document to be given to musicians. Notes from interviews in Yogyakarta, Solo and Singapore and the guidelines are found within this discourse.

PROTOCOL DEVELOPMENT & CRITERIA

The Gamelan was acquired to be displayed and played to assist in teaching the public about Southeast Asian performing arts. Its use forms a rare exception within the ACM II collection and it was necessary for a protocol to be written which outlines conservation aims, rules of use, care and maintenance. It is the only set of objects in the museum that continue to function as originally intended.

The instruments will be played at least once a week as part of ACM II public program activities. Musicians, adult students and novices will play the Gamelan. The Curator and Public Programs unit will be strictly supervising the use of the Gamelan and conservation will be monitoring the condition.

The idea of writing a gamelan protocol for objects to be used was a bit alarming, due to the normal museum 'don't touch' approach. Visiting Indonesia, observing the gamelan in their intended setting and learning how to play, allayed these fears. I realised that in the context of working in Southeast Asia we would need to be more sympathetic to cultural and spiritual practices and less dogmatic about handling issues such as 'gloves must be worn'. However, accepting the need for respect posed the question how far will we go and how will the protocol be sustained?

1. Spirits may be a form of energy belonging to that object rather than a ghost.

2. Singapore is made up of many communities; Malay, Chinese, Indian and Peranakan. The Malay term Peranakan means any 'local born' community, which has assimilated the local Malay culture.

3. Gamelan gets its name from the low Javanese word 'gamel', which means a type of hammer (Lindsay 1979: 9).

4. It should be noted that this is not an heirloom piece and does not come from the official collection of the court.

Learning to play enabled me to envisage what impact using the museum gamelan can have on its long-term condition and what effect vibration will have on both the long-term conditions of the instruments as well as other objects displayed in the gallery.

The research trip also enabled me to gain an insight into how the Javanese look after the Gamelan and use it as a cross reference to the museum 'kid glove' approach. I examined instruments at two 'kraton'⁵, and in my teacher's classroom. Through observation and interviews I found that there is little or no regular physical maintenance in Indonesia. At 'kraton' you will typically find gamelans kept in the 'pendopo', a very large pagoda like structure, which has no walls and is open to the elements, rain wind, high humidity changes and vermin. The day we visited the 'kraton' in the royal city of Solo, the Gamelan was being played for its weekly practice, scattered around the gamelan were green cotton dust sheets, guano was visible on both the instruments and dust sheets (Plate 1). The bronze keys had chalk notation on them and the musicians were drinking tea and smoking over instruments. Playing and examining instruments highlighted to me that these are very robust instruments, which can withstand continued use in the museum.

My chief aim in writing the protocol was to have clear guidelines for different scenarios and most importantly preserve the Gamelan for future use, study and display. The use of the instrument is associated with a clear risk of mechanical damage. However we recognize its use as invaluable to teaching the public. Our aims are to:

- ◆ Maintain instruments with assistance from users, accepting that minor damage and change will occur;
- ◆ Maintain a log book and condition reports of use and damage;
- ◆ Keep players informed that the Gamelan is part of a museum collection in the hope that they show the instruments respect and;
- ◆ Supervise and assist tuning of instruments.

5. *Kraton means the palace.*



Plate 1; Guano visible on and around gamelan at one of the 'kraton'.

Responsibility for the instruments is shared between Conservation, the Curator, Education and Public Programs department.

CULTURAL BELIEFS

One goal of the research trip was to learn more about the associated cultural beliefs so that we can maintain the gamelan with respect to the culture from which it comes. Interview questions regarding maintenance revealed that the Javanese believe that it has sacred and spiritual powers. Both musicians and non-musicians are humble and respectful to it. Spiritual beliefs govern making, cleaning, moving, repairing and playing the instruments. They believe that spirits guide each instrument (Hartono: 2003, Sarwanto: 2003). Metalworkers in Java who make gamelan instruments or kris⁶ are famous and honoured. It is believed that the process of transforming molten metal into objects or weapons is fraught with danger from the spiritual world (Anderson 1997; 644). Traditionally before making a gamelan set, the gong smith purified themselves through meditation and fasting, beginning the process only on auspicious days. My gamelan teacher, Hartono, told me that they fast because it is a spiritual process, when they make the instruments they are creating life. The "Tentrem Sarwanto gong smith workshop" visited in Solo no longer fast. They make an offering of nasi goreng (fried rice), and fruit and pray to Impo, the first Gamelan maker.

In Java they believe that the gong ageng is the most powerful instrument. It is believed to be the main spirit of the entire set and has magical properties. It is covered when it is not being played to show it respect, and if it is to be tuned the tuner will fast to protect themselves.

Hartono listed 3 steps that Gamelan performers will do before a performance

1. Cleanse; all of the group pray for forgiveness for any mistakes they have made; this is to get rid of ego (Yun Kuasa). They do not pray to a particular God, it is an animistic belief.
2. Pray so that the performance is blessed and nothing wrong will happen.
3. Ask for permission from the Gamelan and make an offering (plate 2). The offering is placed below or inside the gong, as it is representative of the entire set.

Hartono told us that in 1992 a group who were performing in Yogyakarta forgot to give an offering before playing and when they played the gong it made no noise and fell from its stand. They had to call someone from the 'kraton' to give an offering before they could continue with the performance!

We found money in some of our museum instruments. When we queried Hartono regarding this, he said that as humans we cannot always satisfy the spirit of the Gamelan, sometimes people give it money to make up for it (2002).

6. *An elongated dagger found in the Malay world, believed to possess magical powers.*



Plate 2; Offerings made to gong ageng

SUSTAINING CULTURAL BELIEFS IN A MUSEUM CONTEXT

I inquired what happens to the spirit when it is in a museum and it is not being played. I was told that its spirit should not be affected provided that it is respected; it was suggested that an offering and prayer could be given before playing. We are proposing to allow offerings with limitations. If a group wishes to make an offering, they will need to approach the curator. If incense is used, only one stick will be permitted. The musician will be asked to avoid smoke detectors to prevent the fire alarm going off. Plant and food offerings can also be made, but should be taken out of the museum immediately after the performance.

When asked what we should do when conserving the instruments I was told that to show respect we should observe the following points:

1. Women should not clean the instruments while menstruating.
2. A small prayer should be said.
3. Permission should be asked for from the gong.

In the guidelines it has been noted that although it is up to the individual to decide whether they wish to observe these practices, it is advisable to be aware of them when working with visiting artists who will perform on, or tune the instruments.

The Gamelan is the only set of instruments, which are being used as originally intended and have a protocol of use. Should another set of objects be collected for use, a new protocol would be devised, which may or may not take cultural beliefs into account. All objects are considered on a case by case basis.

The Gamelan use poses philosophical questions concerning cultural beliefs and how to observe them in the museum context. How do we respect these beliefs and determine how far to go? What happens if the curator leaves, will it still be possible to make offerings? We see the display and use of this group of objects as opening a door for discussion in Singapore.

MATERIALS USED & MANUFACTURE

Almost all instruments are constructed from teak and bronze. Teak is used to construct the frames, which suspend the gongs and hold the keys and kettles (gong with a conical nipple). Frames are painted and often have gold leaf detailing (Plate 3). Bronze is used for all gongs and most keys. The bronze used to make the



Plate 3; Applying gold leaf to the teak stand, outside gong smiths workshop, Solo

instruments is a mixture of three parts tin and ten parts copper (Lindsay 1979: 19, Sarwanto 2002). In the past small quantities of gold were also used (Sarwanto 2002). Iron is found in some instruments, in the form of resonating chambers and as key guides. The drums are made from jackfruit wood with cow skin drumheads.

The work of making bronze gongs is unsophisticated and has changed little over the 20th Century (Quigley 1995: 14), tools used are hammer, anvils, crucible and bellows. The process takes a lot of physical strength and time (Plate 4). Instruments are hammered into shape from cast discs or oblongs, rather than cast into the final shape. A disc is cast to make a gong ageng and hammered and reheated repetitively to make an ageng with a diameter of 85cm, it can take three working days for thirteen men. (Quigley 1995: 17). The disc is worked by hitting

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outwards to spread metal, leaving the centre so that the metal here stays thick. The twelve men take turns in succession to beat the gong into shape, while a thirteenth person spins the disc (Sarwanto 2002).

CONDITION OF THE ACM II GAMELAN

The ACM II gamelan is a robust group of instruments in sound condition. It is likely that various parts were replaced during its pre-acquisition playing days, judging by the inconsistencies of materials used. The gamelan set has been repainted recently, the drums have had new skins placed on them and the keys have been polished. Signs of age are still visible such as hand-punched keys and tuning marks using files. The remains of past performances were found inside the sound box, such as cigarette butts and money. It must be noted that a large amount of tangible cultural property has been lost, such as previous colour and wear marks. It is probable that work was done before sale to make the set more attractive.

MUSEUM USE & MAINTENANCE

The gamelan is displayed openly on a low platform without barriers, to evoke a subtle sacred space, rather like a 'pendopo' performance pavillion in the palaces. Instruments are placed just out of arms reach. A projection screen is placed behind the stage; this shows short films about gamelan performances, Javanese dance and Wayang kulit⁷ (Plate 5).

The Gamelan is being inspected at regular intervals, especially during the first few months of display and use. Any perceived deterioration may lead to a review of whether it should be played less frequently, or whether conditions of use should change with advice from curator, conservator, users and teacher. After the first 6 months the renewable elements will be stock checked by Conservation and ACM II Public Programs department. Records are being kept of all condition checks, conservation, restoration and repair work. A playing log is being kept for the set, containing details of each occasion it is played. Minor cleaning will be carried out by the

⁷ Indonesian and Malaysian shadow puppets



Plate 5; Gamelan on display at ACM II;



Plate 4; Demonstration of hammering a gong into shape

object conservation, gallery maintenance team.

The instruments are robust, however striking the keys exerts a lot of force. Each key can be struck hundreds of times in one performance, this wears out the plant fibre spacer found beneath keys, and causes wear to the iron key post and structure of the teak sound box, ultimately leading to the bronze key going flat. When a key is flat it is necessary to remove metal from the middle of the underside to lower the pitch or from the edges to raise it. Gongs are filed for fine adjustments, but must be hammered into a slightly different shape to change the pitch markedly (Anderson 1997; 643).

An experienced gamelan player or maker will be contacted if tuning is required. Should the need arise, a number of people have been identified. If tuning is required a conservator must be present to supervise the process and clean the kettle, key or gong after tuning. Clear instructions have been included in the guidelines for the conservator's involvement, such as location, materials, updating condition reports etc.

The gamelan is made of renewable and original non-renewable parts. The renewable parts are not accessioned. It is anticipated that the renewable parts will be replaced in the future, these include; plant fibre spacers, mallets and drum skins. Non renewable parts are the structure of the objects, frames, keys and gongs, these are individually accessioned, and it is anticipated that over time these parts will display minor wear and tear from continuous use.

Theft, over use or damage from tuning may necessitate replacement of elements. If non-replaceable elements such as keys or kettle require replacing, the new key/kettle will have the date of manufacture, manufacturers name and museum name written on the underside along with the accession number.

INSTRUCTIONS FOR MUSICIANS

Instructions have been written for the musicians to assist in preserving the Gamelan. These instructions will be given to each new group of performers and it is the responsibility of the Public Programs Department to see that this takes place. The instructions are simple, one page of clear notes to remind musicians that these are part of the Museum collection and that

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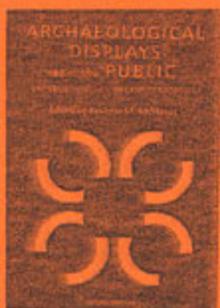
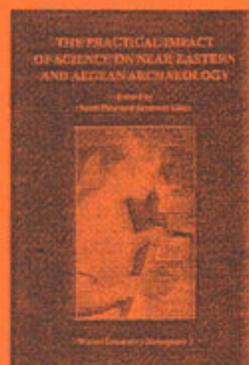
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Visions for *Conservation*



ACT Division (Inc)

Friday August 22nd 2003

9am - 5pm

Venue: The Canberra Museum and Gallery
in Civic Square

Key Speakers:

Ms Dawn Casey, Director, National Museum of Australia

Major General Steven Gower, Director, Australian War Memorial

Mr Ross Gibbs, Director-General, National Archives of Australia

Professor Joyce Kirk, Professor of Information Studies, University of Technology, Sydney

Ms Erica Persak, Assistant Director, Collection Services, National Gallery of Australia

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<http://www.aiccm.org.au/aiccm/home/>

Conference Timetable

ACT Division (Inc)

<i>8.30am - 9am</i>	Registration	Coffee and Tea Available
<i>9am - 9.05am</i>	Welcome Vivien Arnold	Conference Facilitator
<i>9.05am - 9.10am</i>	Official Opening Mr Eric Archer	President, AICCM National Council
<i>9.10am - 10am</i>	Group Discussion Mr Eric Archer	This session is to prepare questions to put to the afternoon's panel
<i>10am - 10.15am</i>	Morning Tea	
<i>10.15am - 1pm</i>	Workshops	See next page for details
<i>1pm - 2pm</i>	Lunch	Cafes and restaurants are located in the vicinity
<i>2pm - 3.15pm</i>	Panel Mr Alan Kerr Mr Ross Gibbs Ms Dawn Casey Major General Steven Gower Ms Erica Persak Professor Joyce Kirk	Visions for Conservation Panel Chairperson Director-General, NAA Director, NMA Director, AWM Assistant Director, Collection Services, NGA Professor of Information Studies UTS
<i>3.15pm - 3.30pm</i>	Afternoon Tea	
<i>3.30pm - 4.30pm</i>	Panel Discussion	
<i>4.30pm - 5.00pm</i>	Plenary Session Vivien Arnold	

Workshops

ACT Division (Inc)

Communication Working

Communication Working has extensive experience working with conservators. In 2002 they ran a successful workshop 'Converse and Conserve' dealing with negotiation and assertiveness skills in the conservation context.

Workshop 1

Presenting with Aplomb

Presenters: Carole Osmotherly and Lindsay Roe

This workshop covers the basics of preparing yourself and your material for speaking with confidence and aplomb. We also look at dealing with your own nerves and the curly questions and comments you may encounter.

Be early - Maximum number of participants is 25 (taken in order of enrolments)

Workshop 2

Teaming with Ideas

Presenters: Fiona Kalmar and Celia Hodgson

This workshop examines what it means to be part of an effective team. We look at the team role/s you prefer to play; the roles essential to effective teams; and the dynamics of teams. Delegates will be divided into teams and enjoy some low key and friendly competition.

Be early - Maximum number of participants is 14 (taken in order of enrolments)

Workshop 3a and 3b

Please note these workshops are run together as a third option. Each workshop will last approximately 1 hour.

Workshop 3a

Time to Spare?

Presenter: Vivien Arnold

This workshop deals with key factors in efficient time management. We take an holistic view, looking at time constraints and needs both in your professional, public and private life.

Workshop 3b

A Certain Assertiveness

Presenter: Vivien Arnold

In this workshop we identify mind-sets and techniques for assertiveness. We will take some professional and private "real life" scenarios from the floor and work with delegates towards assertive responses.

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they need to be treated with care and respect. Due to access times and financial constraints these points are difficult to enforce and must partly be based on trust.

We are allowing musicians to move the instruments and play them with bare hands to respect cultural practices. We request musicians to not step over instruments to respect spiritual beliefs.

SOUND AND VIBRATION

Vibration created by the instruments during performance will affect both the long-term conditions of the objects as well as other objects displayed in the gallery. Damage caused by vibration has been taken into account in the gallery design;

- ◆ Display cases were designed to absorb vibration
- ◆ The stage on which the gamelan sits is lined with acoustic material
- ◆ Objects in cases are being observed for evidence of vibration

Three months after the Museum opened, no damage has been detected.

ETHICS OF LONG TERM FUNCTION

The gamelan on display forms part of a larger set. Over time it will need to be established how wear of the played set compares to the set not being used, and whether differences in the condition are acceptable. The guidelines recommend that recordings be taken of the gamelan being played in the gallery, which can form an associated part of the instrument collection.

PUTTING THE PROTOCOL INTO PRACTICE

At the time of writing this article, the museum has been open for two months and small changes are detectable. As expected museum dust is found on all horizontal surfaces, iron corrosion particulate matter is found under the bronze keys, from the key guides and a paint flake was found adjacent to one instrument. The damage thus far was expected and is considered negligible. The notion of a sacred space created by a low platform has not prevented members of the public touching the instruments. The curator is considering placing a barrier and discrete signs around the platform. As yet no offerings have been made....we do not know if the gong has been asked for permission to be played.....

If anyone has had a similar display or protocol, I would welcome your comments.

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Sarwanto T., (2002) *Gong smith and tuner, Solo - Indonesia*, interviewed by Holly Jones, 10th September 2002.

Teo J., (2003) *Ethnomusicologist and lecturer at La-SALLE SIA, Singapore*, interviewed August 2002 and attended a tour April 2003.

13 *Standards for protecting musical instruments from physical damage in Museums and Galleries Commission, Standards in the Museum Care of Musical Instruments 1995 pp 43-45.*

From the Editorial Committee

Continuing with our Asian focus from the previous issue, we bring you a report from Holly Jones at the Heritage Conservation Centre in Singapore, on developing protocol for the use and care of a traditional Javanese Gamelan. It shows that conservators are taking on a broader role particularly in relation to intangible cultural heritage. The AICCM Conservator of the Year, Julian Bickersteth provides a Lab Profile on ICS in Sydney.

Again our members have been travelling far and wide to all corners of the globe. Anne Carter attended an ICCROM course in Rome in November last year and reports on Sharing Conservation Decisions. Angeletta Leggio reports on the recent AIC Photographic Materials Group Meeting in San Juan in Puerto Rico. Sam Shellard has been refocussing at a photographic symposium (Refocus: Current Directions in Photography) on the Gold Coast in Queensland. Late last year Ruth Shervington attended another ICCROM course, this one in Japan on the conservation of Japanese paper. On a more technical note, Louise Bradley provides a short paper she presented at the GOCSIG Symposium in Melbourne in November 2002. It is good to see our members are able to attend these all important meetings and workshops. It helps raise the profile of the Australian conservation profession and puts things in perspective for us all.

Our National Council has been very active lately and has been addressing a range of important national and international issues. See Eric Archer's Presidents report, Sarah Slade's report on the National Training Summit, State Division news and SIG news. There are also important announcements relating to membership fees and the web site.

Lastly, the Editorial Committee would like to acknowledge Warwick Peberdy and the contribution he has made to the Australian conservation profession over many years.

Jude Fraser, Katy Glen, Pip Morrison and Helen Privett

President's Report

Eric Archer

The unprecedented looting and destruction of cultural property that occurred in Iraq during the aftermath of the war has shocked the international community and mobilized an international effort to secure collections and archaeological sites, and assess the damage.

At the National Museum of Iraq it was reported that there were 'waves of looters', and that the first in were well-organized members of Saddam Hussein's militia. Initial reports immediately following these events quoted a senior museum official as saying "they have looted or destroyed 170,000 items." However, it now appears evident that the scale of the damage and loss is much lower, and efforts are underway to assess the real extent of the damage. With an amnesty currently in place, looters have begun to return objects to the museum and there is also discussion that rewards may be offered for the return of important objects. The British Museum and UNESCO are planning for teams of conservators, archaeologists and curators to travel to Baghdad to assist with the recovery operation.

What has not been covered by the media to the same extent, is the widespread looting and destruction that has occurred in libraries, regional museums and archaeological sites. It is reported that the second most important museum in Iraq, Mosul Museum, was even more severely damaged than the National Museum.

Before the onset of war, AICCM was concerned that every measure possible be taken to protect the great heritage of Iraq. To this end, on the 7th March, we wrote to Coalition leaders Prime Ministers Howard and Blair, and President Bush seeking their support and leadership in establishing an international taskforce that would prevent looting and mitigate damage. We wrote again to Foreign Minister Downer before he left for the United States to meet with the President and other officials, seeking his support for a taskforce and adherence to the UNESCO protocol. In the aftermath of the war, on the 17th April, we wrote again to the Prime Minister and to the Cultural Ministers Council. We received one response - from Prime Minister Blair's Office.

As part of our campaign to have these serious matters addressed we also issued press releases that resulted in a series of radio interviews across the country. We wrote letters to the editors of the Sydney Morning Herald, The Age and the Australian.

In one of his many excellent reports from Iraq, journalist Paul McGeough (Age/SMH) referred to 'the prescient warnings of the Australian Institute for the Conservation of Cultural Material' in relation to the looting and damage.

War forces us to confront many issues, humanitarian concerns paramount among them. But while I am sure we all regret the need to be

involved in the current debate, we can take heart that our concerns are at last being heeded. I hope that through collective and coordinated efforts, we will be able to make a difference and together as part of the international community strive to ensure that nothing of this magnitude occupies our future.

On May 11th AICCM, with the National Museum of Australia and the Australia Registrars Committee organised a forum *The Cradle of Civilisation - Mesopotamia's Past and the Future of Iraq's Cultural Heritage*, at the National Museum's SAS Visions Theatre. ABC Television's political commentator Jim Middleton facilitated and introduced an impressive range of guest speakers. The forum defined the cultural heritage of Iraq and the risks and opportunities to be faced in the years ahead.

On another positive note the Australian Heritage Commission has recently established the Cultural Heritage Reference Group for Iraq. The Reference Group has been briefed to advise the Federal Government on measures to aid in the recovery and protection of that country's cultural heritage. I have accepted an invitation to be a member of the Reference Group, and I am pleased that our views and experience will form part of the important process of informing Australia's role in rebuilding Iraq.

As part of our own rebuilding exercise, the National Training Summit held at the National Museum of Australia in Canberra in March attracted 70 participants and resulted in useful discussions and information sessions concerning the future of our profession. The results of the national training audit provided an overwhelming argument for the provision of a variety of training courses. A conservation training issues paper to be developed by AICCM and industry partners for presentation to the National Collections Advisory Forum will be an important and useful project - likewise a report on training for technicians to be reviewed at our national conference in October. There is a more detailed report on the summit included in this newsletter. As an outcome of the discussions at the summit, AICCM has now formed an Education Standing Committee to act as a conduit between the membership and education providers servicing the conservation profession. This standing committee will provide regular updates to the membership through Council reports and presentations at AICCM conferences. Sarah Slade and Kay Söderlund deserve particular congratulations for their work in organizing the summit, and our thanks go to the National Museum of Australia for providing the excellent venue and facilities at no charge.

During the Summit, a dinner celebrating the 100th AICCM National Council Meeting was held at the Australian National University. ArtLab's Vicki Humphrey presented the Conservator of the Year award to this year's recipient, Julian Bickersteth, for his contribution to promoting the development of conservation in the private sector. Belinda Gourley won the AICCM Student

of the Year award. Later an august trio of survivors from the very first AICCM meeting entertained us with the presentation of a graceful one-act tableau, *Vague Recollections of The Past*, which kept us riveted to our seats. Our thanks go to Colin Pearson, Allan Byrne and Wal Ambrose. Our thanks also go to Ian Cook, who leaves us as Chair of the Conservator & Student of the Year Committee.

At a national teleconference on May 1st, AICCM Council regretfully accepted Catherine Akeroyd's resignation from the position of Ordinary Member, Accreditation. Council then endorsed the appointment of Janet Hughes to this position, until the AGM in October. Janet will be working towards the delivery of a paper on accreditation options at the October conference, as part of AICCM's accreditation review. Thanks also go to AICCM's outgoing Professional Accreditation Committee members Marg Alexander (Chair), John Ashton and James Elwing, for the great work they have done over many years. The Accreditation Committee will remain in abeyance pending the outcomes of the accreditation review.

In closing I would like to acknowledge the work and memory of Warwick Peberdy who died suddenly in Brisbane on the 16th March 2003. Warwick was Manager, Preservation Services at Queensland State Archives. He was a highly respected member of the conservation profession in Australia, and he will be missed by his colleagues. On behalf of AICCM I would like to pass on to Warwick's family our deepest sympathy at this time.

Membership Fee Increase

Eric Archer, AICCM President

For the first time in many years our profession has been at the forefront of national and international events.

The closure of training courses at the University of Canberra last year focused unprecedented public attention on the role of conservators. The AICCM summit, developed in response to the closure, provided an opportunity to address issues of concern and plan for the future.

AICCM provided advice for victims of the Canberra and Victorian bushfires on how to protect and salvage their most treasured possessions.

The war in Iraq and the subsequent looting and destruction of the country's major cultural institutions prompted pleas from AICCM to the US, British and Australian leaders to establish a taskforce of experts.

Throughout these recent developments the support and advice of members has been invaluable.

To build on our achievements, further increase our public profile and extend services offered to members, AICCM needs additional resources. Income from membership fees, which have remained unchanged for many years, no longer meets the costs associated with running the organisation. Neither does it allow for improved services and activities necessary for us to grow

and lead the debate on a range of issues directly impacting on our profession.

You will be aware that AICCM has employed a media officer to ensure that we can effectively and professionally respond to current issues; our new Secretariat is more efficient and accountable; the website has been updated; a new membership database has been constructed and a business/project officer will be employed to undertake some major tasks. All of these initiatives are important but they come at a price.

To assist in meeting these costs AICCM National Council has approved a fee increase. The increase brings the cost of membership into line with equivalent professional organisations. See table below for changes.

Membership type	Current fee pre-GST	Current fee inc GST	New fee pre-GST	New fee inc GST
Honorary				
Honorary professional				
Institution	\$200.00	\$220.00	\$400.00	\$440.00
Life	\$560.00	\$616.00	\$1,000.00	\$1,100.00
Ordinary	\$75.00	\$82.50	\$90.00	\$99.00
Pensioner	\$30.00	\$33.00	\$40.00	\$44.00
Professional	\$105.00	\$115.50	\$150.00	\$165.00
Reciprocal				
Student	\$30.00	\$33.00	\$40.00	\$44.00

The National Council looks forward to your continued support as we work towards setting a strong agenda to meet members' needs and ensuring that our cultural heritage is respected, appreciated and protected.

AICCM Website

Jenny Dickens, AICCM Secretary

There have been quite a few changes to our website recently, so pay it a visit. aiccm.org.au

- ◆ The *News and Event* section has been changed to *News* and holds recent press releases on topical issues.
- ◆ There is a new section called *Events* where conference and workshop announcements will be posted.
- ◆ There is another new section called *Employment* where job advertisements will be placed.
- ◆ The private conservators list (under *Finding People*) has been updated.
- ◆ The web site has now been taken over by the IMEA web master and is running smoothly.

Much of this work is thanks to Marcelle Scott. Marcelle has now stepped down as web editor and Karina Palmer has taken her place. We would like to hear your suggestions for improving the web site - contact Karina on karinap@austmus.gov.au with comments and feedback.

State Division News

VICTORIAN DIVISION

Access to Conservation Supplies

Recently the Victorian Division of the AICCM met with representatives of Zetta Florence to discuss our professions' relationship with the company, and the ongoing availability of the conservation materials and equipment they supply in Australia.

Zetta Florence, which is based in Melbourne, is now the sole provider of many conservation materials in Australia since their takeover of S&M Supply Company. They are the Australian representatives for international companies Archivart and University Products in the US and Preservation Equipment in the UK. Over the years their market has also expanded to supply the archival and preservation needs of the general public.

Zetta Florence are aware that in recent times their relationship with the conservation profession has not been as good as it could be. They are keen to improve this relationship, and during our meeting explained some of constraints on their business, and ways we can minimize the costs associated with ordering supplies from overseas.

Indent ordering system and cost of materials

Zetta Florence explained the reason for their pricing structures. The main factors contributing to the price of their materials are shipping costs, import taxes, and transport costs.

To order collectively is one way to make the indent ordering system work in our favour, ie.

considerably reduce the price of materials. The more of a particular product ordered in one indent the cheaper per unit it will be. Thus we increase our purchasing power. This will involve communication between institutions, and a coordinated approach to ordering materials. The pay off will be cheaper conservation materials for everyone.

Indent orders occur four times a year - March, June, September and December and the aim is for deliveries to arrive within 8 weeks of the order.

Specialist Conservation Enquiries

State managers will now service conservators with specialist conservation enquiries. The aim is for conservators to build a working relationship with their particular manager.

The toll free number is 1300 555 124 Ask for Angela - ACT, Eelin -VIC, WA, and SA, Natasha - NSW and QLD and Hadyn -NZ.

Note: the Gertrude Street store in Melbourne is geared solely towards general public enquiries.

If you wish to be added to Zetta Florence's email list, please email: www.zettaflorence.com

The Victorian division of the AICCM has compiled a suppliers list from various Victorian cultural institutions of materials used in conservation treatments and storage. The document does not endorse the products or companies but is intended as a useful guide to suppliers of materials and equipment commonly used by conservators. The list is available electronically by emailing either Helen Privett (helen.privett@ngv.vic.gov.au) or Suzi Shaw (suzi.shaw@ngv.vic.gov.au).

LAB PROFILE

International Conservation Services

Julian Bickersteth, Managing Director

The impact of the Bicentenary in 1988 on Australia's appreciation of its cultural heritage, and its need for preservation, cannot be over-estimated. It marked a coming of age for this country that was embraced by the population far more widely than the more recent Centenary of Federation. Two direct results of this were firstly, the beginning of a major museum creation and renovation program, that began in the mid 80's with such projects as the Powerhouse Museum, and has continued right through the 90's, and secondly, the allocation of significant and ongoing state and national funding for grant programs for preservation projects.

ICS is ultimately a product of these events. Julian Bickersteth had been working at the Powerhouse Museum for three years when in 1986 a newly created private organisation, the Campbell Group put out a call for expressions of interest to the museum community. Whilst Campbells were specifically looking for

exhibition designers and fabricators, it soon became clear they had aspirations to form a museum services conglomerate. Discussions led to Julian joining them to form a new company, Campbell Conservation. Sue Frost, also from the Powerhouse, quickly joined him and the company soon had a team of six conservators. They were heady times, in retrospect so typically illustrative of the late 80's. Exciting projects abounded, from advising on artwork installation in new Parliament House, Canberra to managing exhibitions for the Vatican and the UK National Maritime Museum at Expo 88 in Brisbane. The booming art and antiques markets ensured a stream of interesting work, new museums were on the drawing board all over the country, and Campbells were busy expanding into exhibition publications and merchandising. A memorable butler-served luncheon to welcome couriers from the National Maritime Museum held in the middle of the conservation lab (!) perhaps best illustrates the excesses of those times.

By the end of 1989 the Campbell group was having financial difficulties, whilst Campbell Conservation was going from strength to strength. A management buy-out by Julian Bickersteth, Sue Frost, Kay Soderlund,

Jacqueline Janssen, Tessa Evans and Charles Gorton resulted, and the company moved to its present premises in Chatswood. Further ownership changes took place in 1991 when Campbell Conservation formed a joint venture with Corrigan's, art freight forwarders who had recently established their own conservation facility with **Cathy Lillico-Thompson, Andrea Wise and David Wise**.

Thus was formed International Conservation Services. We are occasionally asked why the International? It came from two directions, one being the international background of our staff, the other our international aspirations. The two have remained a feature of ICS's operations with a significant component of the staff always being trained overseas, and a long list of international projects completed. These have ranged from Antarctica to Kuwait, and included New Zealand, Brunei, Singapore, Hong Kong, Vietnam and the Philippines.

ICS currently operates from a building over two floors in Chatswood. The upper floor is divided into three labs covering respectively easel paintings, furniture and objects, and paper/photographs and textiles. Downstairs are the offices and one large workshop and adjacent loading dock used for project work. Much of the work however is undertaken on site, whether on buildings or in collecting institutions.

The nature of the company has developed over the last fifteen years. Hands-on conservation comprises about 50% of the company's revenue, the other 50% being a mixture of large project work and consultancy services. The latter includes a very broad range of work ranging from managing museum disaster recovery processes, advising on digitisation of collections, providing preventive conservation programs, monitoring the environment in remote sites, to project managing museum developments, and installing and touring exhibitions. Undertaking complex conservation projects has been a trait of the company, with the development of expertise in the removal and reinstatement of murals being a particular specialty. Staff numbers have fluctuated between 12 and 20 conservators, with a close working association with about the same number as sub-contractors. Since 2002 professionals in related disciplines have also been employed.

As the company approaches 17 years in business, 12 of them as ICS, it continues to look for new opportunities whilst building on existing skills and experience. The markets it services, whether in the private or public sectors, are constantly evolving, requiring new approaches and sometimes, new skills. It remains as stimulating and challenging a market place as it was when we started.

PEOPLE AND PLACES

Australian Capital Territory

Australian War Memorial

Under the leadership of **George Bailey** as Project Manager, a Beaufort aircraft has been assembled and installed in Anzac Hall. This was a complex project involving the conservation, re-manufacturing, and restoration of aircraft components from a wide variety of sources (AWM collection, local enthusiasts, PNG jungles, international collectors), to come together as the only complete Beaufort bomber in existence to date.

After a lengthy conservation project, the Lancaster Bomber 'G for George' is due to be completed for installation by the end of July. Senior Conservator **John Kemister**, along with Large Technology Conservators **Andrew Pearce, Gordon Bruce**, and students **Prue Castles and Caitlin Granowski**, were ably assisted by ex-RAAF personnel **David Gilmore, Richard Lewis, Greg Brazel**, spray-painter **Tim Johnstone** and a team of volunteers.

The Messerschmitt Bf-109 project is also approaching completion. Conservation work is now complete, and the process of finishing off fabrication of missing items to complete the aircraft is under way. Team leader **Alayne Alvis** is working on the final phases, while **Carolyn Parsons** and **Keith Borck** are now moving on to other projects, none of which will involve the removal of what seemed to be acres of silver over-paint.

Alison Wain has been busy with business planning and budget discussions. She has shifted office to Treloar C to concentrate on running the structural stabilisation of the Me262 aircraft for display in ANZAC Hall and on developing LTO maintenance policy. **Laura Kennedy** has finished a rather unusual project that has been long overdue, setting up a database for the maintenance of pneumatic tyres on all LTO's in the collection, totalling almost 80 objects.

Megan Jordan-Jones is recovering from a spell of temporarily running the lab. As part of the Memorial's contribution to assisting those affected by the January bushfires, she is now concentrating on treating medals damaged in the bushfires and giving advice on treatment of other damaged material. After two and a half years, **Katie Webbe** is moving on, not once, but twice! Initially to a ten week summer internship with the National Museum of the American Indian in Washington; and then onto Scotland to take up a permanent position as assistant conservator of archaeology and ethnology with Glasgow Museums. It's great to see someone get what she really wants after years of hard work. Congratulations!

In the Painted Surfaces Lab **David Keany** has been removing a Masonite backing from a canvas, **Adam Godijn** has finished constructing the 5 metre landscape and conserving the model horses for diorama *Desert Patrol*. **Sharon Alcock** from the University of Canberra is removing a

yellowed varnish from an oil painting by Robert Camm.

Cathy Challenor is currently acting as head of the Textile and Small Object Labs. **Bridie Kirkpatrick** is working on an upcoming exhibition *Air War Europe*. Bridie has recently done a great job of conserving Keith 'Nugget' Miller's Air Force cap. **Victoria Gill** has completed the condition surveying the Pre WW1 uniforms and has finished a challenging treatment of a 1912 naval jacket. Victoria has given an informative talk at the AWM Branch forum. **Sarah Clayton** has just prepared a last minute loan to Brisbane and has been mounting medals for ANZAC day. **Jessie Firth** is working on the freezer program one day a week.

The January fire-storm has had a profound effect on all of Canberra. Many conservators of the AWM joined with conservators from other Canberra institutions to participate in clinics (hosted by the AWM) for the public's bushfire affected personal collections.

Helen Butler accompanied the POW exhibition, *In Enemy Hands*, to Kalgoorlie and provided the conservation contact for the Department of Veteran's Affairs sponsored, *Bringing In Your Memorabilia* day. **Ceridwen Fraser** has finished her contract to repair and prepare maps for digitisation and has moved to Sydney to continue her marine science studies; we wish her every success. **Sunao Gazzard** is well into a project providing rebinding for heavily accessed reference material in the AWM's Research Centre. Sunao has also been preparing volumes of the WWI official histories for digitisation; these will be available through the AWM's extensive web site. **Sophie Lewincamp**, University of Canberra conservation student, has commenced with us as a volunteer. **Kerry McInnis** and **Kim Morris** have been contracted to provide conservation treatment services to art works on paper by key WWII official war artists. Bushfires also dominated the February meeting of the Disasters ACT working group (DisACT), hosted by the War Memorial. The Memorial is also providing the administration for the May disaster recovery workshop. These DisACT organised workshops have proved successful enough to be run biannually.

Davina Hacklin has been overseeing the work of staff in the Gallery Maintenance Program and Preventive Conservation Unit. Preparations for ANZAC Day have kept all involved very active. Gallery maintenance volunteers were in high gear during all of April as they cleaned and inspected the National Collection on display. **Melissa Hearn** and **Roland Trebesius** have been labouring in the Commemorative Area. ACT water restrictions meant that their pre-ANZAC Day cleaning program was much reduced but they achieved an excellent result. **Sarah McHugh** has been doing wonderful work with the preventive conservation program in the Sculpture Garden and Galleries and **Senka Rogic's** program is set to intensify with the installation of the *Air War Europe* Exhibition in ANZAC Hall.

Conservation Works

On starting our fifth year in business the staff numbers at Conservation Works have swelled with the hiring of some new faces who have been working on a number of major projects. **Gillian Mitchell** completed the stabilisation of one of the National Gallery of Australia's most prized Asian bronzes, which was suffering from bronze disease. With **Sarah Jenkins**, Gillian also completed a conservation assessment of the National Capital Authority's outdoor sculpture collection, a few of which were severely damaged in the Canberra bushfires. In March, Gillian organised the removal of paint covering eleven 1927 mural panels recently discovered on the walls of the old tea room and dining room at Old Parliament House. After analysis and documentation of the six layers of overpaint our team started the slow and painstaking process of lifting each layer until the murals were revealed. **Elisabeth Matthews**, **Sarah McHugh**, **Samantha Azzopardi**, **Ainslie Greiner** and **Rhiannon Walker** all donned protective gear and helped with the stripping. Gillian, assisted by **Roland Trebesius**, **Peter Mitchell** and **Elisabeth**, completed the annual cleaning and re-waxing of the sculptures along Anzac Parade in preparation for Anzac Day. Gillian, Sarah and Peter are continuing their research work on developing tools and methods for assessing visitor impact on the heritage fabric at Old Parliament House.

National Archives of Australia

Staff in the Conservation lab at the NAA continue to come and go. **Karina Palmer** has moved on to be an objects conservator at the Australian Museum in Sydney, but we have managed to snare some other great people including **Clair Murray**, who is concentrating on a rebinding and repackaging project for our large collection of ships' journals, and **Nicola Hall**, a paintings conservator who has seen the light and is working in our paper lab part-time. **Prue McKay** completed a three-month period as acting lab manager and is now concentrating on preparations for the upcoming exhibition *It's a Dog's Life* (about animals in the service of the public), which includes such exhibits as live dung beetles (and their food supplies), a preserved horse's hoof, and a bullock-team harness. **Karen Holloway** is now acting lab manager, as well as looking after the touring exhibits for *Beacons by the Sea*, our exhibition about lighthouses in Australia. Our two Conservators-in-Training, **Sarah Gubby** and **Alison McCrindle**, have well and truly found their feet since graduating in December and are pushing on with some complex treatments as well as the day-to-day tasks associated with client requests. Sarah will soon be going to our Darwin office to provide advice on a number of preservation issues. Two new Conservators-in-Training were appointed this year - **Caroline Whitley** and **Frances Cumming** are now in their final year of study at the University of Canberra. They will be working in the lab during their holiday periods this year and we look forward to having them on board full-time in 2004. **Rajani**

Rai continues her NATA paper-testing duties, both photographic activity testing and physical paper testing, and is also in charge of the weekly environmental checks. **Ellie McFadyen** is developing an emergency response plan for the NAA National Office. **Ian Batterham** continues his weekly lecturing post at the University of Canberra, where he is teaching the paper conservation students who need to complete their course by the end of the year.

National Library of Australia

Preservation Services has been busy juggling hats across all functional areas during an intensive period of secondments and staff on extended leave. Staff on leave include **Patricia Crampin**, who gave birth to Dylan Paul Osbourne in late November and **Rachel Spano**, delivering Joel James in early March.

In the bindery, **David Roberts** has returned to work full-time and is undertaking routine preservation with **Neale Wootton**. Neale has been working on special collections including surveying and stabilising the Rex Nan Kivell collection of bound materials.

Susanne Wullen continues formal conservation studies at the University of Canberra and is undertaking conservation treatments as part of her student assessment in-house, with **Chesley Engram** supervising. Chesley has also been supervising a third year conservation UCAN student, **John Colby** while undertaking his professional placement. John has been doing a treatment on an album of bookplates by Lionel Lindsay.

Also assisting with treatments are contract conservators, **Kerry McInnis** and **Julie McCarthy**, who have been working on early Australian pictorial material and exhibition preparation for *Travellers' Art*, opening in early June.

Rowena Jameson has been busy with returning loans and *Travellers' Art*, which is mainly sourced from National Library collections with many of the two hundred items requiring full treatments.

Susanne Wullen, Rowena Jameson and **Lisa Jeong-Reuss** attended the photographic conservation echo workshop on *Conservation of Colour Photographs and Digital Prints* held at the National Library and the University of Canberra in January. Several Preservation staff also attended the AICCM Training Summit in March with **Colin Webb** giving a short presentation on the Library's training needs. **Lydia Preiss** has been planning disaster training sessions presented by **Kim Morris** in late March to non-conservation library staff.

Jennifer Hodgeman returned from leave after working as a conservator at State Records NSW and studying information management at Monash University and is now assisting in preservation reformatting and treatment preservation.

Jennifer Anderson is acting as the Manager of Picture Australia for twelve months and **Marian Hanley** from Technical Services is filling her

position and is working on the PADI digital preservation resource and the compilation of several preservation Microfilming modules in conjunction with **Heather Brown** from the SLSA.

Kevin Bradley has returned to the Digital and Audio Preservation Resources section after acting as Branch Head. **Saysana Sirimanatham** started in Sound Preservation as the audio preservation officer in November. They have been developing procedures and customising the Quadriga audio-archiving system and have digitised one terabyte of audio content now stored on the digital collection management system. They also completed two days of recording for the annual National Folk Festival over Easter.

In digital preservation, apart from helping Colin with his digital preservation guidelines, **Gerard Clifton** has been looking at implementing the OCLC/RLG metadata elements for the Library's digital collections and is also looking at preservation formats for the digital archiving of physical format materials into the mass storage system.

Finally, importantly, Colin Webb has completed his secondment to prepare UNESCO guidelines on digital preservation. The finished draft (which runs to approximately 180 pages) is available from the UNESCO website at http://portal.unesco.org/ci/ev.php?URL_ID=8967&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1049879672

The Guidelines are intended to present guiding principles rather than a lot of technical detail, which would date quickly and require specifications for a very wide range of different circumstances. Hopefully, the web version of the document can become a crystallisation point for more detailed technical manuals that will help people working with particular problems. Although Colin was responsible for producing the document, it reflected input from a number of people working in institutions in Australia and elsewhere, particularly Gerard Clifton, digital preservation specialist at NLA. It is expected that the General Conference of UNESCO will vote on the Draft Charter later in 2003. If adopted, it will become an international document urging governments and communities to accept responsibility for preserving heritage that exists in digital forms.

New South Wales

Art Gallery of NSW

The Conservation Department moved into its new studios. Apart from the expected teething problems, it is an exciting development, particularly as we have had a year in office space without any space for hands-on treatments, (things still seemed busy enough however). The new department brings frame conservation upstairs to be closer to the activities of the paintings and paper labs. We also have separate studios for Asian works on paper, **Sun Yu**, and Western works on paper, **Rose Peel**.

One of the major improvements has been the creation of a separate room for our microscope and analysis equipment. The Conservation Collection Benefactors raised funds for the purchase of a FTIR with microscope attachment, and so we are about to embark on the wondrous world of organic analysis. A conservation volunteer, **Paul Solly** has been cataloguing our artist's materials archive in preparation for the installation of the new equipment and anticipated need for known standards. The Gallery has also directly financed the purchase of a new Willard's low-pressure hot table.

Unfortunately not enough space was allocated to let go of the artist's studio space on the lower level. **Donna Hinton**, objects conservation, has moved into this space vacated by the frame conservators, which, while a long journey down escalators, is bigger and quieter than her previous lab. Once the fume cupboard and large sink are installed, conservation work for a large loan to the National Portrait Gallery in August and the new Asian Gallery (due to open towards the end of the year) will begin in earnest. Donna is currently developing the work plans for these two exhibitions.

Malgorzata Sawicki, frame conservation, returned from her extended trip to visit laboratories in Europe and to attend the ICOM-CC 13th Triennial Meeting in Rio de Janeiro, where she presented a paper on research into non-traditional in-gilding techniques. **Barbara Dabrowa** has left temporarily to take a frame conservator position at the Victoria & Albert Museum in London. From November 2002, the frame conservation studio was joined by **Stephanie Backes**, a third year polychrome sculpture conservation student at the University of Applied Science in Hildesheim, Germany, who came for three months of practical training. Stephanie completed a treatment of a Louis XV carved frame for the Pierre Bonnard painting *Bust in Profile*, just prior to the move of frame conservation into its new premises. During Basia's absence, frame conservation will be joined by **Maryjo Lelyveld**, a recent painting conservation graduate, who would like to extend her knowledge in the gilded objects/frame conservation field. Maryjo will assist Malgorzata Sawicki in treatment of frames for the *James Fairfax Collection* and the *Charles Conder* exhibitions, as well as assisting in the major treatment of the original frame for the John Glover painting *Classical Landscape*, c.1820.

Paula Dredge, paintings conservation, Malgorzata Sawicki, and **Steven Miller**, archivist, are collaborating on a publication and exhibition of the gallery's holdings of the S.A. Parker framing company records. In 2001 the Parker family gave the Art Gallery of NSW library its huge archive, including cashbooks dating back to 1918, (the date S.A. Parker brought the company from Tesla). The planned publication will be a guide to the Parker Framing archive and will include identified Parker frames in the gallery collection from 1918 until the 1960s, a history of the company written by Lindsay Parker, and a catalogue of frames and codes that

was produced in 1923.

Under the project management of **Stewart Laidler**, painting conservation, the treatment of the Edouard Detaille painting *Vive L'Empereur* 1891, (4 x 4.5 meters) in the public galleries is completed. This huge project, a joint effort by interns **Nicola Hall** and **Maria Kubik** from the University of Canberra, Paintings Conservation course and **Andrea Nottage** from the Art Gallery of NSW and financed by the Conservation Collection Benefactors, has taken 14 months. Its progress has been documented in *About us/News* on the Art Gallery of NSW web site (www.artgallery.nsw.gov.au). **David Butler**, frame conservator, with the help of **Matthew Cox**, assistant conservator, is completing a new frame for the painting based on photographic documentation of the original.

The Australian Museum

Sue Valis has been coordinating the 'Death Squad' (**Kate Jones**, **Heather Bleechmore** & **Megan Dean Jones**) for the conservation work on the upcoming in-house exhibition *Death - the last taboo*. Installation of the objects has commenced and they have been 'buried under' by the busy schedule (no more puns, I promise). The exhibition will travel to other venues after display at the Australian Museum, so the workload has included the extra dimension of preparing packing systems for the objects and the relevant documentation.

Colin Macgregor carried out the required work for the installation of the Two Emperors exhibition. This Chinese exhibition includes many fragile ceramic models and figures including a life-sized horse that was winched into position with great trepidation. Fortunately, a representative from Hassenkamp, a fine art transport company from Germany, who had performed the operation several times previously, supervised this. **Karina Palmer** and **Heather Bleechmore** also worked on the installation and carried out some minor repairs to items damaged in transit.

Michael Kelly and **Heather** have returned from a two-week installation of *Chinese Dinosaurs* at the Newcastle Regional Museum. The gallery space at Newcastle is smaller than the Sydney space so it provided a few challenges (and a bit of luck) to fit in all these huge beasts. However, it does lend a more immediate and impressive view of the material.

Karina Palmer is currently preparing objects for *Showroom*, an exhibition to highlight the breadth and importance of the Museum's vast collection. She is working on the Indigenous collection, including some of the earliest Papunya paintings on Masonite board.

Vinod Daniel travelled to Brunei Darussalam to sign a memorandum of understanding between AusHeritage and ASEAN-COCI on cultural heritage co-operation. He also coordinated a workshop on pest control for ASEAN. **Vinod** and **Steve King** (UNSW) have been working on a research project in Hill End on using small temperature increases as a passive climate control option for storage areas in small

museums (to control high RH). Vinod has also been discussing and preparing proposals for establishing a joint research centre with University of Technology, Sydney. In addition to research projects, the centre is proposing to deliver their existing short courses as a certificate and diploma program.

Congratulations and best wishes to Kate Jones who has had a few weeks off to get married and enjoy her honeymoon.

ICS

Surrounded by large sections of angle iron, the Garry Shead mural was successfully removed from the old Sydney Institute building in Ultimo by **Cathy Lillico Thompson** and **Arek Werstak**. A new location is still being resolved, but should allow it to be back on view by the end of the year. Arek has also been repositioning Jeffrey Smart murals at the Yellow House in Kings Cross, an artists squat where some of the great names hung out in the sixties painting every conceivable surface, e.g. floorboards, walls, hearths, even the roof. Conservation works on building facades also continue to keep us busy, ranging from replication of synthetic stone surfaces on a city building to **Julian Bickersteth** hanging off an abseil to inspect the removal of NO WAR painted in large red letters on top of the Opera House sails. Meanwhile back at the lab, **Nicole Rowney** has been honing her photographic skills assessing a large photographic collection for the National Trust and conserving multiple portraits of comely matrons from Prince Henry Hospital Museum. **Anna Diakowska Czarnota** and **Michelle Wassall** have been working through a collection of smoke damaged paintings from Dubbo. **Georgina Element** has finished one of the most beautiful packing jobs of all time for the archaeological collection at the Quadrant site in Sydney and now moves onto the Harbour Bridge Collection. **Cath Akeroyd** and **Fiona Tennant** have been traipsing between Hill End and Hornsby assessing collections and potential buildings for museums. **Lee Hardcastle** and **Oliver Hull** have been conserving the Cook table (so called because it has a section of the Resolution inlaid into its top) which collected a cool half million dollars when auctioned in April.

Powerhouse Museum

The exhibitions team from conservation were involved in the preparation and installation of objects for the exhibition *What's In Store? Shopping in Australia 1880-1930*, including **Teresa Werstak**, **Bronwen Griffin**, **Nadia de Wachter**, **Dee McKillop**, **Gosia Dudek** and **Suzanne Chee**. Two other related exhibitions were worked on at the same time to complete our new *Australian Communities* gallery: *My Chinatown* and *Golden Threads*.

Paper conservation was involved in the mounting of photos, poster and artworks for a number of exhibitions including *Ken Done*, *Mardi Gras* and *Special FX*. Suzanne and **Tim Morris** worked with staff from the Smithsonian Institute Travelling Exhibitions in dismantling the exhibition *Star Wars - the magic of myth*, doing

post-condition reports and preparing objects for their return to the USA. Suzanne also travelled to Canberra to dismantle several *Strictly Ballroom* costumes from Screensound. She is now installing our annual *Student Fashion* exhibition.

Gosia was responsible for the dismantle of Mod to Memphis, and for the installation of Mikromegas: the Art on the Pin exhibition. She has also finally completed restoration of two Wedgwood ceramics: the *Virgil* vase and the War and Peace vase. Bronwen has started condition checking objects for Moving the Mail. She has also helped organise the movement of two pipe organs to storage at Castle Hill.

The Steam team, **Jenny Edmonds** and **Ross Goodman** have been working fairly solidly on the locomotive 3830, undertaking its annual inspection and maintenance. It has also taken several trips recently, one from Eveleigh to the PHM and the other to Waterfall, then to Maitland for *Steam Fest* and onto Taree, Melinga and Wingham. **Tim Morris** and **Dave Rockell** took a collection of Steam related objects to Maitland for *Steam Fest* for 12-13 May where, under the watchful eye of our regional services coordinator, we set up and ran a display and information tent, illustrating the Museums regional services and commitment to the conservation of Moveable Heritage.

The Collections team including **Dave**, **Margaret Juraszek** and **Frances Fitzpatrick**, ably assisted by **Dee**, **Nadia** and **Cheryl Griswold**, has been kept on their toes by an escalating loans program. The team has been working on two larger loans, one for the Australian Museum, *Death - The Last Taboo* and the other for the Museum of Sydney, *India, China, Australia - Trade and Society 1788-1850*.

Nadia, **Dave** and **Frances** dismantled the PHM component of the *Dinosaur Designs* exhibit at Object Galleries. **Nadia** has also worked on loans for Melbourne Museum and the Royal Academy of Arts in London. **Dee** has worked on a collection of teapots for display in our café.

James Elwing has been sorting out, numbering and sleeving acetate, nitrate and glass plate negatives from a 1930's-50's photographer's collection, (Thomas Lennon) as a prelude to generically separating them for long-term storage.

State Library of NSW

The following is a small sampling of the multifarious work carried out by the Preservation branch that continues alongside the long-term stellar projects.

Anna Higgs has commenced work on five items for loan to Old Parliament House, in their exhibition *Portrait Sculpture in Australia*. This exhibition will explore the national or communal identity in Australia through sculptural production, from the early decades of settlement to the present day. The items include the death mask of Henry Lawson, a small Wedgwood portrait of Sir Joseph Banks and a bronze portrait of James MacArthur. The

condition of all items is stable, yet surface cleaning and framing is required. However, the size and construction of the items presents a number of challenges for transport - for a paper conservator. The items are different shapes and sizes and are most notably, different weights...one item is nearly 10 kilograms. Furthermore, the method of framing apparent on two items is extremely precarious and will require a more sturdy method in order to withstand the weights of the bronzes. The loan is to go out in August and due to the challenges that these items present for display and transport, a conservator will courier the items to Canberra and will also assist with their installation.

Catherine Thomson recently presented three talks conveying information gained from the two Photon Photographic Preservation workshops that she attended last year with the support of the Library. The first was presented to Preservation branch and interested curatorial staff on the theme of the deterioration of black and white photographs. The following two were also presented to the ever-appreciative Preservation branch with attendance by staff from the Art Gallery of NSW, Australian National Maritime Museum and Andersen Shaw & Associates on the theme of deterioration of colour photographs and digital prints.

Lang Ngo, Nicky Parshall and Trish Leen have been working on loans for the exhibition *India, China, Australia - Trade and Society* to the Museum of Sydney. **Dana Kahabka**, with assistance from **Guy Caron** and Lang Ngo has completed preparation of a selection of watercolours by Frederick Garling for a new exhibition to be held in the Library's Picture Gallery. This exhibition is significant in that it not only represents the wide oeuvre of Garling as an artist, outside his well known ship portraits, as researched by the curator, but also includes more detailed information as to the artist's techniques and materials derived by analytical research carried out by **Tegan Henderson**.

Queensland

Queensland Art Gallery

A major focus for the Conservation section over the next few months is preparation for an upcoming exhibition *Storyplace: Indigenous Art of Cape York and the Rainforest*. Opening in July, this exhibition will celebrate and explore the intrinsic links between art works, ceremonies, dances and beliefs unique to the Indigenous people of the Cape York region. Following its display at the Gallery, the exhibition will travel to venues in North Queensland. With over 200 works to be exhibited, many of which are new commissions, preparations are keeping **Amanda Pagliarino** and **Liz Wild** very busy.

John Hook and **Alyssa Aleksanian** are continuing with the restoration of paintings as part of a collaborative project between QAG, University of Queensland, the Abbey Museum and the Catholic University. Works include Frank

Calderon's *The Crest of the Hill*, which has commenced a major restoration. This large Victorian painting belonging to the University of Queensland has been cleaned and the tears repaired. **Graham Reynolds** is making a new frame. Primiticcio (attrib) *Madonna and Child* (Abbey Museum) has been cleaned and varnished and requires inpainting and rehousing in an ornate tabernacle frame. Guercino (attrib) *Archangel Gabriel with Lily* (Abbey Museum) has been flattened, partially cleaned and requires inpainting, varnishing, strip lining and minor repairs to the frame. **Gillian Osmond** is completing work on Nolan's *Desert Storm* and will soon begin the cleaning of Degas, *The three dancers*. She is also continuing research into the formation of zinc soaps in oil paint layers from works in the collection. **Anne Carter** is undertaking some minor restoration on Lambert's *Kitty Powell* as well as continuing input into Gallery of Modern Art preparations.

Samantha Shellard is working on a large-scale drawing - a new acquisition by Sigmar Polke, as well as dealing with a myriad of loans and other programming needs. In the framing section, **Robert Zilli** is undertaking a project to design and construct reproduction frames more suitable for our Fairweather collection. He is also designing a reproduction frame for the Degas. **Mandy Smith** has completed infrared imaging of two Russel Drysdale paintings, and is beginning a survey of Walter Jenner paintings and finding many inscriptions under the paint layers.

Tasmania

Queen Victoria Museum & Art Gallery

The Conservation Department at the QVMAG would like to welcome our new Paintings Conservator, **Mar Gomez Lobon**, who commenced duties with us in March.

Mar has been launched into a busy program of condition checking incoming and outgoing loans, a collection storage survey in preparation for the Fine Art Collection's move over to the Inveresk site, preparing 12 paintings from the permanent collection for the changeover of *Aspects of Tasmanian Art* and the removal and conservation of two large Italian religious paintings from a church outside Launceston.

John Hay in frame conservation is currently making a reproduction William Wilson gilt compo frame. This is for a John Glover painting titled *In Kensington Gardens*. William Wilson was a Tasmanian frame maker working in Launceston between 1844 - 56 and was known to have made several frames for Glover's paintings.

Lynda Black in paper conservation is co-ordinating a collection management project for St Helen's History Room on the East Coast of Tasmania; is working with the artist Bea Maddock, preparing stage drawing sketches required to be photographed for the Bea Maddock Catalogue Raisonnee; treating a number of Glover drawings for the next re-hang and, between acts, removing the firework contents from assorted Chinese fireworks whilst

maintaining the packaging in a 3D form.

Linda Clark in objects conservation has returned from the Antarctic where she was involved in an Australian Antarctic Division expedition on the restoration of Mawsons Hut. Work included complete documentation of the artefact collection and implementing (with **Michael Staples**) an environmental monitoring program that is being managed by **Vinod Daniel**. Remains of another hut, less well preserved and closer to home, were recently discovered by the Forestry Department in North East Tasmania. They found a chimney completely engulfed by the forest. It has since been identified as part of a Chinese hut from the 1800's. Linda has been working with archaeologists removing a large number of glass, ceramic and leather items from the site. The chimney stayed behind.

Michael Smith has been managing the movement, installation and assembly of a number of large objects: *Miss Flinders* (a canvas and plywood 3-seater Desoutter Mk II aircraft which was in service in 1931 in Ireland and by 1932 it had flown from England to Australia with an 800km range fuel tank); a scientific research rocket Skylark to the new Space Gallery; the State's earliest electrical generating set (new acquisition) and a number of large outdoor sculptures by Campbell Robert-Swan, Nigel Harrison and Janik Eochette.

All of the conservators and a number of QVM staff attended a delightful one-day IPM seminar at TMAG given by Alex Roach.

Archives Office & State Library of Tasmania

Penny Carey Wells and **Stephanie McDonald** prepared three exhibitions for the State Library of Tasmania under the heading *Far Flung Places* as part of the *Ten Days on the Island Festival*. The two exhibitions in The Allport Library and Museum of Fine Art were prints from the Dumont D'Urville expeditions to Antarctica and prints from the collection about the adventures of colonial travellers. The Tasmaniana Library's exhibition, *An ABC of Travel*, has a wide selection of material (A to Z!) including a 1740's map of the world emigration routes and bus tickets from the 1940s.

Stephanie's Archives work has included loans, re-housing items and the treatment of a number of plans of the old Springs Hotel on Mount Wellington. The tracing paper and cartridge plans were bound into a correspondence volume in a folded state and were inaccessible. They were carefully removed and flattened.

Fiona Lee, a Masters student at the School of Art, University of Tasmania has joined the Conservation section as a Conservation Officer on a part-time basis.

Tasmanian Museum and Art Gallery

It has been a while since the TMAG conservation department made a contribution to the AICCM newsletter. We've been ridiculously busy to put it bluntly! Last year we had over 20 exhibitions at the museum and art gallery, as well as a

continuous stream of loan requests. Some of the exhibitions have been inspiring and rewarding projects. The travelling exhibition *Creating a Gothic Paradise: Pugin at the Antipodes*, is still on the road giving us a link with our colleagues interstate. Our most recent exhibition *Jorg Schmisser: Breaking the Ice* presented some challenges for **Cobus van Breda** as he had to devise a hanging system for the prints and water-colours - he came up with an ingenious method (to the satisfaction of the artist) and the show looks great.

The TMAG is now officially the proud owner of a new off-site store - what was the National Archives offices and store. We are looking forward to moving our parts of the collection into much better conditions (and yes we know there is a lot of work ahead of us). **Cobus** and **Ray Prince** are on the Steering Committee for the relocation project and have been busy preparing for the move. We have recently had **Alex Roach** from 'Heritage Pest Management' visit us to run a workshop for staff to help produce an IPMP. While here he also ran a one-day workshop that was attended by over twenty people from around the state.

The next major exhibition we are coordinating is *John Glover and the Colonial Picturesque*, which opens in December this year. It will then tour interstate. We are all preparing works from the collection and private lenders. **Erica Burgess** has finished writing an article about Glover's materials and techniques for the catalogue.

Our late colleague, **Jan Stanczyk**, was posthumously awarded a Centenary of Federation Medal in recognition of his contribution to conservation in Tasmania.

Victoria

The Fine Art Conservation Centre

Andrew Thorn, Artcare, has been involved over the past few months in the relocation of a monument from Footscray Park to its original location. **Caroline Kyi** has undertaken further work on the mural paintings at the Macaroni Factory in Hepburn Springs after she and Andrew spent the summer at Villa Alba uncovering more of the large mural. Andrew has completed a challenging monitoring project, establishing the source of damage to the ceiling and walls of a room at Melbourne Town Hall. The verdict: The cook did it, not the butler.

Sabine Cotte, paintings conservator, has been cleaning surface mould from a series of paintings by Danila Vassilieff. She is also working on a difficult treatment of a large early 20th century painting, stored for some time under a water leak. She has completed another treatment on a Blackman painting that was glued to several layers of painted paper and had been stored rolled for many years.

Louise Bradley has been working on a framing solution for a small double-sided painting. The original one-sided thin gilded frame will be contained within a support frame, to rehouse

the painting with spacers and acrylic both sides. **Alessandra Zampieri**, a fresco conservator working with Artcare, has given birth to beautiful twin daughters. Alessandra, her husband Giovanni, and daughters Chiara and Rachele are all well.

National Gallery of Victoria

The NGV conservation department is consumed with the prospective move back to St Kilda Road, now known as NGV: International.

Bronwyn Cosgrove and **Kate Douglas** are finishing the conservation of the first exhibition at NGV:International. They have also been surveying 1950's costumes and hats that are to be in the next exhibition at NGV:Australia, as well as decorative arts items such as furniture. The upcoming move involves rehousing some of the works and sourcing new storage furniture. Bronwyn and Kate have also been helping prepare costumes being photographed for an International Fashion and Textiles catalogue.

Lyndsay Knowles has been involved with issues relating to the new Paper Conservation lab, in particular insisting upon flat floors. It appears that one cannot assume anything, if it is not specified! Meanwhile, **Angeletta Leggio** attended the AIC Photographic Materials Group Conference in Puerto Rico in March. See Angeletta's review in this newsletter. Upon her return, Angeletta has been involved with the mounting and framing of a 3.5m long panorama by B.O. Holterman titled *Panoramic view of Sydney Harbour*. Angeletta continues to prepare photographs for two exhibitions, *Second Sight* and *Remembering William Barak*, whilst being on-call for the packing of the photography collection in preparation for relocation. **Ruth Shervington** has continued treating Old Master drawings and has recently completed treatment of an Andrea del Sarto red chalk drawing that is double-sided. Treatment involved removal of the artwork from a rigid card inlay, removal of tape that was causing severe distortion and repair. Ruth has also worked on a chalk drawing by Giovanni B. Piazzetta and is about to begin treating a small chalk drawing by Jean E. Liotard. **Belinda Gourley** has treated a number of Frances Derham works for loan, two of which are stencils. Belinda has also been researching the artist George Neville with reference to his silk paintings in watercolour and gouache.

Helen Privett began work in February in the Exhibitions Conservation department with **Catherine Earley**. Recently Catherine and Helen have worked on the installation of *Technocraft: The Work of Susan Cohn 1980-2000*, *Black Intentions*, the *Cicely and Colin Rigg Contemporary Design Award* and *Bushfire: Our Community Responds*, all exhibitions at NGV:Australia. In their spare time they have been preparing works for external loan as well as planning for upcoming exhibitions at both NGV:Australia and NGV:International.

Linda Waters is well into the cleaning and eventual re-stretching of the Mark Rothko. **Michael Varcoe-Cocks** is about to start the cleaning of two 18th century English

conversation pieces and **Carl Villis** and **John Payne** are up to the re-touching of the Tiepolo. In between treatment work, Linda has couriered a consignment of paintings to Christchurch and Michael spent a week in Japan with Bastien-Lepage.

Trude Ellingsen started as National Gallery Foundation Objects Conservator in February and has been working on objects for the opening displays in the Oceanic, Greek and Roman, Decorative Arts and Asian galleries. **Catherine Millikan** has continued work on the treatment of a marble Kore figure, had input into packing methods for the relocation of the collection back to St Kilda Rd, interviewed for another Objects Conservator, sourced a jeweller to make display mounts for several hundred objects, had ongoing input into the design and tendering process for manufacture of display pedestals for large objects and been involved in the many preparations for the display of around 2000 objects.

Suzi Shaw started with Frames and Furniture Conservation in late January and has been focusing on the treatment and transport preparations for the furniture collection. The variety of furniture to be prepared for display at NGV:International ranges from a 1960s folded cardboard chair, early 20th century Adolf Loos stamped leather upholstered chairs, an 18th century tapestry upholstered settee, to a Memphis laminated room divider, so there is never a dull moment. **Noel Turner** has also been working on furniture, mainly early 20th century pieces by Josef Hoffmann, as well as frames, including a Carlo Maratta frame for *A lion attacking a horse* by George Stubbs. In addition, **Noel** and **Matthew Adams**, Conservation Technician, have been involved in the re-creation of major missing sections (including the cornice and plinth) on the original frame on *The wheel of fortune* by Edward Burne-Jones. Matthew has machined the mouldings while Noel has been taking moulds and casting the ornamentation. Tate Britain has been very generous in providing detailed information about a frame on a Burne-Jones in their collection for this project. **Lisette Burgess** has recently completed work on a (previously) very damaged neoclassical frame for Clarkson Stanfield's *St Michael's Mount, Cornwall* and has since kept busy with numerous frame treatments for NGV:International. **Holly McGowan-Jackson** has been undertaking much surveying to determine the program of work, as well as treating frames & furniture. The repair of a broken leg on an English 18th century walnut veneer & gilded chair, with extensive old borer damage, has provided an interesting challenge.

National Training Summit

MARCH 2003, CANBERRA, ACT

Summit Organising Committee: Eric Archer, Kay Söderlund, Jenny Dickens, Sarah Slade

The Australian Institute for the Conservation of Cultural Materials (AICCM), as the peak industry body for the conservation profession in Australia, is committed to ensuring that appropriate and sustainable conservation training is maintained in Australia. To this end, in response to the University of Canberra's decision to suspend the only materials conservation training course of its kind in Australasia, the AICCM convened a National Conservation Training Summit in Canberra at the National Museum of Australia on 9-10 March, 2003.

The Summit was opened by Dawn Casey, Director of the National Museum of Australia, and attracted seventy participants from throughout Australia.

The purpose of the Summit was to provide all interested parties with information about the Conservation profession's training needs and current and future skills and research gaps and to provide an opportunity for discussion about potential conservation training models and future directions.

The Summit was divided into three sessions. The first, held on the afternoon of Sunday 9 March, was a presentation of the initial findings of the National Training Audit commissioned by the AICCM, followed by comment on the future of the conservation profession by Professor Roger Dean, Vice Chancellor and Emeritus Professor Colin Pearson, University of Canberra. The second session, held on the morning of Monday 10 March, concentrated on presentations by potential Conservation Training Providers. These were given by Mr Geoff Bell from the Canberra Institute of Technology; Dr Richard Thomas from the University of Western Sydney; Associate Professor Joanna Mendelssohn and Professor Chris Sorrell from the University of NSW; and Ms Marcelle Scott from the University of Melbourne. The third session, on the afternoon of Monday 10 March, was a discussion and question session for participants, who also had the opportunity to give Position Statements and question presenters and colleagues about the current situation and future plans. This session ended with a series of AICCM Resolutions as the key outcomes of the Summit.

The National Training Audit & Thoughts on the Future of Conservation

The National Training Audit commissioned by the AICCM had been undertaken over eight weeks from mid-January until mid-March. It involved a survey of conservation service providers to obtain quantitative information about the profession and a series of round-table

discussions held in each State and Territory to obtain qualitative information about people's opinion and experiences on the ground.

The audit surveyed 52 major public Institutions and 42 private conservation facilities throughout Australia, with a 62% response rate from public Institutions and a 29% response rate from private conservation facilities. In all, quantitative information was collected on 385.5 full-time equivalent staff working in the conservation and collections care fields in public Institutions and private facilities.

The audit also collected qualitative opinions and experiences from 113 participants of round-table discussions held in SA, WA, Queensland, Tasmania, Victoria, ACT and NSW.

The initial analysis of this information was presented at the Summit. As well as providing a profile of the Conservation profession, there were five key issues identified. The analysis demonstrated that there was overwhelming support for the need for a variety of conservation training courses to be provided. Courses need to include training in the theory, practice and context of conservation work. These courses should cater for the training needs of the specialist conservator, conservation technicians and para-professionals (experts in an allied trade or speciality area who needed training in conservation ethics and an understanding of the processes and context of conservation). Internships were a critical component needed in all specialist conservation training. The fifth key issue was one that respondents had widely differing stances on, and needs further debate. This was the level to which conservation training courses need to produce specialist or generalist conservators.¹

After this summary of the current position of the conservation profession in regard to training, the Summit heard thoughts on the future of conservation education and training in Australia. Emeritus Professor Colin Pearson's paper examined the following areas that impact on training:

- ♦ Conservation specialisations involving trade skills (or para-professionals) and the level to which they need to be included in conservation training courses or made available through specialised intensive professional development courses;
- ♦ Conservation technicians and whether they should be trained through a TAFE course or in-house by users of conservation technicians;
- ♦ Conservation management and small business skills and what needs to be sacrificed if they are to be included in future training courses;
- ♦ Exhibitions and whether it is a new specialist conservation training area given the

1. The National Training Audit has continued collecting information from Conservators in New Zealand and users of Conservation Services in the period following the National Training Summit and the findings are being compiled into an Audit Report that will be available soon.

increasing emphasis on exhibition work in public Institutions;

- ◆ Collection Management and what the role of conservators will be in the future and what level of training they will need;
- ◆ The implications of Information Technology and its future use to enhance conservation education and training; and
- ◆ Finally, ways to quantify and meet the current and future need for specialised professional development courses.

Potential Conservation Training Providers

The presentations by potential conservation training providers outlined their thinking at the time of the Summit. All of the providers were using this meeting as an opportunity to gain feedback from the conservation profession, as well as to outline their thoughts. The specifics of their plans are therefore likely to have altered from the summaries provided below in the months since the Summit was held.

Canberra Institute of Technology

The presentation outlined the ability of the Canberra Institute of Technology (CIT) to support conservation industry needs by providing conservation training, including hands-on skills. CIT as a training provider requires a formal approach by the conservation industry to initiate any courses. Conservation content would then be provided by an overseeing group of representatives from the Conservation Industry.

University of Western Sydney and University of NSW

Joint papers were presented on the creation of a Centre of Conservation Training through links between the University of NSW's Faculties of College of Fine Arts, Science, Engineering and Built Environment and the University of Western Sydney. Initial plans for offering a Masters of Conservation were outlined. These would include a high level of industry involvement in the areas of training, development and internships. Specialist subjects would be covered on rotation, and single subjects would be offered as in-service professional development training to existing conservators. There would be a high level of web-based teaching for the theory components and access to objects or collections for students to work on would be sourced externally from the Universities.

University of Melbourne

This paper outlined initial plans for offering a Masters of Arts in Cultural Material Conservation. This would be run through the Centre for Cultural Material Conservation, which was approved as an independent academic centre in 2002 with access to resources throughout the University and to the University collections. The Masters would be a two-year program with entry requirements of a relevant degree and two undergraduate chemistry level standards. Students would indicate their specialisation preference before they commenced, following which they would follow a standard pathway, with opportunity for flexibility through additional electives. The training would include hands-on lab based skills using the Centre's existing facilities, an internship (subject to industry support), and industry collaboration in teaching and research support. Finally, plans for professional in-service development were outlined.

Discussion and Resolutions

The discussion session started with Position Statements given by Artlab Australia, State Library of South Australia, State Library of Victoria, National Library of Australia and AusHeritage. These were followed by a panel session of presenters during which future plans were questioned in more detail, and ended with a series of AICCM resolutions. These resolutions were:

- ◆ That AICCM and Industry Partners develop a Conservation Training Issues Paper for submission to the National Collections Advisory Forum
- ◆ That AICCM and Industry Partners develop a Conservation Technician Training Issues Paper for review and discussion at the AICCM National Conference in Sydney, October 2003
- ◆ That AICCM re-activate the AICCM Training and Education Special Interest Group
- ◆ That University of Melbourne, University of Western Sydney and University of New South Wales further develop high-level 'hands-on' training models for review and discussion at the AICCM National Conference in Sydney, October 2003
- ◆ That AICCM and University of Canberra Conservation Student Representatives develop an Issues Paper concerning terms, conditions and implications of the course closure

CALENDAR



AUSTRALIA

Workshops/Courses: International Specialised Skills Institute Inc.

2003 Melbourne, VIC
336 Glenferrie Road, Malvern, Vic 3144,
03 9244 5102, bourne@deakin.edu.au

PHOTON Workshop: Advanced Photo Conservation Treatment Methods

Contact: Mick Newnham, Mick.Newnham@screenound.gov.au (C86)

Moulding, Casting and Gap-filling for Glass and Ceramics

18-22 August 2003, 25-29 August 2003, Queensland Art Gallery QLD.
The workshop is aimed at mid-career conservators and will be a five-day intensive hands-on program, supplemented with lectures and demonstrations. The workshop will be run twice. Contact: Amanda Pagliarino, Object SIG Convenor, amanda.pagliarino@qag.qld.gov.au (C85)

Monitoring for Preventive Conservation

13 - 15 October 2003, Sydney NSW. The workshop will bring together information relevant to personnel managing collections or responsible for preventive conservation. See full notice in this Newsletter. Contact: Vinod Daniel, 61 (0)2 9320 6115, Fax: 61 (0)2 9320 6070, Vinodd@austmus.gov.au

AICCM National Conference: Memory and Place

October 16 - 19 2003. Powerhouse Museum, Sydney. Investigating issues of tangible and intangible heritage with a particular focus on in situ conservation issues and digital material. This conference provides an opportunity for debate across conservation specialties. Special Interest Groups will also be coordinating 2 hour sessions focussing on the conference topic. Proposals for presentations are invited from all sectors. For further information, see full notice in this Newsletter. (C86)

Joint Conference of the Corrosion Association and the Institute for Non-Destructive Testing

23-26 November 2003, Melbourne VIC. Conservation and Restoration will be a session topic on Wednesday 26th during the joint conference. Day registrations are available Contact: Dr. Graham Sussex sussesgmj@mira.net, www.corrprev.org.au/caphome.htm (C86)

AICCM: Third Symposium for the Conservation of Paper, Books and Photographic Materials

1-3 April 2004, Art Gallery of New South Wales NSW. The theme of the Symposium is Collaboration and Connections. These "interrelationships" can be explored between the object and those who connect with it. This may include the broader issues of historical investigation, or collaboration with colleagues, artists, framers, curators, librarians, archivists, scientists, historians, papermakers or indeed, the viewer. The object's significance is central to expanding our understanding and interpretation. Please direct enquiries and abstracts to Rose Peel, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000, +61 2 92251773, fax: +61 2 92216226, rosep@ag.nsw.gov.au (C87)

AICCM Paintings Symposium

2004, Hobart TAS. Organised by the Paintings Special Interest Group of the AICCM. Contact: Erica Burgess 03 6211 4146, eburgess@tamag.tas.gov.au (C86)



INTERNATIONAL

Courses: Campbell Center for Historic Preservation Studies

2003, Mt Carroll USA. Contact: Campbell Center, 815 244 1173, fax 815 244 1619, campbellcenter@internetni.com, http://www.campbellcenter.org (C86)

Courses: CBBAG

2003, Toronto CANADA. Bookbinding Courses. Contact: CBBAG, 176 John Street, Suite 309, Toronto, M5T 1X5, Canada or Shelagh Smith +1 905 851 1554, fax +1 905 851 6029 (C86)

Courses: Centre for Photographic Conservation

2003, London UK. Contact: Angela Moor, +44 20 8690 3678, fax: +44 20 8314 1940, xfa59@dial.pipex.com, http://www.cpc.moor.dial.pipex.com/ (C86)

Courses: Centro del Bel Libro

2003, Ascona SWITZERLAND. Courses covering a wide range of topics related to book conservation, bookbinding and design. Contact: Centro del Bel Libro, Segretariato, Viale Protone 4, Casella Postale 2600, CH6501 Bellinzona, +41 91 825 1162, fax +41 91825 8586, info@cbl-ascona.ch, http://www.cbl-ascona.ch (C86)

Courses: ICCROM

2003, Rome, ITALY. Contact: Training and Fellowship Office, training@iccrom.org, http://www.iccrom.org (C86)

Courses: Institut Collectie Nederland

2003, Institut Collectie Nederland, Amsterdam, HOLLAND. International courses and master classes for conservators. Contact: ICN, Angeniet Boeve (angeniet.boeve@icn.nl) or Monique de Louwere (monique.de.louwere@icn.nl), Gabriel Metsustraat 8, 1071 EA, Amsterdam, +31 20 3054620, fax: +31 20 3054620 (C86)

Courses: Institute of Paper Conservation

2003, Various Locations UK
Contact: IPC, Bridge House, Waterside, Upton-on-Severn, WR8 0HG England, +44 1684 591150, information@ipc.org.uk (C86)

Courses: International Academic Projects

2003, USA, GREECE, DENMARK, ITALY, UK. Courses include conservation of glass, mosaics, archaeological sites and medieval books, identification of paper, wood and plant fibres, pigment and paint layer analysis and a variety of preventive courses covering IPM, storage and transportation. Contact: IAP, 31-34 Gordon Square, London WC1 0PY, +44 020 7387 9651, fax +44 020 7388 0283, iap@archetype.co.uk, http://www.academicprojects.co.uk (C86)

Courses: Montefiascone

2003, ITALY. Contact: Cheryl Porter, 8 Ashen Green, Great Shelford, Cambridge, CB2 5EY, England, chezzaporter@yahoo.com, http://utenti.lycos.it/montefiascone (C86)

Courses: Perugino Institute

2003, ITALY. Students can choose from a selection of modules that are offered in English. Provides courses in such areas as advanced conservation and restoration techniques, conservation of paper, canvas, fresco and wood, museum management and legal aspects regarding the international art and cultural heritage sector today. Contact: Pasquale Monteleone, Coordinator, Recruitment and External Relations, Via Nomentana, 335-00162 Roma, Italy, +39 06 8537 0923/33, fax +39 06 8537 0919, admissions@ilperugino.org (C86)

Courses: Shepherds Bindery, Bookbinding Courses and Master Classes

2003, London UK. Bookbinding for beginners, Advanced techniques in bookbinding, Box making, Gold finishing, Repair of leather bindings, Repair of cloth bindings, Making medieval limp parchment stationary bindings. Contact: Linda Watts, Shepherds Bindery, Units 107-108, 30 Great Guildford Street, London SE1 0HS, +44 20 7620 0060, information@bookbinding.co.uk (C87)

Courses: University of Delaware

2003, Newark USA. Contemporary Photographic Processes. Contact: Mellon Collaborative Courses, c/o Art Conservation Department, 303 Old College, University of Delaware, Newark DE 19716 (C86)

Courses: University of Victoria

2003, CANADA/Distance Education. Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management, Division of Continuing Studies, University of Victoria, PO Box 3030, STN CSC, Victoria, BC, Canada V8W 3N6 +1 250 721 8462, fax +1 250 721 8774, lmort-putland@uvcs.uvic.ca, <http://www.uvcs.uvic.ca/crpm> (C86)

Courses: Weald and Downland Open Air Museum

2003, Chichester UK. Building Conservation and the use of Traditional Materials and Processes. Contact: Diana Rowsell, Training Coordinator, Weald and Downland Open Air Museum, Singleton, Chichester, West Sussex, 01243 811464, wealddown@mistral.co.uk (C86)

Courses: West Dean College

2003, Chichester UK. Contact: Coordinator, West Dean College, West Dean, Chichester, PO18 0QZ England, +44 1243 818 294, fax +44 1243 811 343, pat.jackson@westdean.org.uk <http://www.westdean.org.uk> (C86)

Workshops: Conservation Center, Institute of Fine Arts, NYU

2003, New York USA. Contact: Shelley Sass, Program Coordinator, sks3@nyu.edu (C86)

Workshops: Northeast Document Conservation Center

2003, Andover, MA USA. The cycle of workshops is designed to provide systematic preservation training to staff of small to mid-sized museums, historical organizations, archives, libraries, and records repositories. Contact: Lori Foley lfoley@nedcc.org, <http://www.nedcc.org> (C86)

Analytical Techniques in Conservation

6-11 July 2003, Massachusetts USA. Visit <http://aic.stanford.edu/profdev> (C87)

Maintaining Historic Collections

7-9 July 2003, UK. Humidity and Light. Contact: Sophia Mouzourouopoulos, UCL Centre for Sustainable Heritage, 020 7679 5903, s.mouzourouopoulos@ucl.ac.uk (C85)

BAPH Annual Conference

11-13 July 2003, Swansea UK. Organised by the British Association of Paper Historians. The program includes a visit to Georgia Pacific's Bridgend Mill; a visit to the National Museum and Gallery of Wales to view the Thomas Jones exhibition. Lectures include 'Thomas Jones and his use of oils on paper,' Peter Bower; 'Chinese papermaking,' Richard Hills; 'Toilet paper,' Piers Townshend. Contact: Rod Morley, rod.morley@gateway.net (C87)

Society of Bookbinders Conference

17-20 July 2003, UK. Contact: Tony Ward, conf.organizer@societyofbookbinders.com, <http://www.societyofbookbinders.com> (C86)

Preserving America's Printed Resources: Toward a National Collection Management and Preservation Plan

21 July 2003, Chicago USA. The conference will address a matter of pressing concern to the U.S. library world in recent years: preservation of the rapidly growing corpus of printed library materials. Presenters will detail the successes and innovations of existing inter-institutional efforts, and propose realistic cooperative measures that might build upon those efforts to ensure the long-term survival of printed heritage materials. Contact: Tracy Rosenberg, 773-955-4545 ext: 317, rosenberg@crl.edu, <http://www.crl.edu> (C87)

Sound Savings: Preserving Audio Collections

24-26 July 2003, Texas USA. Sound Savings will feature talks by experts in the field of audio preservation on topics ranging from assessing the preservation needs of audio collections to creating, preserving, and making publicly available digitally reformatted audio recordings. Visit <http://www.ischool.utexas.edu/~soundsavings> (C87)

Preparing for the Worst, Planning for the Best: Protecting our Cultural Heritage from Disaster

30 July-1 August 2003, GERMANY. Organised by the IFLA Preservation and Conservation Section. Designed to enable library and archives administrators to prepare for, react to and respond to and recover from disasters, both man-made and natural. Traditional and contemporary materials - books, paper, photographs, film, tape and disks will be covered. Contact: Johanna Wellheiser +14163937128, fax: +1416 3937147 jwellheiser@tpl.toronto.on.ca, <http://www.ifla.org> (C86)

Annual Conference of the International Federation of Library Associations and Institutions (IFLA) "Access Point Library: Media, Information and Culture."

1-8 August 2003, Berlin GERMANY. Contact: ILFA at ilfa2003secr@sbb.spk-berlin.de or www.ilfa.org (C87)

Maximising Minimum Intervention

4-8 August 2003, Cambridge UK. A course examining various techniques developed by Tony Cains for use in The Long Room at Trinity College, Dublin. Some older books will be available for students' repair using his approach. Contact: Cheryl Porter at chezaporter@yahoo.com (C87)

Digital Preservation Management: Short-Term Solutions to Long-Term Problems

4-8 August 2003 Cornell University Library, Ithaca, NY. Registration is open for the August workshop. A second workshop is scheduled for October 13-17. There will be three workshops in 2004.

<http://www.library.cornell.edu/iris/dpworkshop/> (C87)

XVI International Congress of Classical Archaeology of the Associazione Internazionale di Archeologia Classica (AIAC)

23-26 August 2003, USA. *Common Ground: Archaeology, Art, Science, and Humanities* <http://www.artmuseums.harvard.edu> (C84)

Preserving Photographs in a Digital World

23-28 August 2003, Rochester, NY, USA. Annual George Eastman House/Rochester Institute of Technology seminar: This program combines lectures and workshops in traditional preservation techniques with the theory and practice of digital imaging. To register, phone 585-271-3361 ext. 420, Fax: 585-271-3970, or e-mail: seminar@geh.org. For information on staff, facilities, and other seminar information, see <http://www.rit.edu/IPI> and <http://www.eastman.org> (C87)

Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites

25-29 August 2003, Mogao Grottoes, Dunhuang, Gansu Province, CHINA. Organised by the Getty Conservation Institute and the Dunhuang Academy. <http://www.getty.edu/conservation> (C82)

Conservation Meets its Maker

31 August-10 September, 2003. Opportunities are available to young conservators and art historians from Europe and the United States to join an advanced study course at West Dean College and the Conservation Centre, Liverpool. The purpose of this interdisciplinary workshop is to offer an invaluable opportunity to investigate and practise the skills and techniques used by the makers of objects. The workshop will take a broad perspective from observation of artifacts, materials and making, through to current conservation practice and emergent conservation techniques. Participants will explore the making of objects as a learning process towards interpretation and conservation of the original. The format includes demonstrations, practical sessions, lectures, visits and case studies. Contact: Patricia Jackson, West Dean College, West Dean, Chichester PO18 0QZ, +44 1243 818294, +44 1243 811301, pat.jackson@westdean.org.uk, www.westdean.org.uk (C87)

UKIC Stone and Wall Painting Section: Symposia on Secular Wall Paintings

Autumn 2003, UK. The UKIC Stone and Wall Painting Section are planning a series of symposia devoted to the history and conservation of secular wall paintings. Contact: Robert Gowing, Chair, Stone and Wall Painting Section, c/o English Heritage (329 SR), 23 Savile Row, London W1S 2ET UK (C86)

Moulds, Health and Heritage

4-5 September 2003, Braunschweig GERMANY. The conference will focus on developing a better knowledge base for managers and practitioners dealing with the problems caused by moulds in museums, libraries, archives and historic buildings, the built environment and on historical artefacts. Contact: Braunschweigisches Landesmuseum, Moulds 2003, Burgplatz 1, D 38100 Braunschweig, fax: +49 531 12152607, moulds2003@gmxpro.de (C85)

Laser Cleaning in Conservation

8-9 September, 2003, Liverpool UK. Contact Martin Cooper, 0151 478 4904, martin.cooper@nmgm.org (C86)

Photographs and Preventive Conservation: Theory, Practice, and Implementation

8-10 September 2003, Washington DC USA. This three-day workshop will address the three key activities surrounding the care of photographic materials: environmental assessment and control; enclosure materials and housing; and emergency planning and response. The aim of the workshop is to provide a firm understanding of the fundamentals of, current research and recent developments in each topic, along with an understanding of implementation within an institution. Contact: James Reilly, 585-475-5199, jmrpph@rit.edu or Andrew Robb, 202-707-1175, anro@loc.gov (C87)

Materials for Conservation and Restoration of Paintings: Varnishes and Retouching Media

10-12 September 2003, Newcastle-upon-Tyne UK. The workshop will comprise a combination of lectures, discussions, demonstrations and practical sessions in which workshop participants will gain first-hand practical experience of new conservation materials. Subjects to be covered will include: factors influencing the appearance of varnishes; stabilizers for natural and synthetic resin varnishes; synthetic low molecular weight resins (hydrogenated hydrocarbon and urea-aldehyde) for picture varnishes; practical considerations and experiences in the use of new picture varnishes; varnishing with acrylic and polycyclohexanone resins; solvents for varnishes; new retouching paints based on urea-aldehyde resins: development, stability and reversibility; practical considerations and experiences in the use of new retouching paints based on urea-aldehyde resins; retouching with acrylic resins and other media. Contact: Alan Phenix, Senior Lecturer, Conservation of Fine Art, Burt Hall, Northumbria University Newcastle upon Tyne NE1 8ST, United Kingdom, +44 191 227 3330, fax: +44 191 227 3250, alan.phenix@northumbria.ac.uk (C87)

NACE 2003: Northern Area Eastern Conference

14-17 September 2003, Ottawa CANADA. Contact: Lyndsie Selwyn, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5, Canada, 613-998-3721, fax: 613-998-4721, lyndsie_selwyn@pch.gc.ca (C85)

The Image Re-Integration Meeting: The 2nd Triennial Conservation Conference

15-17 September 2003, Newcastle-upon-Tyne UK. The conference will be focused on paper-based objects but will draw on a wide range of conservation disciplines. Contact: Jean E Brown, Senior Lecturer, Conservation of Fine Art, School of Humanities, The University of Northumbria, +44 191 227 3331, fax: +44 191 227 3250, jean.brown@unn.ac.uk (C80)

First International Conference on Management of Cultural Heritage Sites

15-17 September 2003, Alexandria EGYPT. CALL FOR PAPERS: Principal topics: Concepts and Principles, Concept Plans, Concept Designs; Actual State Analysis; Case Studies; Rehabilitation and Sustainability; Conservation; Digital Documentation of Archaeological Excavations. Presentations may be in the form of illustrated papers, posters or virtual reality simulations. Abstracts should reach the Conference Organizers by the end of June 2003. Contact: Dr. Feisal A. Esmal, Scientific Adviser (SCA): 3 El-Adel Abu Bakr Street, Zamalek, Cairo, Egypt, +20 736 5645, fax: +20 735 7239 (C87)

Symposium 2003 Preservation of Electronic Records: New Knowledge and Decision-making

15-18 September 2003, Ottawa CANADA. Contact: Symposium 2003 Program Coordinator, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5 Canada 613 998 3721, fax: 613 998 4721, cci-lic_publications@pch.gc.ca (C82)

Conservation of Icons

15-26 September 2003, GREECE. Two intensive courses are being organized by the international firm Lascaris. Presented in English. Contact Mihail Larentzakis-Lascaris, PO Box 172, 34100 Halkida, Greece, +30 2210 21981, M_Laskaris@yahoo.gr (C86)

Chemical Technology of Wood, Pulp and Paper

17-19 September 2003, SLOVAK REPUBLIC. The topics involved are wood science and technology, pulp and paper science and technology, environment, chemical and process engineering, paper in archives and libraries, printing and packaging, and education. The topic on paper in archives and libraries will be devoted to degradation and preservation of paper versus permanent paper, paper and writing and printing inks, and mass conservation treatments. http://www.chtf.stuba.sk/kdcp/dcp_conferencewpp2003_en.html (C86)

The Best in Heritage

18-20 September 2003, Dubrovnik CROATIA. This is a major international forum that provides a promotional spotlight on the most professionally creative and educational heritage developments in Europe. The projects presented are representative of the best European work in museums, art galleries,

landscape interpretation, historic buildings, communication, presentation and publication. <http://www.TheBestInHeritage.com> (C87)

Colloids in Nature and Art: XVII Conference of the European Colloid & Interface Science Society (ECIS)

21-26 September 2003, Florence ITALY. Contact: ecis2003@csgi.unifi.it, <http://www.csgi.unifi.it/ecis.html> (C87)

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

21-27 September 2003, USA. The theme of this symposium will be the pictorial arts of Asia - the impact of research using scientific methods on art history, curatorship and conservation. This theme takes a broad view of the works of art studied (paintings, prints, calligraphy etc) but aims to stress interrelationships between research based on scientific methods and broader issues, typically (but not limited to) historical issues. Contact: Forbes Symposium 2003/DCSR, Freer Gallery of Art/Arthur Sackler Gallery, Smithsonian Institute, MRC707, PO Box 37012, Washington DC 20013-7012 USA, dcsr@asia.si.edu, fax: +1 202 633 9474, http://www.asia.si.edu/aboutus/dcsr_symposium.htm (C85)

Architectural Records, Inventories, Information Systems and Conservation

22 September-17 October 2003, Rome ITALY. This ICCROM course aims to approach architectural records and information from the point of view of planning, practice, access and diffusion; to review the theory of documentation and recording and its relation to specific situations; to address recording practice based on specific case studies; to promote discussion among specialists in these fields; to enable participants to transmit documentation knowledge, aptitudes and skills. Contact: ICCROM (ARC Advanced Courses), Via di San Michele 13, 100153 Rome, Italy +39 06 585531, fax: +39 06 58553349, training@iccrom.org (C86)

Surface Cleaning - Material And Methods

24 September-4 October 2003, Dusseldorf GERMANY. The aim of the conference is to contribute to the development of sensitive and effective cleaning methods through the encouragement of an interdisciplinary view of this topic. Planned topics include: Dirt - artists intention and patina; Identification of dirt; Techniques of identification and analysis; Damage phenomena - investigation and conservation concepts; The nature of dirt films, surface textures and mechanisms of deposition; Treatment possibilities; Choice of materials, procedures and techniques. The languages will be German and English. Contact: VDR-Office, Dr. Sabina Fleitmann, Haus der Kultur, Weberstrasse 61, D-53113 Bonn, +49 228 2437366, fax: +49 228 2619669, dirt@restauratoren.de (C86)

Italian Approaches to the Structural Conservation of Paintings: Past, Present and Future

25-28 September 2003, Skaneateles USA. This four day cultural exchange of techniques, materials and tools, by Italian conservator Matteo Rossi Doria, will demonstrate developments of Italian solutions and the evolution of new approaches between traditional and alternative modern methods. The goal of the workshop is to bridge a cultural gap and strengthen ties with Italian conservators. A prerequisite for this course is that all applicants be practicing paintings conservators capable of working independently. Contact: Susan Blakney, West Lake Conservators, Box 45 Skaneateles, NY, 13152 315-685-8534, westlakers@compuserve.com, <http://westlakeconservators.com/woodlot.html> (C87)

First International Congress on Historical Cities/Sixth International Conference on Built Heritage

6-9 October 2003, CUBA. Contact: Dr Oscar Prieto Herrera, Director, Centro de Estudios de Conservacion de Centros Historicos y Patrimonio Edificado or Dra Vivian Mas Sarabia, Vicedecana Facultad de Construcciones, Universidad de Camaguey, Circunvalacion Norte km 5 Camaguey, Cuba CP 74650, +53 32 261776, fax: +53 32 261126, congreso.cecons@reduc.cmw.edu.cu or congresocecons@yahoo.com (C87)

The 8th International Seminar on the Care and Preservation of Manuscripts

16-17 October 2003, University of Copenhagen DENMARK. Contact: Gillian Fellows-Jensen, The Arnamagnaean Institute, Njalsgade 136, DK-2300 Copenhagen S, Denmark +45 35 32 84 67, fax: +45 35 32 84 68, gjf@get2net.dk (C86)

4th International Conference: Arts Objects Conservation - Common and Individual Problems

21-24 October 2003, St Petersburg RUSSIA. Visit <http://www.artsave.ru> or contact St Petersburg International Centre for Preservation, Tchaikovsky St 29 191123 St. Petersburg, Russia, +7 812 326 8928, fax +7 812 326 8927, office@artsave.ru or National Library of Russia, Federal Document Conservation Centre, Sadovaya St 191069, St Petersburg, Russia, +7 812 272 3196, fax: +7 812 275 1121, conservation@nlr.ru (C87)

Conservation and Preservation of Cultural Heritage

November 2003, Prague CZECH REPUBLIC. Contact: Institute of Chemical Technology Prague, Department of Chemical Technology of Monument Conservation, Technicka 1905, 166 28 Praha 6, Czech Republic, +420 224354154, petulavavrova@centrum.cz, dykovab@vscht.cz (C86)

North American Textile Conservation Conference 2003: Tales in the Textile - The Conservation of Flags and Other Symbolic Textiles

6-8 November 2003, Albany NY USA. The fourth biennial North American Textile Conservation Conference will focus on textiles as symbols - whether as patriotic, cultural, or religious emblems, or as signs of wealth or status. Contact: Deborah Trupin, 518-237-8643, ext: 3241 deborah.trupin@oprhp.state.ny.us (C85)

Environmental Monitoring of our Cultural Heritage: Sustainable Conservation Solutions

13-14 November 2003, Edinburgh SCOTLAND. The aim of the conference is to explore the key role played by environmental monitoring in developing sustainable conservation of historic buildings, structures, contents, finishes and fixtures. The conference will address the issues of environmental monitoring in libraries, archives, museums and galleries, historic houses, castles, abbeys and medieval wall paintings. The conference will assist in the development of multidisciplinary sustainable solutions to deal with the problems caused by deterioration in the built environment and on historical artefacts. Contact: Dr Jagjit Singh, EBS, 30 Kirby Road, Dunstable LU6 3JH UK, jagjitsingh@ebssurvey.co.uk (C87)

Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture

15-19 November 2003, Yazd IRAN. Contact: Dr A Vatandoust, Director, Research Centre for the Conservation of Cultural Relics, PO Box 11365-4834, Tehran 11365, Iran, av@rcccr.org (C83)

Eastern Analytical Symposium: Colorants, pigments and dyes session

17-20 November 2003, Somerset USA. Contact: Jennifer Giaccai, jgiaccai@yahoo.com or Joseph Swider, joseph_r_swider@yahoo.com, DCSR, 1150 Independence Ave SW, Washington DC 20560-0707, USA (C85)

Society of Archivist Conservation Course: Photography and Glass

3-4 December 2003 National Archives of Scotland, Edinburgh, UK. The aim of the course is to enable participants to identify glass-based photographic processes and learn about associated structures of cased photographs and photographs in passe-partout. Participants will also learn suitable ways of treating these processes and structures. <http://www.archives.org.uk/events/booking.asp> (C87)

Auctions, Agents and Dealers

12-13 December 2003, London UK. The aim of the conference is to concentrate on the mechanisms by which collections were assembled and to focus on the more neglected areas of sculpture and the applied arts, though papers on the market for paintings, prints and drawings are also welcomed. Contact: Adriana Turpin, Conference Organiser, turpinadriana@hotmail.com (C86)

Towards a Clean Slate: Current Thoughts on the Responsibility, Philosophy, Practices and Controversies of Cleaning Cultural Property. AIC General Meeting

9-14 June 2004, Portland, Oregon USA. CALL FOR PAPERS. To clean? Not to clean? How to clean? How much to clean? Why to clean? Those are questions which every conservator, regardless of specialty, faces. In recent years, a number of cleaning techniques have been developed or adapted by conservators. We welcome papers on issues related to: the philosophy and ethics of cleaning; the history of cleaning; the aesthetics of cleaning; the mechanics of cleaning. AIC members interested in presenting papers during the General Session of the 2004 Meeting which will be held in Portland, Oregon should send an abstract of no more than 500 words to General Session Co-Chairs Patricia Griffin, 2440 Overlook Road #4, Cleveland Heights OH 44106, cuprorivaite@hotmail.com and Rebecca Anne Rushfield, 66-10-149th Street #4C, Flushing NY 11367, wittert@juno.com by Monday June 30, 2003 (C87)

From East to West: Master-class on Japanese Paper Conservation Techniques

26 July-9 August 2004, Newcastle upon Tyne UK. This course is organised by the MA Conservation of Fine Art, Department of Humanities, University of Northumbria in conjunction with the Section de conservation des biens culturels, University of Paris I. It has been designed for 14 mid-career conservators who wish to extend their practical knowledge of Japanese materials and techniques and how they can be applied to the conservation of Western paper artifacts. The program will offer theoretical lectures, demonstrations and museum visits but the emphasis is firmly focused on developing transferable practical skills. Contact: Jane Colbourne, MA Conservation of Fine Art, Burt Hall, Newcastle upon Tyne NE1 8ST UK, +44 191-227-7465, fax: +44 191-227-3250, jane.colbourne@unn.ac.uk (C87)

International Congress on Archives

August 2004, Vienna AUSTRIA. www.ica.org/en (C87)

IIC Congress: Modern Art, New Museums

13-18 September 2004, Bilbao SPAIN. <http://www.iiconservation.org> (C85)

WARWICK ALLAN PEBERDY

17th July 1948 - 16th March 2003

Ian Batterham
National Archives of Australia

The Australian conservation profession is mourning the loss of Warwick Peberdy, a conservator of long standing. Warwick worked for many years at the National Archives of Australia in Brisbane, Sydney and Melbourne. More recently he moved to the Queensland State Archives.

His colleagues remember him as a very friendly and happy person with a great love of sailing. At the time of his passing he was living on Coochie Mudlo Island in Moreton Bay, a place he loved.

Warwick made a great contribution to the conservation of the collections under his care, especially in the area of preventive conservation. Many people will remember with fondness his disaster response courses where they got to set fire to a shelf unit full of papers and then douse it with water. Warwick was able to make a learning experience great fun as well.

Warwick passed away from a heart attack on March 16, 2003 at home. His funeral was held at the Uniting Church, Cleveland on March 24, 2003. Warwick is survived by his brother Ross.

Dear AICCM Members

It is with deep sadness that I write to let you know that Warwick Peberdy passed away suddenly at his home on Coochie Mudlo Island in Moreton Bay on Sunday March 16, 2003.

Warwick will be sadly missed by his many friends and colleagues and by others who have come to know him over many years. For the past five years, he has been Manager of Preservation Services at the Queensland State Archives and our heartfelt sympathy is extended to the staff of the Archives especially Christie and Brian who will miss him deeply.

Warwick will be remembered not only for his depth of knowledge of archival preservation, but for his enthusiasm, good nature and humour. He involved himself with many aspects of life, was a keen sailor and golfer, and was active in the historical society of his beloved Coochie Mudlo Island home.

Warwick was born on the 17th of July 1948 and grew up in Carlingford, Sydney. He left school in 1966 and spent a number of years in the merchant navy before leaving to work with an electrical firm installing high voltage transformers in Sydney.

In January 1979, however, he began work in the relatively new field of paper conservation, as assistant conservator with the Australian Archives in Villawood, Sydney. At that time,

there were only 4 practicing conservators in the Commonwealth Government. He was quickly rewarded for his dedication to his profession by being made Senior Conservator.

In late 1983, he was approached by senior officers in Canberra to set up the new conservation laboratory in Brisbane at the purpose built repository in Cannon Hill. Warwick was instrumental in establishing Disaster Preparedness Plans for government agencies. These procedures and practices are still in use today in all three tiers of Queensland government and the private sector. After the closure of the Brisbane office in the mid 90's, Warwick transferred to the Melbourne office of Australian Archives.

In the late 1990's Warwick moved back to Queensland as Manager of Preservation Services at the Queensland State Archives where he has been for the past five years.

However, most conservation friends will remember him best from his 16 years with the Australian Archives office in Brisbane. During this time, Warwick made and cemented many valuable friendships. Chris Bakewell and Warwick worked together for many of those 16 years in Brisbane and as Chris has said....'it was his dedication to his work that was his real strength as he had a genuine passion for ensuring staff were always well trained in the response techniques that were required to salvage damaged records. His hands on approach to conservation was always a pleasure to watch and if he had had a catch phrase in his life it would have been "The only way to immortality is to pass on all your knowledge to others".

Chris has put together the following words in remembrance of Warwick, they sum up so well the person and friend that Warwick was:

Warwick made it possible for me to travel to every major city in Australia and see and do things I may never have been able to achieve without his support. (Never really liked Darwin though Warwick)

On a personal note I owe much to Warwick, his faith in my abilities far outweighed my own and with his persistence, I advanced in the Commonwealth public service to become the Assistant Director in charge of Custody and Storage. The comfortable lifestyle I now enjoy is partly due to Warwick's perseverance with me and as others have said "he was the kind of boss that you dreamed about having".

Even though I left the National Archives (known then as Australian Archives) in 1996 we still remained good friends and stayed in contact through phone calls, emails and visits. Warwick always stayed overnight with us when he was on his way to and from Melbourne or Sydney and my family enjoyed his company.

Warwick was a gentleman in every sense of the term, a man who cared for his mum, Lila, for her remaining years. He never complained once and it was a very sad day for him when

she departed this life. He always tried to keep his mum busy and made the most of it. I remember when he first brought her over to meet my family. Lila needed a walking frame to help her get around and Warwick, with his somewhat extraordinary sense of humour, had stuck a Harley Davidson badge on the front of it. Now that was funny.

On another note, my wife, Jenny and I and three children spent an enjoyable two days with him last year on his island hideaway and will look back on those two days and nights with fondness and now with sadness. As it so happened, Jenny and I and the three kids spent the last night in his bedroom upstairs at Coochie and the next morning my two boys went upstairs and were wrestling around on the bed when it collapsed and actually broke into pieces, a full wooden double bed with slats. I was so annoyed (after accepting Warwick's hospitality) I went upstairs to wallop the kids and was interrupted by Warwick who said in a

shrug-your-shoulders attitude, "Hey Chris, don't worry about it, they may have done me a favour and saved me some future embarrassment".

Sure Wazza!

Farewell and Amen Warwick - may you rest in peace.

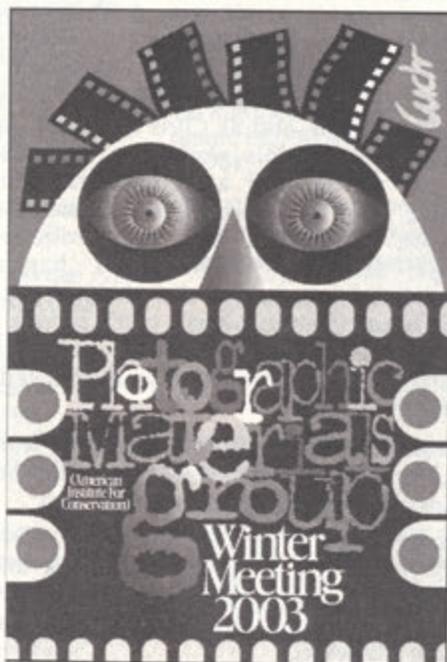
(Your good friend)

Christopher Bakewell

Chris, I couldn't say it better myself- he will be sadly missed by all his friends and colleagues and in their words 'he was a man who literally sparkled with enthusiasm for preservation. He was greatly respected and it has been a pleasure to know him. It is indeed a great gift to have the respect of your colleagues. Thank -you Warwick. You will be sadly missed.

Christine Ianna
Queensland Division AICCM

REVIEWS



MARCH 2003, SAN JUAN, PUERTO RICO

Reviewed by Angeletta Leggio, National Gallery of Victoria

During the first week of March (7th to 8th 2003) I attended the American Institute for Conservation (AIC) Photographic Materials Group (PMG) Winter Meeting in San Juan, Puerto Rico. My attendance at the meeting was possible due to the generous support of the Gordon Darling Foundation. The meeting was one of the largest for PMG, with 136 participants from the USA, Canada, Mexico, Austria, Netherlands, Switzerland and Denmark. I was the only participant from Australia and New Zealand.

The meeting was held over two days, and a series of tours of various historic sites and museums in Puerto Rico was organised for the day before the meeting commenced. I was on

the tour that visited the Ponce Art Museum, the Ponce Museum of History, and the Hacienda Buena Vista. It was a wonderful opportunity to learn about the cultural history of Puerto Rico and to discover the wonderful collection of the Ponce Art Museum - which had a very impressive pre-Raphaelite collection. The piano music in the background definitely added to the ambiance and made the experience of viewing the collection particularly memorable.

While we were at the Ponce Art Museum we had the opportunity to tour the conservation lab of the museum and meet the conservators working there. Although they spend the majority of their time working on the collection's artworks, due to the limited numbers of conservators in Puerto Rico, they also undertake private conservation work. They stressed that as there were so few conservators in Puerto Rico they felt they had a responsibility to offer this service. The tour was a great opportunity to meet with other conservators at the meeting in a more informal setting.

The AIC/PMG meeting was held at the Cuartel Ballaja (which was once the Spanish military barracks) over two days and included 23 presentations by photographic conservators from the USA, Canada, Mexico, Denmark, and Austria. Jose Orraca (a founding member of PMG) welcomed the participants to Puerto Rico and the meeting. It had long been his desire that the meeting be held in Puerto Rico where he lived prior to immigrating to the USA. This came through during the meeting from participants and Jose.

Some of the other papers given which were relevant to some of the issues I've had to deal with and seemed more relevant to issues in Australia generally included:

- ◆ A presentation by Christopher McGlinchey, Research Scientist at the Museum of Modern Art in NY investigating an alternative adhesive for hinging and mounting polyethylene

backed photographs. I had eagerly awaited this paper as I thought it would have discussed alternatives to mounting RC prints, however the presentation concentrated on the research they were conducting on the use of amorphous polyolefins as an adhesive for hinging. The initial research had begun, however no testing results were presented during the talk.

- ◆ The installation of a large Richard Avedon exhibition at the Metropolitan Museum of Art (MET), co-presented by Nora Kennedy, photographs conservator and Martin Salazar an intern at the MET. It was interesting to see how the works were displayed without the use of standard frames. The presentation ended with a video showing the installation of the exhibition, and it was great to see that installation crews are similar everywhere.
- ◆ Another interesting talk was that given by Melissa Banta, an associate Curator at Harvard, and Paul Messier a paper and photographic conservator in private practice in Boston. They had worked together to survey photograph collections across Harvard University. The survey was incorporated into a database, which had multiple fields in which to search the collection, as well as information regarding the condition of the collection, conservation requirements, and included photographs of the collections *in situ*.
- ◆ Three papers discussed the use of cool storage for cellulose acetate or nitrate negatives. This appeared to still be topical in the USA. Greg Hill, Conservator at the National Archives of Canada spoke on their Cellulose Nitrate storage vault which they are due to occupy in 2004, and Andrew Robb, from the Library of Congress outlined developments in the standards regarding the storage and moving of cellulose nitrate film. Cecilia Salgado, from Mexico discussed a questionnaire she distributed to institutions in Mexico regarding the use of cool storage in warm climates.
- ◆ Sue Bigalow gave a particularly interesting presentation on freezing photographs at the City of Vancouver Archives, where funds were extremely limited. The material was relocated using an adapted CMI system and she discussed the problems associated with finding funds to carry out the project and refrigeration.
- ◆ The role of photographic conservation training in Mexico and Cuba was presented. Monique Fisher of the Northeast Document Conservation Centre presented a paper she was to co-present with Luis Montes de Oca of Cuba, (he was unable to obtain a visa to the US) about conducting training workshops in Cuba. Fernanda Valverde gave a presentation regarding a new conservation lab, which was set up for training photographic conservators, however because of political reasons, was still not functioning.
- ◆ Another interesting presentation was by Valerie Bass, a paper conservator from the Detroit Institute of Fine Art. She reported on a

workshop she organised on the use of X-ray Fluorescence (XRF) to examine photographs. A number of conservators around the USA came together to examine and discuss various XRF units and their use. I thought this was an interesting manner in which to run the workshop and could see scope for something similar in Australia for photographic conservation. Of course it would not necessarily be based on an XRF unit, but rather on a topic which would bring a number of conservators together over a one or two day period to discuss and examine a topic. For example, a topic that has been discussed at each of the PHOTON workshops such as the display of large photographs.

During the meeting I heard about a number of publications in progress being undertaken by PMG. These included a planned publication on coatings, coordinated by Connie McCabe of the National Gallery of Art in Washington DC, and a number of PMG catalogue publications on exhibiting photographs, silver mirroring, and flattening. Although one person coordinates the publication, multiple people contribute to them. This was a great example of how publications on photographic conservation are able to evolve.

During the meeting a number of conservators asked me about the status of conservation training in Australia, which they had heard was under review. I was able to update them on the latest developments and to inform them about the AICCM training summit which was being held in Canberra to discuss this issue the week following the PMG meeting.

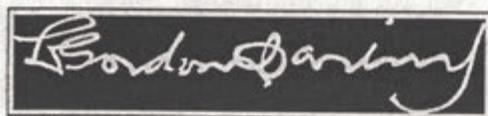
Attending the PMG business meeting was a wonderful opportunity to see first hand the types of issues being addressed by the organisation. It was interesting to see that PHOTON struggles with similar issues to the PMG. These include budgeting, revenue generation, allocation of funds, and ongoing research projects and training. During the meeting the issue of providing a small grant, which had been on the agenda previously, was discussed in detail. A number of other discussions included future projects being undertaken by the PMG, the treasurer and Chair reported on financial matters, the website content and running was discussed, and the new PMG officers were announced.

During the meeting I also had the opportunity to meet with Debbie Hess Norris and Nora Kennedy, to discuss the program for the upcoming PHOTON Advanced Conservation Treatment Methods workshop to be held in July 2003. We were able to discuss the topics, how the workshop will be run, equipment needed for the workshop, and participants expectations.

I would like to thank the Gordon Darling Foundation for their generous funding, the National Gallery of Victoria, and in particular Lyndsay Knowles, Tom Dixon and Conservation staff for their ongoing support. I would also like to extend my appreciation to the PMG and the local committee in Puerto Rico for their hospitality and for organising this meeting.

Please contact me directly, angeletta.leggio@

ngv.vic.gov.au, if you would like more information or abstracts from the meeting.



GORDON DARLING FOUNDATION

ICCROM International Course on the Conservation of Japanese Paper

OCTOBER 2002, TOKYO & KOCHI,
JAPAN

Reviewed by Ruth Shervington, National
Gallery of Victoria

In October 2002 I attended the Course on the Conservation of Japanese Paper held in Tokyo, organized by ICCROM and the National Research Institute of Cultural Property, Tokyo. The course has been held for many years now and offers 10 participants from different countries around the world the opportunity to learn about the Japanese papermaking and paper mounting traditions. The course provides understanding of the materials and techniques used by the Japanese in constructing the more common art forms such as screens, scrolls and books and also gives an insight into the guiding principles for the care of paper-based collections in Japan.

The participants on the 2002 course were all paper conservators and came from, Australia, Lithuania, Sweden, Malta, Chile, USA, Singapore, Vietnam and Nepal (at the last minute the English participant was unable to attend).

The course ran for three weeks and was based in Tokyo, with a study tour to the Island of Shikoku to visit Kochi prefecture. Kochi is the region where the finest paper has been made and continues to be made today.

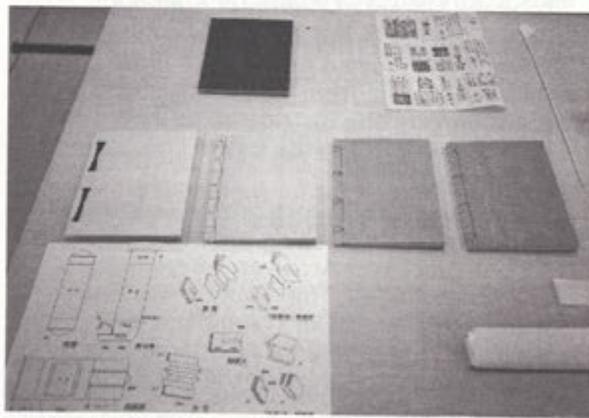
The course was structured so that lectures were held in the morning and practical workshops were held in the afternoons. Visiting lecturers taught us in their specialist fields. Some of the subjects covered in the morning lectures included ancient Japanese papers found in Japan, examination of Japanese paper fibres, insect damage to Japanese artifacts, deterioration of silk, aged paste *funori* and materials and techniques used for retouching Japanese works of art.

Two of the lectures were followed up with excursions to the lecturer's places of work. After Mrs. Yamamoto's lecture on repair and colour reintegration on Japanese paintings, we visited her in the scroll-mounting workshop at the Tokyo National Museum. The scroll-mounting workshop was surprisingly small and narrow, but the use of the vertical *karibari* boards increased their usable surface space. A second room was also available to the three scroll mounters/conservators where they carried out the dyeing of papers.

The second visit that related to an earlier lecture was to the Paper Technology Centre in Kochi where Dr Okawa worked. Here we saw *kozo*, *gampi*, *seitan*, *mitsumata* & *paulownia* plants growing in the grounds. In the Centre we were shown rooms of the harvested raw plant material and various styles of screens. We were also guided around the laboratories where papers and fibres are analysed.

Scroll/screen mounters from a number of highly regarded scroll-mounting workshops in Tokyo and Kyoto taught the afternoon workshops. I gained an enormous amount from these practical sessions by actually handling the materials. Over the three weeks we constructed a screen *byobu* adding layers of paper each day. The structure of screens, including the clever & complex hinging system was explained, along with the structure of hanging and hand scrolls. We were taught how to handle screens and scrolls, including how to hang scrolls using a *Yahatsu*, which is an instrument that looks like a pole with a forked end. Translated the name *Yahatsu* means 'tail of arrow'. The development of hand scrolls to books was also discussed and examples of early book structures were displayed.

Meanwhile we learnt about the making and use of starch paste, *nori*; and the care and use of brushes and other equipment. Practical techniques were covered such as; water cutting and joining of paper, infill repairs particularly for insect damage, preparing *funori* adhesive, paper lining, use of the *karibari* board and repair and reinforcement of creases, particularly with reference to scrolls. As one can see many topics were covered over the three weeks from handling, to structures, materials and practical techniques.



Examples of early Japanese bookbinding styles.

The study tour to Kochi was over three days and was fantastic. We visited a number of small traditional paper mills where both hand-made and machine-made papers were made. We met Mr. Hamada, a Japanese National Treasure who once made handmade *Tengujo* tissue, the finest Japanese tissue. A visit to The Paper Museum in Ino gave us the chance to try our hand at making paper with a traditional screen. It was very difficult and strenuous and few of us managed a decent sheet. On our last day in Kochi we visited the Botanical Gardens where we enjoyed the beautiful autumn colours and were able to view

the Library of the Japanese botanist, Makino who established the gardens. Makino's library was absolutely beautiful in that it was entirely made from cedar & cyprus wood; the walls (double and slatted), ceilings, fans, floors, shelves and other furniture. The smell was superb. Visiting Kochi allowed us to see the outstanding beauty of the Japanese countryside in contrast to the bright, bustling Tokyo, both of which were wonderful experiences.



Women sorting kozo fibres at Kashiki Seishi Co.



Mr Toiyokusa making paper at the Paper Museum in Ino, Kochi.

Outside class time, our group ventured to places of much common interest such as; Paper Nao, brush shops, a paulownia wood box shop, artist material & calligraphy shops. The shopping was just fabulous and we truly shopped until we dropped. It was surprising we could squeeze through the turn-styles on the underground train system and catching the train to the airport for our return flights proved quite a logistical enterprise.

This course provided an invaluable opportunity to extend my knowledge in the specialist area of Japanese works of art on paper and much of what I have learnt can also be of use in my work with western works on paper. I would like to express my sincere thanks to the organizers, ICCROM and the National Research Institute of Cultural Property, Tokyo and to the NRICPT for awarding me a most generous scholarship that covered a majority of the costs for attending this course.

REFOCUS: Current Directions in Photography

2-3 MAY 2003, GOLD COAST CITY ART GALLERY, QLD

Reviewed by Samantha Shellard, Queensland Art Gallery

The Gold Coast City Art Gallery initiated this photographic symposium to complement the 2nd year of the Gold Coast Ulrick Schubert Photographic Art Award.

This award was a real feast for the eyes, a vast range of photographic processes were present including photograms, palladium prints, hand colouring and a wide range of digitally manipulated images. The actual symposium was held in the gallery space displaying over 70 photographic images. It was well attended with over 120 participants including curators, photojournalists, related museum professionals, collectors and over a third of the artists represented in the award.

I was keen to attend because acquiring photographs has rapidly become a primary curatorial focus at QAG. Many of the speakers are represented in our collection. These forums represent an excellent opportunity to hear artists talk candidly about their practice and provide a philosophical take on contemporary issues. The selection of speakers provided a rich reference point to engage with the three issues under discussion. Each speaker had a well-considered position and provided a provocative range of opinions. The topic of each of the sessions was designed to generate debate and in the time scheduled there were some lively arguments but naturally it was during the breaks that conversations became most animated. For me, the most useful aspects of discussion came after the closing session. The symposium offered much more than I expected; it was both a stimulating and valuable experience. It is inspiring to listen to practitioners talk about the materiality of their work with such passion. Below I have summarised the most salient points from each session.

Session 1: From daguerreotypes to digital and back again: where to from here for the photographic medium?

As photography enters its second century, having survived the digital revolution, its dominance as a contemporary art medium has prompted the resurgence in popularity of older traditional techniques, alongside groundbreaking new technologies. Where does this coexistence leave "photography"?

Speakers: Andrea Higgins, Artist (Qld); Julie Rrap, Artist (NSW) and Marion Drew, Artist (Qld)

Although Andrea declared herself initially at the lower technical end of the debate, she acknowledged that increasingly her practice involved a greater use of digital technology. She stated that the success of any image was a balance of idea and technique.

Julie observed that the use of "survival" in the topic question indicated an emotive and

defensive relationship between photography and digital technology. She argued that - to declare that one technology could not only succeed, but replace another was always a half-truth. After all, a similar declaration had been made about painting when photography had been introduced. She suggested that the increasing prices for photography had occurred because they represented the more "buyable" and "displayable" end of the contemporary market in contrast to the screen-based media such as video and installation and that in the last 30 years photography has become an accepted art commodity. She stated that digital technology has radically displaced photography because it easily creates a new fabricated visual space where both real and virtual coalesce. She showed recent works that utilise existing popular culture images that are then digitally manipulated to impart a disturbing psychological element.

Marion postulated that the alchemy - "the chemical nature of the photographic process" - is the unique element that should be exploited in photography and that photography's potential had not yet been realised. Many of her images displayed atmospheric effects created by manipulating the photographic process where early works were initially a response against the rules of photography. She remarked that the "renaissance inspired by the digital age" has opened up photography recognising it as a medium that is (a) highly manipulative (b) tenuous to the truth and (c) selective through the choice of context.

When asked about whether they limited numbers of their editions, Andrea responded that her sewn works were unique items due to the number of hours taken to execute. Julie stated that 9 was her favourite number and therefore dictated the edition size and Marion stated that practical reasons like storage limited her edition size.

Session 2: Documentary photography and Urban Realism: using the photograph to create contemporary narratives.

In an age dominated by "reality" culture, photographs continue to blur the boundaries between the documentary photograph, photojournalism and the 'art' photograph.

Speakers: Carl Warner, Artist (Qld); Simon Cuthbert, Artist (Tas); David Lloyd, Photographer and Lecturer in Social Documentary/Photojournalism, Queensland College of Art/Griffith University; Karra Rees, Curator, Photo Technica Exhibition Space, Sydney

Karra investigated the under-representation of females in documentary photography and surveyed the gender ratio employed by national newspaper firms. She then showed the female photographers from her recent exhibition, *she saw*.

Simon was surprised to be described as a documentary photographer, however he acknowledged many of the historical modes of representation used by archaeology and anthropology present in his work. As a museum

photographer, he had a heightened awareness of pictorial devices used in art science. He also challenged the perception of a photograph as a "snap-shot in time", preferring to represent transitional light over long passages of time by long exposures. Simon was asked whether photography was a form of collecting. He suggested that photography was more an assemblage of an idea and that the photographic process lent itself to creating series similar to an extended mediation.

Carl was also amused at being described as a documentary photographer. I was fascinated that he readily admitted to using degraded film stock to enhance colour variation produced in his images. For example, he uses 20-30 year old film stock, deliberately leaves film in the sun before developing and commonly scans images without telling the scanner the film type. He talked at length about not wanting to achieve the perfect colour or even the colour of the original surface. The role of digital technology in his work was to create seamless joins and also to add abstraction to his work by re-introducing the experience of the original object. He showed one work consisting of multiple images extending over 2 metres long that simulated the experience of being on a train platform with a train speeding past.

David was very prescriptive on exactly what he constituted documentary photography, photojournalism and art photography. He affirmed that documentary photography was beyond falsification, and that the power of the medium meant that the audience suspended critical judgement, not questioning the image. This point was challenged by the audience and served to reinforce the point that all photographs have undergone a selective process, that it is not a passive act. Karra commented that many media images are not labelled as photo illustrations when they have been retouched. The audience also questioned the choice of musical accompaniment for his images since it seemed to compromise the objectivity of his presentation.

Session 3: Popular photography: Why is photography enjoying such interest?

Recent auction trends and major national and international art exhibitions have seen photography touted as the new 'it' medium. Photography is enjoying both a critical and collectable profile, prompting the question, why has photography become so popular and why are collectors willing to pay so much for a medium whose unique value lies in its replication? As photography has become 'the new black', is it at risk of becoming passé before it peaks?

Speakers: Dr Isobel Crombie, Curator of Photography, National Gallery of Victoria; Dr Peter Hill, Lecturer, UNSW College of Fine Arts, writer and artist; Deborah Paauwe, Artist (SA); Daniel Palmer, Project Coordinator, Centre for Contemporary Photography, Melbourne

Deborah recognised that photography has had a substantial influence on contemporary practice and it embraces the lies, truth and fantasies of

contemporary culture. She cited the proliferation of daily images actually whet the appetite for more, in a directly consumptive way. She stated that the popularity of photography, was due to its accessibility and affordability, where today, recognised Australian artists sell editioned images for under \$5,000 (Aus) dollars. On the point of reproduce-ability, she limited her own editions to 6 and under (with only 2 artist proofs), where this had the advantage of the same image being shown at several venues simultaneously. She had experienced collectors purchasing entire editions and assumed this was to maintain total control of a single image. She has deliberately chosen to use direct photography rather than digital technology, because of her desire to maintain imperfections, whereas the digital process could eliminate faults in small details.

Isobel declared that the popularity of photography was due to our intuition where we are simulated both intellectually and visually and that the extent of its popularity can be measured by the fact that it is widely taught in academia. She disagreed with the topic statement that uniqueness of photography lies in its reproduce-ability, rather, she argued it was its ability to select and capture. She raised a significant issue (which is yet to be addressed in Australia) of re-sale royalties, stating that this would increase a windfall for the artist as prices increased. She also lamented the predictive nature of photographic exhibitions, and encouraged a creative approach that "re-energised and revitalised" the curatorial practice especially in regards to historic collections.

Peter started with a brief survey of contemporary photography and endorsed Isobel's point for new ways of presenting. He had enjoyed a recent show at the Australian Centre of Contemporary Photography that had works depicting stellar constellations with works by astro-physicists and photographers side by side.

Daniel talk's was a review of points raised during the day's proceedings and served as closing address. The discussion generated from this session pondered the following issues

- ◆ Is there a need for more media specific galleries designed to exhibit solely photographs? The panel responded that there is a complex inter-relationship between photography and contemporary practice and more interpretation was necessary across the board but especially in institutional holdings of 19th century photographs.
- ◆ Is the lack of income for photographers due to poor marketing skills? The response was that definitely skills towards grant writing were beneficial. Tertiary lecturers from Queensland stated that their current program incorporated marketing skills.
- ◆ How can more funds in institutions be allocated towards the purchase of more photographs? The response was that many galleries have changed their classification of curatorial departments from media type to regional and/or chronological categories eg. Asian, Pacific, Australian, International and

Contemporary Art, therefore funding is becoming more equitable. In addition, the changing nature of contemporary practice means artists often cross media boundaries.

- ◆ What about the reproduce-ability of photographic image? The final word was that the more times an image gets reproduced the greater desire for the actual image as a commodity.
- ◆ (Specific question directed to Deborah Paauwe) Why did you not discuss the explicit and erotic content of your work? She responded that she has her own motivation to create these images but accepts that they are open to interpretation - people will read many layers into a single image.
- ◆ Why don't we have more photographic curators? The consensus was that many of the undergraduate art degrees don't tackle photography in the art history units, specifically photography in an Australian context. Another significant issue is that there is an under-representation of historical photographic exhibitions. There is also a distinct lack of published information on the history of Australian photography, complicated by a reluctance of publishers to produce books on Australian photography.

Queensland College Art (Gold Coast Campus), Griffith University and Artworkers Queensland conducted several workshops on the second day. I participated in the photogram workshop hosted by Queensland College of Art. This workshop was followed up by an exhibition at White Box Gallery, QCA. The Workshop leaders were Maurice Ortega and Camilla Birkland. Maurice has completed his Masters in Photography at QCA and has worked with photography and alternate processes for over 15 years. Camilla is currently completing her Honours in Photographic Art Practice at QCA and specialises in innovative photogram processes. This workshop explored the expressive qualities of photograms by using found materials and different sources of light. Each of us made photograms and then had the opportunity to discuss the prints made.

This symposium also coincided with a National Gallery of Australia touring exhibition *The Good, the Great and the Gifted: Camera Portraits* by Yousuf Karsh of Ottawa and Athol Shmith of Melbourne.

If anyone would like more information on the Gold Coast Ulrick Schubert Photographic Art Award contact

Gold Coast City Art Gallery,
Gold Coast Arts Centre,
135 Bundall Road,
Surfers Paradise, Queensland
Ph: 07 5581 6567
Email: gallery@gcac.com.au

If anyone would like more information about the conference contact me at: samantha.shellard@qag.qld.gov.au.

Sharing Conservation Decisions

ICCROM, ROME NOVEMBER 2002

Anne Carter, Head of Conservation, Queensland Art Gallery

The *International Centre for the Study of the Preservation and Restoration of Cultural Property* (ICCROM) is the only institution of its kind with a worldwide mandate to promote the conservation of all types of cultural heritage. ICCROM is renowned for the quality of its practical conservation training courses. As noted by the Director, Nicholas Stanley-Price in his opening address to this course, ICCROM's strategic directions for 2000 - 2006 involve a slight change - away from practical training. This is due to both the changing perception of the role of the conservator (where communication, project management and decision making are now acknowledged as key parts of conservator's duties), and the reduction for demand for technical skill training (as each country develops its own training programs). *Sharing Conservation Decisions* was held at ICCROM, Rome in November 2002, and was developed as four-week interdisciplinary course for conservators, curators, archaeologists and art historians with the main aim of analysing how significance and values affect conservation decision making, and especially the search for a good coffee.

In the first week, we heard briefly from all 18 participants who described their various cultural management tasks. For example, Mohammed Al Hamdam (civil engineer and Director General of the Restoration Department of the Kingdom of Saudi Arabia) described the management of over 4000 sites aged between 3000 and 100 years old. Milijana Okilj (conservation architect and Head of the Conservation Section of Architectural heritage in Bosnia and Herzegovina) described how buildings damaged in war are number one priority for her organisation. Marc Bolton (Conservator Regional des monuments Historiques, France) described the flood risk management plan developed for the world heritage listed Loire Valley, and how this is complicated by 50% of the monuments being privately owned. It was also particularly useful to learn from colleagues in similar museum situations as myself working in other countries and other cultural contexts, for example heads of labs in Scotland, China, Hungary, Chile, Canada, and The United State of America.

It became clear early on in the discussions that all decisions made regarding conservation are culturally based and that not all decisions will or should be the same. In order to try and structure thinking processes, decision-making models were identified and analysed. These included: project management models which ask questions about the object, the goals of the project, the stakeholders, the institutional/political context, the resources available, and conservation-restoration trends and fashion; and the decision making model developed by the

Foundation for the Conservation of Modern Art, Amsterdam, in 1997, where decision making aims to minimise the discrepancy between the condition of an object and its meaning.

The need to analyse such processes was introduced by course director, Rosalia Varoli-Piazza, seconded from the Rome conservation training center, the *Instituto Centrale de Restauro* (ICR), who noted that in Italy projects need to be based on 'masterpieces' to receive funding. A goal for Rosalia is to learn how to communicate the need for the restoration of the so-called 'lesser arts' (she is particularly interested in textiles) and the immaterial (e.g. oral history) with which the government is not currently able to deal.

Our obsession with materiality and its transgression into a desire to preserve was also broached. This is a fundamental question: "Why do we try and keep things?" and one which conservators need to be able to articulate. The obvious answer is that we preserve things because of the significance and values they hold.

For the conservator, the link between matter and values is intrinsic. Conservation codes of practice and ethics are aimed at retaining both material and immaterial values. Values, however, are often coexistent, and are weighed each time a treatment or project is undertaken. The weighting of values is a fascinating area, particularly in regard to contemporary art, which has none of the heavily weighted significance usually derived from an age value.

This first week provided an historical review of the development of conservation practice in Europe - importantly addressing the history of philosophical developments behind modern conservation ethics, including the development of the scientific and critical restoration from the more imaginative artistic restoration. Today, it is believed that restoration needs to end where your information stops.

The impact of thinkers such as the Italian, Cesare Brandi, was discussed. Brandi was an art historian and first director of ICR in the 1950s. His ideas about the fundamental need to clarify the artistic and historical meanings of works are very relevant to current debates about conservation - especially his mandate that "the object is not the meaning". Importantly, discussion highlighted for me that an act of restoration is never going backwards in time. It is never returning an object to a known previous state. Any treatment undertaken involves a process of clarification, but it is always putting the artwork in a state it has never been in before.

During the first week, site visits were designed to illustrate the changing fashions of conservation-restoration. At the Palazzo Alltemps we saw vivid illustrations of the concept of recreation as restoration. Peter Rockwell, a contemporary sculptor and historian of marble sculpting techniques, discussed examples of sculpture restorations from the 15th through the 19th centuries where artist-restorers, using mainly their imaginations, replaced large missing areas. In some examples,

fragments of different ancient sculptures were put together to make entirely new objects, and these are now considered historic curiosities of the restoration profession.

The purpose of the second week was to identify and analyse past moments of decision-making. It also aimed to explore how past conservation treatments and their documentation affect current decision-making. This included detailed study visits of past restorations at Raphael's *Loggia di Psiche* at the Villa Farnesina; the restoration of a 600AD encaustic icon in *St Maria in Trastevere*; the making of a copy of the Roman Marco Aurelio statue in Michaelangelo's *Piazza del Campidoglio*; the restoration of the *Sistine Chapel*; the plans for restoration of the *Colosseo*; and visits to projects being undertaken as part of training at the *Istituto Centrale di Restauro*. So you can imagine it was exhausting.

Each case study had its own ethical highlights - with documentation being a key lesson from the *Loggia di Psiche* at the Villa Farnesina. Lecturer Judith Hofnek de Graff, a textile scientist and previous head of research at Netherland Institute for Research, argued at length the difference between documentation and research and concluded that documentation is an act of research and that it should be seen as a similarly vital part of a project.

The discussion of the cleaning of the Sistine Chapel was begun with lectures by Gianluigi Coalucci, the head of the Vatican restoration lab 1974-1994, and by Arnold Nesslerath, Art Historian at the Vatican. The restoration process began in 1964 by researching the chapel and it was noted that even the restorers were conditioned by the look of the frescos. Michaelangelo was seen as a sculptor, not really as a painter, and as the ceiling was being cleaned, new art historical research had to be generated to make sense of what was being seen. We were able to view the restored chapel and to discuss aspects with those who were decision-makers in the project.

To introduce the complex issue of making copies and replicas, a detailed case study was presented about the conservation of a Roman sculpture of Marco Aurelio, a bronze statue dating from 166-180 AD, located in the Piazza del Campidoglio, Rome. This was a significant restoration because it benchmarked the standards of research and documentation required now for all projects undertaken by the ICR. It is also significant because after restoration, it was found that the fragility of the statue made it unsuitable for outdoor display and this created a big problem. The solution was to make a copy for the space and place the original in a nearby museum.

Discussion ensued on the difference between a copy and a replica. A copy was described as an exact image of the original (reproduced by mostly mechanical means) and is considered the most ethically correct option to replace an original. A replica is considered a reconstruction - a new original - usually hand made. This distinction became very important in later weeks

when we discussed these issues in Florence where copies of outdoor marble sculptures are now made by casting a synthetic resin and marble dust. For example, the 50-year-old handcarved marble sculpture replacement of Michaelangelo's *David* is now considered a work of art in its own right rather than simply a copy of the original for display.

The question of when a copy is an acceptable solution was hotly debated. Using outdoor sculpture examples, a copy was considered the safest and most responsible preservation option for keeping a cultural heritage site intact while protecting the original. Participants had major concerns about the limitations and implications of using copies, especially the responsibilities to the public. For example, do you get the same emotional response if you don't know you are looking at a copy? Most people thought that you would. Once you know it is a copy, however, the historical shocks, the 'goosebumps', are missing. A fake was described as a copy made with false intentions and a conservative response supporting the use of copies is to ensure information is provided about what is actually on display.

In the third week we all travelled to Florence and held extended discussion on issues of copies, replicas, originality and authenticity. For me, week three began to consolidate the history of Italian conservation training and its impact internationally of the perception of the role and abilities of conservators. The development of the Florentine conservation training course at the *Opificio della Pietre Dure* (OPD) from a school of technical trades to the restoration profession was described. The academic system in Italy was discussed and I was surprised to learn that restorers (those who undertake treatments) have no access to graduate level training, so they cannot gain the qualifications that allow them to take on the role of project managers. It was also noted that in line with developing professional parity for EEU nations, The European Confederation of Conservator-Restorers Organisations has recently issued a statement¹ on the Education of Conservator-Restorers. It states that for a conservator-restorer to work independently without supervision, qualification must be at a Master's level. It also makes an important statement about the distinction from related fields: "The Conservator-restorer is neither an artist nor a craftsperson. Whereas the artist or the craftsperson is engaged in creating new objects or in maintaining or repairing objects in a functional sense, the Conservator-restorer is engaged in the preservation of cultural property". These statements have particular significance for current conservation training in Australia.

We learned how the 1966 flood in Florence affected the history of the city and how it was a turning point for the profession of conservation. It was interesting to learn that this disaster response involved the introduction of new

1. ECCO Professional Guidelines III: Basic Requirements for Education in Conservation-Restoration. Promoted by ECCO and adopted by its general assembly, Brussels 1 March 2002.

materials and techniques into Italy including the first use of synthetic materials such as Paraloid B-72. Site visits included travel to the *Basilica of Saint Francis* in Assisi and we were shown the restoration of the Giotto frescos after the 1997 earthquake. After the earthquake, no one knew if the ceiling could be put back together, but 80% of the population wanted conservators to try. To help with the decision-making, Brandi was again referenced. Using the philosophy that a work should only go into a museum if it is dangerous in-situ, and taking into account the artist's intent (that Giotto created this work for this site), all attempts were made to keep it in-situ. 50 conservators worked for two years on the project, and most were volunteers. Although up to 70% of the pieces were able to be repositioned, not all who use the Basilica are happy with the result. Discussion revealed that some course participants also thought that repainting would have been a better option - with authenticity and functionality of the image now major issues.

In the fourth week, we returned to Rome - to last minute shopping and eating - and to review basic principles of values, significance, planning, implementation, monitoring and budgeting, again learning from international case studies and an international perspective.

This course was not designed to provide technical solutions or prescriptions for decision-making models. As professionals who already work in multi disciplinary teams, and who are

not generally trained in management, we have all in our own ways developed strategies for dealing with our institutional climates and the demands of our jobs. It was constantly reinforced that conservation is now not seen as a small part of the project process - but that it is a broad profession in itself.

Overall the course was a great insight into the Italian conservation profession. It is likely that it was the controversy and subsequent communication required to justify conservation decisions from the restoration of the Sistine Chapel ceilings that have begun to open up such cases for study, and which have made such a course possible. Tutors noted that they found our visits and questions very challenging and credit must go to all lecturers for their openness, often in a second language.

As a conservator with an interest in contemporary art, I was also keen to hear again that many of the decision-making issues raised in relation to 'traditional' artworks were also relevant to the contemporary world. Discussions of issues of making copies and of assigning values were particularly useful.

I would like to again thank the ICCROM Council and the Queensland Art Gallery for financial support towards attendance costs and to thank especially all the staff at ICCROM for their incredible organising abilities and for the opportunities provided to learn from participants, workers at site visits and international lecturers.

SPECIAL INTEREST GROUPS

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CONSERVATION PICTURE FRAMERS

Melbourne SIG members are in the early stages of planning two meetings this year. Anyone interested in completing a short survey to help with the planning please email Louise Bradley at louise_bradley2@unite.com.au or phone 03-9326-9927. We are seeking topics for meetings and conservators who may wish to speak at meetings.

PHOTON

Detlev Lueth, on behalf of the PHOTON Organising Committee

Since the second workshop last November we have been busy behind the scenes at Photon. We completed our first interim report for the Getty and it seems they are very happy with the way we are conducting the workshops. In fact our exit survey results for workshop 2 (W2) have shown that yet again we seem to be hitting the mark. In summary, the workshop was rated excellent for: content, comprehensiveness of information, quality of presentation, time allocated for each topic, registration fee, catering, venue and facilities. Much of these favourable survey results are due to our active and keen participants and the skills of our presenters. Photon would like to again thank Paul Messier and Martin Jurgens for their professional and comprehensive presentations.

As organisers of these workshops it has been rewarding to see and hear how participants have implemented the required echo training sessions. We estimate that well in excess of two hundred people have since benefited from these echo training sessions and more are still in the pipeline. On behalf of the committee I would like to thank the workshop participants for so successfully passing on their new photo conservation skills and knowledge. If you have not attended these sessions yet, I urge you to contact your local paper/photo conservator and find out where and when the next session will be taking place.

Since W2 the organising committee have not wasted any time and jumped straight into organising Workshop 3 - Advanced Photo Conservation Treatment Methods. This workshop will be held in the laboratories at the National Archives of Australia in Canberra. Debra Hess Norris and Nora Kennedy will present the workshop from the 14th to 19th of July 2003. We are now in the advance stages of planning and arranging this workshop, and as with W2, a selection process by application was required. This, as last time, was the most difficult job that the organising committee had to carry out. However, we have the pleasure of announcing and listing, in no particular order, the successful applicants for Workshop 3.

Peter Shaw (National Archives of Australia)
Dana Kahabka (State Library New South Wales)
Cobus Van Breda (Tasmanian Museum & Art Gallery)
Andrea Wise (National Gallery of Australia)
Jude Fraser (Ian Potter Art Conservation Centre, University of Melbourne)
Samantha Shellard (Queensland Art Gallery)
Katy Glen (State Library of Victoria)
Stephanie Baily (Library and Information Services of Western Australia)
Ruth Oliver (National Library of New Zealand)
Kate Woollett (Art Gallery of Western Australia)
Phillipa Durkin (TePapa, New Zealand)
Emily O'Reilly (State Records of New South Wales)

As you can see they are from a variety of places with a good balance of experience. Please do not hesitate to contact your nearest participant if you're interested in participating in one of their future training sessions. For this workshop, as with previous workshops, we are organising an evening reception in conjunction with the local conservation community, and a public lecture by the presenters. The details of these events are still being organised but all AICCM members are welcome and notice will be posted to the AICCM membership by email shortly.

While the organising committee is focusing its energy on organising W3, we are also carrying out some background research in preparation for our final workshop. This workshop is on the topic of analogue and digital copying of photographic images. We are keen to find out

what various institutions are doing on this topic and how we can assure that the workshop will be relevant and up to date for them. We do not have the time to contact all members of the industry, so please do not hesitate to contact one of the Photon organising committee if you have any ideas or proposals for this workshop.

As you know two other important events are being organised at the moment that will involve Photon. Firstly, at the National Conference in October, we are planning to run a round table discussion on possible future Photon activities post Getty-funded workshops. I hope you can make this session and if not please send me or the committee, any ideas or suggestions. The other great event is the long anticipated 3rd Book, Paper and Photo Symposium to be held in 2004. Peter Shaw has offered to be the Photon representative on the Symposium organising committee. Please contact him directly for further details.

Finally we have some very good news to announce. Lydia Egunnike, Senior Conservator, State Library of Queensland and Phillipa Morrison (aka Pip), Paper Conservator, Ian Potter Art Conservation Centre have both been offered an Advanced Residency Program in Photograph Conservation at George Eastman House, Rochester, NY. These Mellon Foundation funded fellowships are for two-years and begin in August 2003. The Photon organising committee are very proud of both Lydia and Pip. They are the first Australians ever to be offered a Mellon fellowship in photo conservation. The idea and encouragement to apply for these fellowships came as a result of attending the Photon Getty-funded mid-career training workshops. We are therefore justifiably very proud of their success and wish them the very best. We are also glad to see that they have promised to return to Australia at the end of their fellowship.

It also gives me great pleasure in announcing the launch of the Photon discussion list. With the help of Mick Newnham, ScreenSound Australia has offered to kindly sponsor and host the Photon discussion list. This idea came as a result of the first workshop and we believe it will serve in assisting local conservators to communicate and assist each other on photo related issues. On behalf of the Photon organising committee I would like to thank ScreenSound for their generous support. The address is <http://www.screensound.gov.au/PhotonList>. You can also find it in the Photon section on the AICCM website. Please note that the Photon Listserv is an unmoderated list, this means that messages are not screened before being transmitted. Members of this listserv are required to follow the Code of Ethics when placing or responding to messages. Failure to adhere to the Code will result in the individual's removal from the list.

Finally if you are interested in getting involved with the Photon organising committee, please contact us. We are always interested to have more people actively involved, and are eager to keep photographic conservation growing in Australia. It is not hard and is very rewarding.

PHOTON WEB-SITE NEWS

Kim Tough

A site which will be of interest to many Conservators, not just those working on photographic or film based materials, is the Image Permanence Institute (IPI) web-site at <http://www.rit.edu/~661www1/>. As stated on their home page, the IPI is a university-based, non profit research laboratory dedicated to the preservation of recorded information. It is the world's largest independent laboratory with this specific scope.

The IPI site has a wide variety of useful information including:

1. what the IPI does,
2. IPI publications and products,
3. digitisation information,
4. information on a field trial of an environmental monitoring system,
5. bibliography of papers and articles written by IPI research staff,

6. information regarding scrapbook preservation - aimed at those in the scrapbook industry,
7. links to related sites,
8. free downloads!

The free downloads are what may be of the greatest interest to many Conservators. The IPI has developed an interactive training program called *Stored Alive* that is great for conveying to non-conservators the interaction between environment and collections. It has five representative environments and six representative objects to choose from. The program gives graphic and written information of typical deterioration processes that are likely to occur under given conditions. A great tool for workshops/lectures. The *Preservation Calculator*, a planning and analysis tool developed by IPI is also available as a free download. The *Preservation Calculator* can assist in evaluating storage conditions for organic objects.

Check it out.

AICCM

AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIALS

BUSINESS & PROJECT MANAGER PART TIME

EXPRESSIONS OF INTEREST

The Australian Institute for the Conservation of Cultural Material Inc. (AICCM) is the peak body representing the conservation profession in Australia. It also represents people interested in the preservation of cultural material.

AICCM is seeking expressions of interest from suitably qualified consultants for the part time contract position of Business and Project Manager. The position is offered two days per week, for a period of six months from date of commencement. The position reports to the President and AICCM Executive.

Location: Canberra.

Salary: \$55,000 pa. pro rata

Employment conditions: The successful applicant will be employed as a contractor not as a staff member. Accordingly they should have their own insurance coverage and be able to invoice the AICCM for their services.

The purpose of the position is to provide support to the President and Executive of AICCM. The position will undertake special projects and research for the AICCM as well as assist the Secretary with some administrative duties. The incumbent will work with the Executive on training and education, accreditation and public relations and other issues as required.

For further information or the position description please contact Jenny Dickens. Ph: (03) 9419 2555 or jenny.dickens@doi.vic.gov.au

Expressions of Interest to be received by Friday 4 July 2003. Selection will be based on expressions of interest and referees reports.

Send expressions of interest to:

AICCM Secretariat
GPO Box 1638
Canberra ACT 2601

Gilding a reproduction mount using Primal 2245 acrylic dispersion

Louise Bradley, Conservation Framer, Melbourne

The period style mount and frame for the late 19th century Julian Ashton watercolour on paper, *Mosman Ferry*, were made in 1991 for the National Gallery of Victoria's watercolour exhibition by the Gallery's frame maker, Peter Chaloupka, following consultation with Curator, Caroline Clemente and Director, James Mollison.

Recently it was necessary to make a duplicate of the mount because the schlagmetal leaf gilded finish had discoloured in areas. Because the mount would be enclosed in a sealed frame package, I chose to use an acrylic adhesive to gild the mount to avoid problems of off gassing of oil size. Following discussions with conservator Andrew Thorn, I decided that Primal 2245 acrylic dispersion (EA-MMA-EMA) might be a suitable material to use as the size for gilding.

Tests were done to determine the best method of gilding with the adhesive. I prepared boards sealed with Liquitex acrylic medium (EA-MMA-EMA). A coat of Primal 2245 acrylic dispersion was painted on and gilded with 23ct transfer leaf

gently rubbed onto the dry acrylic coat and buffed through the tissue with a bone folder. This method of gilding was more effective than laying the gold onto a wet acrylic layer. A test board was also prepared with red, yellow and orange Liquitex acrylic paint over the varnish. It was gilded to see if the gold layer would benefit from a coloured base coat as is often used in gilding. For the best result it was necessary to double gild the board and the painted undercoat had no visible effect. The Liquitex varnish was also tested for use as a gilding size but was not as receptive to the gold as the Primal 2245.

The reproduction mount was cut in 8 ply Rising museum rag board, (bonded with starch paste), and sealed with two coats of Liquitex acrylic medium front and back. A coat of Primal 2245 acrylic dispersion was painted on and gilded with 23ct transfer leaf gently rubbed onto the dry acrylic coat. A second layer of Primal 2245 was painted on and gilded. The back of the mount was lined so that the artwork did not contact the acrylic or gold layers. For this a Rising rag board 4 ply mount was hinged with linen tape (verso, upper edge) to the gilded mount.

Editor: This paper was presented at the GOCSIG Symposium in November 2002 in Melbourne. If you require more information contact Louise Bradley at email: louise_bradley2@unite.com.au

Arts Victoria Announcement The Conservation Centre

For over a decade, Arts Victoria has provided grant funds to The Conservation Centre to deliver conservation services for the State's community museum sector (which includes local, metropolitan, regional and specialist museums). Following a review of The Conservation Centre's service delivery, it was not recommended for funding in 2003. The Centre's Fitzroy operations closed in December 2002.

Arts Victoria recognises that Victoria's community museums have legitimate needs for conservation services. Arts Victoria remains committed to assisting the sector to obtain appropriate access to conservation information, advice and services through a range of suppliers.

For the immediate future, Arts Victoria recommends that community museums contact the *Preservation and Storage Enquiry Line* of the State Library of Victoria's Preservation and Storage Division for advice and referral on conservation issues. Toll-free phone number: 1800 999 735. Phone: 8664 7359. Fax: 9639 6673. Email: charlott@slv.vic.gov.au. Further details on this resource can be found at the web address www.statelibrary.vic.gov.au/slv/conservation. Alternative sources of

NOTICES & ANNOUNCEMENTS

conservation advice and services include:

- ◆ Heritage Victoria Archaeological Conservation Laboratory, for issues related to historical archaeological artefacts, and places listed on the *Victorian Heritage Register*.
Phone: 03 9655 6519
Fax: 03 9655 9720.
- ◆ Ian Potter Art Conservation Centre, University of Melbourne, on a fee for service basis, for issues relating to the care and conservation of art and broader cultural heritage.
Phone: 03 8344 7989.
Email: conserv@art-museum.unimelb.edu.au.
- ◆ Independent freelance conservators, on a fee for service basis, for conservation issues of a general or specific nature. Contact details and specialisations are conveniently accessible from the website of the Australian Institute for the Conservation of Cultural Material (AICCM). Web address: www.aiccm.org.au.

In the longer term, Arts Victoria will identify options for the supply of conservation advice and services to the sector that align with the State Government's new Arts Policy. These options will take account of the sector's needs for a central enquiry and referral point, increased access to conservation information and advice, support for loans of environmental monitoring equipment, funding for treatment of significant heritage items, and the need for development and training programs on conservation issues.

IIC - STUDIES IN CONSERVATION

From the beginning of 2003 IIC members will notice some significant changes to the appearance and contents of Studies in Conservation. The publication of Studies has been taken over by James & James, a London-based publisher that has experience of producing conservation based material, having been responsible for the preprints of the ICOM-CC meetings in Lyon (1999) and Rio de Janeiro (2002). Although James & James will be responsible for the practicalities of publication, IIC will retain editorial control.

Another change this year is that the IIC Council has decided to appoint one person to have overall responsibility for all IIC publications, including the Bulletin, Studies in Conservation, Reviews in Conservation and the IIC web site. But it will be in the content of Studies in Conservation that the first changes will be seen. In addition to the usual refereed papers, there will be an un-refereed section comprising a greater number of book reviews than in the past, letters and comments from members concerning previous articles in the Journal or other current issues in conservation and occasional contributions, such as the Forbes lecture that is delivered at the congress every two years and the talk given at the AGM each year.

We also hope to change the emphasis of the refereed section of Studies in Conservation to include more articles that cover practical conservation, for example new treatment methods or particularly challenging conservation treatments. Of course, we wish to maintain the high standards set by Studies over nearly fifty years, so such 'workshop' or 'studio' articles will be refereed in the usual way. We believe that publishing some short, practical pieces in Studies in the near future will encourage others to consider submitting their own work to the journal and demonstrate that short practical pieces without in-depth scientific content are most welcome (they always have been, but people seem not to realise).

If you have conducted any conservation treatments that you think might be written up as a short paper for Studies in Conservation, please feel free to submit it to the IIC office or to discuss it with me before submitting.

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AUSHERITAGE/ASEAN

Australia's chief exporter of cultural heritage services, AusHeritage and the Association of Southeast Asian Nations (ASEAN) Committee on Culture and Information (COCI) have signed a Memorandum of Understanding that will allow both organisations to benefit from each other's expertise and ultimately improve conservation and promotion of cultural heritage in the region.

Australian heritage experts and the Australian Government have welcomed the agreement, which was signed in Brunei on 22 March by AusHeritage Chairman Vinod Daniel and ASEAN-COCI Chairman Tran Chien Thang.

Australian Minister for Foreign Affairs, the Hon. Alexander Downer MP, said the agreement was an endorsement of Australia's important relationship with ASEAN. 'I know that AusHeritage has been very active in working in the region and I am delighted at this formalisation of its relationship with ASEAN. I fully endorse this MoU.'

Tom Harley, Chair of the Australian Heritage Commission, the Australian Government's national advisory body on heritage, said the agreement showed the courage and conviction of both AusHeritage and the ASEAN Committee in doing everything to protect heritage in the region.

'The AusHeritage vision is one fired by a recognition of the value of heritage to national identity and culture and it is one that I know the ASEAN Committee shares. I have no doubt that through their work together, these two organisations will continue to set a standard for international cooperation in protecting important heritage sites.'

AusHeritage Chairman Vinod Daniel said the agreement would present AusHeritage members with increased opportunities to explore new and innovative ways of conserving heritage sites in ASEAN countries.

'Australian heritage practitioners are already well respected in the region because of their highly practical approach to resolving heritage issues, and their understanding of and commitment to Asian cultural heritage values,' he said.

'The heritage industry has an important national role with respect to fundamental shifts in Australia's future in the Asia-Pacific region and cultural collaboration provides a sustainable, non-threatening platform on which to build relationships in other sectors.

'At a time when managing cultural diversity is a key to world stability, it is important that countries work together to reflect on the past, share the present and preserve what we have for future generations.'

For more information: Vinod Daniel (02) 9320 6115; 0411 021 600, vinodd@austmus.gov.au

Technical Enquiry Update

JNH B67 RESIN

Judy Dunlop reports that JNH have persuaded the manufacturers of their Paraloid B67 semi-matt spray varnish to return to the original recipe. Judy has now tested a can of the new varnish and it is even better than before! It no longer clogs up as it tended to do before.

Thank you to all who contacted JNH, especially Virginia Dahlenburg, who rattled the cage most effectively!

Monitoring for Preventive Conservation

13 - 15 October 2003, Sydney NSW

The three-day course is designed for Museums, Libraries, Archives and Historic House personnel. The workshop will bring together information relevant to personnel managing collections or responsible for preventive conservation. Topics covered through both lectures and practical sessions will include: environmental standards, theories and rationale for monitoring, monitoring for temperature, relative humidity, light, pollutants (indoor and outdoor) and pests, analysis of information, risk analysis and case studies. Through lectures, practical and case studies, the emphasis for the workshop will be on developing and managing an effective and rational monitoring program that can assist in long term preservation of collections.

Instructors include Architects, Building Scientists and Museum Professionals from Universities, CSIRO and Museums. Speakers include Ivan Cole and Debra Lau (CSIRO), Vinod Daniel (Australian Museum), Colin Pearson (University of Canberra), and Steve King (University of New South Wales).

The registration fee for the 3 day workshop is AU\$600 + GST which includes workshop notes, site visits, opening reception, morning and afternoon tea and lunches.

Deadline: The course will be restricted to 25 participants to maximise interactions. The registration deadline is September 12, 2003. Due to the limited number of participants that can be accommodated, early registration is advised.

Language of instruction: English

For further information please contact:

Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney NSW 2000, Australia, Tel: 61 (0)2 9320 6115, Fax: 61 (0)2 9320 6070, Mobile: 61 (0)411 021 600, Email: vinodd@austmus.gov.au

Notice of Restructure

Museum Environment and Conservation Services Pty Ltd advises that it will restructure as a registered Sole Trader entity from 1st July 2003 - to be known as MEC Services.

Repairs to Willards heated spatulas, tacking irons and control boxes (including calibration services) will continue. Paint cross-section preparations, micro-photography and certain analytical work will also be carried out, although some other services will cease.

Please contact David Tilbrooke, 65 Eighth Avenue, St Peters, SA 5069

Email: mecservice@senet.com.au or tel/fax 08 8362 7370

AICCM National Conference 2003

MEMORY AND PLACE

Powerhouse Museum, Sydney
October 16 - 19 2003

Investigating issues of tangible and intangible heritage with a particular focus on in situ conservation issues and digital material. This conference provides an opportunity for debate across conservation specialties. Special Interest Groups will also be coordinating 2 hour sessions focussing on the above topic.

Special Forum sessions will focus on the following issues:

- Accreditation
- Disaster Response
- The role of conservation in management structure
- Touring Exhibitions

Proposals for presentations are invited from all sectors. Presentations can be either formal papers of 30 to 40 minutes or panel sessions of 15 minutes. When submitting proposals please include the following as appropriate:

- ◆ Title of paper
- ◆ 150 - 200 word description of your presentation
- ◆ Half page biography or resume of no more than three pages
- ◆ Name, position and organisation
- ◆ Postal address, day time phone number, email address, fax number

Submissions can be sent to:

Sarah Slade
6/27 Cliff St
Manly NSW 2095
email alexsarah@bigpond.com
or fax 9976 5763

Please note if sending digital submissions they must either be in Microsoft Word or pasted into the body of your email

Closing date June 30 2003

For further enquiries please call Sarah Slade 02 9976 5763

PRESERVATION PERSON IN... THE UNACCESSIONED FILES

Last episode....

"Oh no... you mean poor Tricia? she died two years ago in a terrible accident!!"

What happened??

"Tricia often worked late in the lab. This night, she was using xylene to clean a synthetic varnish off a new acquisition..."

"...when suddenly, someone threw a molotov cocktail through the window!!"

M
crash

The xylene vapours caught a light and the lab was burned to the ground. Tricia's body was never found.

TRICIA SMITH
1965-2001
A tragic loss

Holy moly!! Did they catch the person who did it?

No, never

Thanks, Ada, and I'm sorry to have brought back bad memories

Well! I think I'd like to have a chat with this "ghost who cleans!" I have a feeling it may be able to shed some light on the fate of poor Tricia! Hmm... but to catch it, I'm going to have to head back to base and pick up some supplies...

Later that night...

Okey dokey! I'm all set to go ghost hunting!

"I've got my whole-body CONFY-RESP suit to filter out xylene fumes while allowing me to breathe & move freely..."

"...and I've hung an especially dirty painting in the gallery with a pressure pad beneath connected to this over-sized birdcage"

So! All I have to do is sit back and - zapzap - wait for the ghost to turn up!

So! you just couldn't stay away, you! Ghost who cleans!

Rrr... this isn't a mask... it's my face!!

Holy Moly!!

A few hours later...

CRASH

zzz snoring

The trap!

Now, let's see who's under that mask!!

So, the ghost ain't a ghost! WHAT will PP do next? WHEN will this story ever end?? FIND OUT in the next thrilling episode of PRESERVATION PERSON!!!

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

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

Deadlines for copy are:

1 February

1 May

1 August

1 November

Contributions are welcomed and should be sent to:

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University of Melbourne
Melbourne VIC 3010
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Tel: (03) 8344 7989

Fax: (03) 8344 4484

jafraser@unimelb.edu.au

Advertising is accepted.

Positions Vacant

half column \$55.00 incl. GST
full column \$110.00 incl. GST

Commercial

half column \$110.00 incl. GST
full column \$220.00 incl. GST
full page \$300.00 incl. GST

Discounts

10% for 2 issues, 15% for 3 issues,
20% for 4 issues.

Inserts

Positions Vacant \$110.00 incl. GST
Commercial \$220.00 incl. GST
Advertisers must supply their own inserts.

Classifieds

\$0.88 per word including GST.

Notices pertaining to AICCM activities are free of charge.

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

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

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AICCM National Council 2002 -2003

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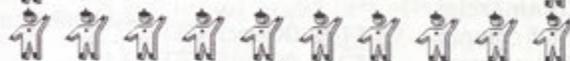
Au revoir

In July, I will take up a position at the British Library. Because of this I will not be actively involved in the AICCM for a period of time. My business, Caitlin Press, will also cease work on the Bulletin and the Newsletter.

I would therefore like to take this opportunity to say how much I have enjoyed working with and for the AICCM, and that I hope to do so again in the future. I will definitely miss my conservation colleagues in Australia, but please keep in contact - email makes this so easy. Perhaps I can write a Lab Profile some time.....

Vicki Humphrey

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NEXT ISSUE

The promised GOCSIG articles have been held over for the September issue due to lack of space in this issue. We apologise to those members anxiously waiting for these articles. But we promise to bring you *Gilding the Lotus* in September.

If you wish to submit an article for the next issue, please contact The Editor in advance of the **August 1st** deadline to assist in the planning. We welcome reviews of conferences, workshops and new publications, technical notes and almost anything that you think will be of interest to the membership - within reason.

The Editorial Committee thanks Vicki Humphrey for her work on the Newsletter and wishes her good luck for her UK adventure. The next issue will come to you via a new publisher.