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## President's Report

Eric Archer

The AICCM 2004 Annual Meeting will be held this year in September, at the Canberra Museum and Art Gallery in the National Capital. The meeting consists of two general sessions: firstly, an update and review of education and accreditation; and secondly, a discussion and debate about the changing role of conservators in public and commercial practice. The afternoon general session concludes with a moderated 'issues' discussion, where members can speak to any issue concerning the politics and practice of conservation in Australia, and the AICCM.

The meeting will engage participants in discussion and debate about the role of the conservator, and the meaning of conservation in the 21st century – an agenda that needs to be taken up more broadly by AICCM members. As the business of conservation in the public and private sectors gains increasing profile and impacts on institutional programs and budgets, we inevitably become more accountable for our actions and assumptions. As a manager in the public sector, I am increasingly called upon to justify conservation decisions which are based on respectable science, but are perceived by management to be unreasonable and economically unsustainable. Whilst I believe that we are superb technologists, I also believe that it is time for some rigorous questioning of our conventional wisdom, and an examination of the 1970's paradigms which still characterise so much of our belief in what we do 'we are conservators and therefore right, and our place is the moral high ground'. We may well have become technologists and specialists without acknowledging the bigger picture, in particular, the context and environment in which we exist.

How do we explain who we are and what we do, to pragmatic administrators who are under pressure to expand access to collections whilst containing ever-increasing costs? Is there a relationship between the object, the built environment and nature that we need to be exploring as conservators - how often have we been mistakenly called 'conservationists' and taken for greenies? How do we ensure that the enormous contribution we have made to the preservation of Australia's cultural heritage is built on and expanded?

These questions, and many others will be debated in September. I urge you to participate by coming to Canberra in September, by writing to the editor with your views, and by engaging in debate and discussion with your colleagues.

### from the editorial committee

Our expected Feature wasn't available so we were pleased that **Libby Melzer** could fill the gap at short notice. Libby has recently returned from a six month Australian Youth Ambassadors for Development project on the island of Bohol in The Philippines. She fills us in on her project on the church archives.

Our lab profile comes from Artlab in Adelaide. Artlab, or the State Conservation Centre of South Australia as it was first known, is described by **Ian Cook** as "an ongoing experiment in the delivery of conservation services".

The last few months have been a busy time for various AICCM Special Interest Groups. **Kristel Smits** reports on the Paintings Symposium held in Hobart in March. Members of the Gilded Objects Conservation SIG also participated. The **NGA Paper team** have provided highlights of the Book and Paper and Photographic Materials Symposium, *Collaborations and Connections*, held in Sydney in April. **Christine Ianna** reviews the one-day Preventive Conservation SIG meeting held in conjunction with the Historic Houses Trust of NSW and the Museums and Galleries Foundation (NSW). The topic of visitor impact on collections and sites drew speakers from the UK and around Australia. The Objects SIG and Textiles SIG are both well into the planning stages of their next symposiums and various workshops are on the calendar.

**Angeletta Leggio** was fortunate to be selected to attend a collaborative photographic workshop between the Andrew W. Mellon Foundation and the J. Paul Getty Museum. The five-day workshop on *Damaged and Deteriorated Photographic Print Materials: Compensation for Loss* was held in Los Angeles in March.

We have our regular reports from SIGs and the calendar, which also appears on the AICCM web site ([www.aiccm.org.au](http://www.aiccm.org.au)).

Our Editorial Committee is temporarily down to two members while Katy Glen is juggling the challenging role of motherhood. We wish Katy, Jeremy and baby, Polly well and look forward to when Katy can give us some of her valuable time – maybe in sixteen years time.

**Jude Fraser and Helen Privett**

## Nominations for AICCM Conservator Of The Year Award 2004

### Aims:

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

### Conditions and Nominations

The selection criteria, conditions of the award and nomination forms, are available from the Secretariat, AICCM Inc., GPO Box 1638, Canberra, ACT 2601, or at <http://www.aiccm.org.au/aiccm/home/> after May 31st 2004.

Nominations must be received by the Secretariat by 30th June 2004 and the award winner will be announced at the AICCM National AGM in September 2004.

### AICCM Annual Meeting

**28 September 2004**

**Canberra Museum and Art Gallery, ACT**

Followed by the Annual General Meeting at 4.30pm

A formal dinner and awards ceremony will be held in the evening at *BookPlate* at the National Library of Australia, Parkes, ACT

For further information contact Rowena Jameson on 02 6262 1597, [rjameson@nla.gov.au](mailto:rjameson@nla.gov.au)

# Basking on Bohol: Church Records on the Island of Bohol, The Philippines.

Libby Melzer, The Centre for Cultural Materials Conservation

## Introduction

The island of Bohol in the central Visayan region of the Philippines has a rich collection of church heritage dating from shortly after the arrival of the Spanish Jesuits in 1596. The Centre for Cultural Materials Conservation at The University of Melbourne and the Catholic Diocese of Tagbilaran have an on-going partnership, which has facilitated five volunteer projects to Bohol since 1998. The most recently completed project was AusAid funded and involved a survey and the development of a management plan for Spanish period archives from 19 Churches in the southwest of the Island. The results of the survey and the subsequent management plan will be included in the proposal in development for the World Heritage listing of Bohol.

## Aims

The Catholic Diocese of Tagbilaran is responsible for the oldest churches in Bohol, which also represent some of the oldest churches in the Philippines. In this capacity they are responsible for, along with the church structures themselves, a dauntingly large collection of interiors and artefacts.

The projects which have so far been undertaken have included the development of an umbrella environment and cultural heritage management plan by Angela Kerry, and assessment and pilot projects examining wall paintings and easel paintings by Caroline Kyi and Nicole Tse respectively. There is an on-going anthropological study of the Eskayan Indigenous group which is being conducted by Zoë Bedford.

The recently completed archives project looked at the oldest church archives. The Catholic Diocese is considering centralising the Spanish Period archives in the future and wanted to establish the scope of the collection and determine the preservation needs.

## Bohol

Bohol, the tenth largest island of the Philippine archipelago, is located southeast of Manila and north of the Island of Mindanao, and measures approximately 85 kilometres across, with a population close to one million. The capital,

Tagbilaran, has a population of 78,000 and is easily accessible by air or sea from either Manila or Cebu, the second largest city in the Philippines.

Bohol is mainly a rural province with farming and fishing being the largest areas of employment. Industry is almost exclusively at a cottage level. It has a budding tourist industry based around white-sand beaches, coral reefs, the beautifully symmetrical chocolate hills, and the distinction of being home to the world's smallest primate, the tiny Tarsier.

Additional to this natural heritage, Bohol has Jesuit and Recollect built churches and watchtowers, parts of which have been dated from the 1670's. They are tourist attractions, especially for the largely Catholic, domestic population.

## History of the Catholic Church in the Philippines

The first Church contact came in 1564 with two Augustinian Friars who were accompanying the voyage of Adelantado Miguel Lopez de Legazpi under the orders of King Philip II of Spain. They formed a treaty of friendship with the Boholano chieftain, Si Katuna, in the region of the current town of Loay. During the celebrations they drank each other's blood cementing the friendship in what is called the Blood Compact. The Blood Compact is still celebrated annually and this is recorded as the date of the celebration of the first mass in Bohol.

Formal Christianisation began in 1596 with the arrival of two Jesuit missionaries who founded a settlement at Baclayan. They were restricted to the southern region of the island in their missionary activities by unrest in the north. The second and most prolonged of two uprisings against the Spanish in the north was the Dagohoy Revolution, which began in 1744 and lasted for 85 years. The Jesuits continued to found mission towns up until their expulsion on the orders of the King Charles III of Spain in 1768. By the end of their tenure they had founded mission settlements at twelve sites.

The Jesuits were replaced in Bohol by the Augustinian Recollects who achieved better results in their relationship

with the native Boholanos. They were able to negotiate an end to the Dagohoy Revolution in 1829, and expand their missionary activities into the north of the island. The Recollects remained in Bohol up until the Filipino Revolution in 1898, by which time the Christianisation of the Island was considered complete and the Churches were handed over to the secular clergy. By the time the Recollects left Bohol there were 33 Parishes, all of which still have active churches today.

## Role of Church Archives

The Spanish had a well-established and comprehensive approach to record keeping by the time they arrived in the Philippines. Each new Parish was thoroughly educated in a systematic method of recording the significant events of the Church and its parishioners. This was enforced by edict from the Mother Church in Spain.

Included in these instructions was an explicit ordinance in the late 1800's stating that only official sealed paper imported from Spain could be used for church records. This had the benefit of ensuring consistent quality of materials for records throughout the island. The high quality of the paper used appears to be a large factor in the current good condition of the archives.



Seal on paper required for all birth records

Each church was required to keep the following volumes:

- *Bautismos* (Baptisms)
- *Confirmaciones* (Confirmations)
- *Casameintos* (Marriages)
- *Entierros* (Deaths)
- *Cargo y Data* (Income and Expenses)
- *Inventario* (Inventory)
- *Padron de Almas* (Listing of households by barrios)
- *Providencias y Ordenes* (Official church communications)

On their expulsion, the Jesuits took most of the records produced in the parishes. They were removed to the Jesuit archives in Spain where they remain today. Possibly through

omission, there are several records from the Jesuit period still in Bohol. A survey of church records from 1880 showed that further Jesuit records were in the possession of the parishes, but at the time of the current survey they were not apparent.

The Recollects continued with comprehensive record keeping under the same system. In the Parish of Baclayon there are three volumes that extend from significantly before the Jesuit expulsion, to well after the arrival of the Recollects.

## Surveying the Archives

The aim of the survey was to record the content and condition of all the archives of the Diocese of Tagbilaran dating from before 1910. A thorough inventory had not been completed since 1880 and the extent of the collection was not known.

The records are still held in their respective parishes and besides early omissions, form a continuous record of the Christian community until the present. The preservation of the historic archives and the recording of the current records is the responsibility of the church secretaries, who are under the direction of the Diocesan Chancellor.

Surveying was carried out on site at the churches around the southwest of the island. Some of the churches, though part of a thriving community, were physically remote and communication could only be conducted via letter.

## Results

The survey covered 475 volumes across 19 Churches. The volumes are mostly stored in the church office, which is always located in the churchyard and usually in either the convent which is nearby or attached to the church. In several cases the records were stored in the sacristy which is a room located directly behind the altar in the church. The buildings are usually constructed from either stone or wood. Almost all the parish offices are open to the ambient environment and a variety of pests, including cats and dogs. Though none have any active form of environmental control, it could be assumed that the thick stone walls of the older churches would have provided some degree of buffering.

The archives are comprised of volumes, the majority of which are limp wallet bindings in leather and suede, though a large number of the volumes no longer have covers or have been dis-bound. The formation of the limp wallet binding used no boards and the cover was formed from a single piece of leather or suede that wraps around the text block, sitting flush on the front cover fore-edge, top and tail.



Church office at Valencia

The back cover fore-edge extends into a flap that wraps around the front cover and fastens. They are largely produced without the use of adhesive.



Limp wallet binding

There is a small selection of volumes that do not follow this format, and have either been bound or rebound using indigenous materials, suggesting that bookbinding was practised in Bohol. It is unclear why these binding were used, but they date almost exclusively from the 1850's and are limited to the churches of Baclayon, Loay and Tagbilaran.

The formats used include volumes with parchment covers over boards constructed from coir fibre laid in layers, with the fibres of alternate layers running perpendicular to each other. They are sewn onto plant fibre cords, which are minimally processed. Weaving was well established in Bohol at this time and there were a variety of palm-based fibres in use for baskets and building materials. The parchment used on these volumes is badly discoloured and mould damaged, possibly from the introduction of moisture in the form of adhesive.



Binding using indigenous materials

The use of parchment is interesting as there have been suggestions that parchment was produced in Bohol at this time. Cattle were being farmed in the parish of Jagna during the 1800's. There are records that suggest that parchment, leather and paper production were introduced by the Parish Priest of Jagna. The paper does not appear dissimilar to the imported volumes around the same time, so it is unlikely that it was produced locally. The use of parchment in combination with coconut fibre does appear to support the theory that the parchment was being produced on the island. It would seem unlikely that an expensive material like parchment would be imported for use in bindings.

The earliest papers appear to be Asian in origin with smooth surfaces and visible brush strokes, though they are short fibred, and have become brittle. There was a marked change in the type on paper in the mid-1800's with a move to western papers with visible chain and laid lines, and frequent watermarks. The earlier papers were distinctly less dense than the later ones, with volumes of similar size being markedly lighter. A sample has been brought back for analysis at the Centre for Cultural Materials Conservation. Several stamps with Chinese characters were documented in volumes from 1780's.



Surface characteristics of paper from the 1745

The collection is largely in good condition. By far the most threatening problem is that posed by the presence of iron gall ink. Approximately 10 per cent of the collection is badly affected and may require copying into another format. In many cases the volumes are extremely fragile to an extent which may prohibit even copying.

As all the records have experienced the same extremes of temperature and humidity, it seems likely that the records in good condition will not degrade to the extent of the seriously degraded records.

The majority of the other conservation issues which could be expected to be found in collections exposed to environmental extremes in a tropical environment, such as mould, pest infestation, and acidity, were all represented but not in quantities which could pose an extreme conservation risk. By far the second biggest conservation issue represented was physical damage caused by handling and storage conditions.

### Outcomes

The project produced a completed survey of the Church records of the Diocese of Tagbilaran. A management plan for the records was developed with recommendations for the centralisation of the archives if the Diocese chooses that option in the future.

A two-day workshop in preventative conservation, including disaster preparedness and integrated pest management was undertaken with church secretaries.

### Conclusions

Since colonisation, the Philippines has experienced a tumultuous political history. But while governments have been erratic, the Catholic Church has remained a constant. The Church archives in Bohol represent a continuous record of seven generations of an almost exclusively Catholic community. The Church secretaries who currently care for the archives, are also producing new records charting the significant events of individuals in a community of which they are a central part. The records surveyed in this project were well preserved, largely due to the high quality of the materials that were used in their construction. The Diocese of Tagbilaran is justifiably concerned about the future preservation needs of their more modern records after woodpulp paper became common.

Their plans for centralisation hold their own risks. In a disaster prone environment, having a collection disseminated over 19 locations dramatically reduces the likelihood of a catastrophic event. With the entire collection in a single location there is a chance that a severe mould, or pest outbreak, a natural disaster, or civil unrest could lead to a tragic loss.

## Letter to the Editor

Regarding the retention of conservation records, it is now over 10 years since Westpac Archives' Conservation Department closed in 1993. From being one of the largest private archives in Australia, and one of the best-staffed bank archives in the western world, the archives retained only one full time archivist at that time.

As Senior Conservator at the time, having planned the improvements of conservation facilities and staff for over ten years, I found the matter too painful to discuss professionally at the time. At its peak, the department consisted of:

- A staff of four, three being professional conservators
- An office plus four specialised rooms and a photographic lab
- An integrated, computer based work management and treatment reporting system

At its dissolution all staff were retrenched, most equipment was sold or discarded and computer based conservation treatment records were discontinued and later discarded, leaving only solid copies of records with inadequate indexing.

What I pose is really a warning to other institutional conservators not to assume they are building on solid ground. If we had not been assiduous in organising treatment records, plus deacidification and other registers, and program conservation notes on volume flyleaves etc., there would remain no useful conservation record.

When I got into conservation around 25 years ago, it was considered a 'sunrise industry' in Australia. In recent years, other institutional conservation labs have been subject to severe downsizing. I can tell you that a viable facility can vanish without trace.

James Elwing  
Elwing & Gurney Archival  
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*James' comments have been reflected by the closure of The Conservation Centre (ex VCCCM) in Melbourne in December 2002. Victorian Division President, Penny Byrne, has been working with the last Chairman of the Board of the Conservation Centre and with Arts Victoria to find a home for the Centre's valuable treatment records. The records are presently being stored by the Chairman until an appropriate home can be found for them.*

Editor

# Artlab Australia

Ian Cook, Director

## What is Artlab?

You can think of Artlab as an ongoing experiment in the delivery of conservation services – the experiment has been running for nearly twenty years.

Artlab Australia is a not-for-profit business enterprise of Arts SA, the South Australian Government's arts department. Arts SA is currently a portfolio within the Department of Premier and Cabinet. The Minister for the Arts is the Labor Premier Mike Rann. In the previous Liberal Government, Artlab was part of the Department of Transport, Urban Planning and the Arts. Since 1985 the Director of Artlab has reported to eight chief executive officers/executive directors responsible for departments of the arts, arts and cultural heritage and more recently Arts SA.

Artlab is located in the heart of Adelaide's North Terrace arts precinct. Although a strongly treatments focused, laboratory-based organisation, staff can be found working around the State, across Australia and in South East Asia on a variety of projects. Approximately thirty part and full time staff work from the Adelaide base. They cover most of the materials conservation disciplines including treatments and preventive conservation.

Because Artlab is part of Government, it participates in Government-wide policy implementation, particularly related to social inclusion programs, regional development, education and economic development.

While many staff are graduates from the University of Canberra's materials conservation program (now defunct), other staff have been trained internationally making for lively debate and others have come to the organisation through traditional trades such as book binding and Artlab's Community Services and Education Officer has a background in psychology and special education.

## A brief history

Artlab Australia was born a product of economic rationalism on the one hand and on the other, broad concerns shared by many to improve conservation resources in South Australia. The organisation opened its doors in mid 1985 as the State Conservation Centre of South Australia. It was the first centralised conservation laboratory in Australia created by government. The Centre was established in an environment of mixed support – those 'for', full of hope,

excitement and commitment, those 'against' skeptical and sometimes antagonistic. It was a complex beginning for those responsible for developing the new enterprise.

At the outset, demand exceeded capacity, however, there was no simple formula for addressing needs in a small State with limited economic means and a portfolio of cultural organisations all calling for greater Government funding.

From the start Artlab used every opportunity to increase its resources from whatever opportunities arose at the time. In the mid-eighties it was Commonwealth employment funding, later it was commercial projects. The driving force behind these endeavours was sustainability – create an organisation that can deliver a materials conservation service in South Australia. Pragmatism like anything else has its downside and Artlab has had its share of critics.

In its formative years, the vision for a central conservation service was not shared by all. Some of Artlab's principal clients pursued their interests without any sense of the possibilities for the future and some staff took time to embrace new ways of doing things when they joined the organisation.

It has taken nearly twenty years for Artlab to evolve from its immediate focus on services to South Australia's major collecting institutions, to the development of services to regional museums, to commercial services for all South Australians and ultimately beyond. This development has not been a simple continuous process but rather one that has occurred in fits and starts.

Within a few years of the establishment of the first centralised conservation facility in our part of the world, the organisation found itself in a retracting economic environment. South Australia was not atypical of worldwide trends in the reduction of public sector spending although the small size of the economy and the South Australia population exacerbates the situation.

At the beginning of the 1990s, the State Conservation Centre was rebadged to reposition the organisation and improve its marketing prospects within and without Government. The new name was Artlab Australia. The concept behind the name was to promote the organisation as an Australia-wide service provider for the conservation of heritage collections and resources, an organisation that would symbolise the marriage of art and science.

The new approach was driven by Artlab's experience at that time, that is, available funding would not be sufficient (from a single source ie. Government) to deliver a reliable and consistent conservation service to reasonably meet the expectations of clients for timely, professional services.

In 2004, fourteen years later, the situation is not dissimilar to that which the organisation faced in the early nineties. An impartial observer might suggest that, however, the degree of difficulty and uncertainty has increased.

## The Artlab team

Artlab is structured around three branches:

- TOP – Textiles, Objects and Paintings conservation, which includes project management and the conservation of large objects.
- PTTS – Paper, Training and Technical Services covering the conservation of art on paper, photographs, archival material and books, preventive conservation and technical services such as photography.
- Business Services and Special Projects embracing financial services, customer support, front-of-house, community services and education, whole of government initiatives and the exploration of new areas of activity such as those for intangible heritage.

While current arrangements have been in place for a decade or more, new possibilities are being explored to meet changing demands from clients and the development of new services.

## Services

Artlab delivers services through a fee for service system to all its clients whether they are public or private sector. The model developed is highly transparent and accountable. It is also labour intensive to administer. Unlike the private sector, each year Artlab must undertake a review of pricing to ensure that it meets competitive neutrality legislation.

Services are delivered either directly through specialist units (sections) such as Textiles Conservation or through inter-organisational teams, depending on the project at hand and client requirements. Teams can range from two conservators to groups as large as ten or more people.

## Clients

Artlab's South Australian Government clients funded through Arts SA include:

- The Art Gallery of South Australia
- Carrick Hill

- History Trust of South Australia:
  - \* The Migration Museum
  - \* The National Motor Museum
  - \* The South Australian Maritime Museum
- The South Australian Museum
- The State Library of South Australia

Other Government clients such as State Records and the South Australia Police are funded through other Departments. Artlab provides services to local government, other state and territory governments and the Federal Government. Artlab's central location in Adelaide means that it is in a good position to deliver services around Australia. Artlab's private sector clients are individuals and families, churches, small businesses, associations, sporting groups and larger corporate enterprises.

## Future directions

Artlab has evolved from a service provider where most clients simply wanted conservation treatments to an environment where needs are more complex. For some clients, treatments are still a significant priority, especially those with strong exhibition programs. Others are moving away from treatment-based services towards preventive conservation activities including risk management, disaster preparedness and pest management, in effect collection-wide services. Some want all services including skills development programs for staff in handling and caring for collections.

The principal document that defines the relationship between Artlab, Arts SA and the state collecting organisations is Artlab's annual performance agreement. The annual agreement signed off by the Director of Artlab and the Executive Director of Arts SA covers funding, services to Arts SA collecting institutions and support for whole of Government social development objectives. The performance agreement system works well and provides a framework from which Artlab can manage programs and resources.

The performance agreement approach will most likely be extended to major clients in the next financial year through service level/program agreements. This represents a more formal arrangement than in the past and will help improve scheduling of projects and general program management.

The North Terrace Arts Precinct is prime real estate. Artlab's location within the Precinct facilitates immediate response to most of its Arts clients. This reduces communication and transport costs and allows for positive curator/conservator relationships in the majority of cases.

Because the precinct is a hub for public access to collections, Artlab's role as a service provider will need to be complemented by stronger participation in client access programs such as those for school children. Artlab has begun to develop access programs of its own and these will become increasingly important for creating higher levels of engagement between Artlab and the South Australian taxpayer.

Herein lies one of Artlab's future challenges, to survive politically it must become a more open and publicly accessible organisation, to survive professionally Artlab's staff must have the time and space to focus on what they do best – conserve items and collections.



Gillian Leahy - Paintings Conservator, Artlab Australia

In contemplating this paradox it would seem that Artlab does not have the option to pursue one goal or the other, it will need to embrace both.

There are limits to how many people Artlab can move through its doors to shore up its access status. The organisation needs to look for alternative solutions to becoming a prime destination for visitors to North Terrace; perhaps the majority of visits could be, virtual ones.



Sophie Parker - Objects Conservator, Artlab Australia  
Johanna Lang - Internship Conservation from Technische Universität München, Germany  
Anna Taddeo - Objects Conservator, Artlab Australia

## Feature Article in the March Issue.

In Alison Wain's article, *To infinity and beyond!*, in the March issue of the newsletter, she referenced the article, *A Lifetime of Learning*, edited by Kathleen Dardes and Jeremy Levin. Some members have expressed interest in accessing the whole article.

*A Lifetime of Learning: A Discussion about Conservation Education* first appeared in Vol.18, No.3 of *Conservation*, The Getty Conservation Institute Newsletter. The text is available electronically on the Getty's Web site at the URL :[http://www.getty.edu/conservation/publications/newsletters/18\\_3/dialogue.html](http://www.getty.edu/conservation/publications/newsletters/18_3/dialogue.html)

# People and Places

## ACT

### Australian War Memorial

**Barbara Reeve** has been writing a paper for the Memorial's Finance Section describing the useful lives of all types of items in the AWM's collections. The paper will support the Memorial's position that the Department of Finance should continue to provide the Memorial with depreciation funding to enable us to continue the conservation and preservation programs.

**Cathy Challenor** has been processing all loan renewals and has recently been packing and crating a loan to Germany. Cathy has also been business planning for the next financial year and reviewing Australian National Audit Office 1998 recommendations.

In the Small Objects lab, **Megan Jordan-Jones** and **Alayne Alvis** are conserving sculptures for the exhibition *Shaping Memory*. **Skye Mitchell** and **Steve Jackson** are surveying and preparing new acquisitions for storage and **Eileen Procter** is working on remedial treatments for guns sights.

In the Textiles lab, **Bridie Kirkpatrick** and **Jo Francis** are conserving, as part of the Vulnerable Textile program, two c.1890's colonial jackets, which have badly shattered silk linings. **Sarah Clayton** is surveying items for the exhibition *Australia under Attack* and preparing procedures for attaching digital images to our collection management database.

**David Keany** is working on painted plaster sculptures for the sculpture exhibition. **Sharon Alcock** is treating a Boer War painting with unusual and numerous fly spots. **Melanie Vella** is working on paintings for gallery change-over.

The paper conservators (**Helen Butler**, **Gajendra Rawat**, **Sunao Gazzard** and **Bernard Kertesz**) have had one of their busiest first quarters on record with exhibitions and loans as well as the library and archival programs. **Kerry McInnis**, **Sophie Lewincamp** and **Ceridwen Fraser** are working on depreciation projects. Bernard Kertesz presented a paper on the history and conservation of a rare 19th century Chinese military training manual at the recent AICCM Symposium in Sydney.

The Photo-development Lab (**Ian Fulton**, **Matthew Cramp** and **Paul Copping**) are completing treatment of 25,000 glass negatives and are now looking at modifying processes to treat cellulose acetate material for a Post-45 exhibition program.

The Conservation of Large Technology (CoLT) team has downsized considerably since the completion of object preparation for the last major exhibition *Striking by Night* in Anzac Hall. The Lancaster bomber and Hunslet locomotive are now on display, along with Messerschmitt aircraft Me262, Me163 and Bf109, and a Flak 38 German anti aircraft gun. **George Bailey** is taking some well-earned leave after managing the Beaufort and Lancaster Projects (plus increasing his family to a total of four. Congratulations, George!). **John Kemister** is treating a Gallipoli landing boat from HMT Devanha. **Lee Davies** and **Andrew Pearce** have commenced the assessment and treatment proposal for the German V2 rocket and wagon, while **Andrew Schroeder** and **Jamie Croker** are continuing with static and operational vehicle maintenance. **David Gordon** is managing the Technology Workshop.

The Preventive Conservation team have cleaned the inside of glass showcases in the WWII galleries which have had a streaky problem since they were installed. A weak ammonia solution applied with squeegees has removed the hazing. **Sunao Gazzard**, **Bridie Kirkpatrick** and **Laura Kennedy** have spent several mornings clambering over the Lone Pine diorama in order to spruce it up. Carpet beetles have been an ongoing problem in one of the galleries but no source has yet been found.

**Wendy Dodd** has come out of retirement to help the paper, painted surfaces and photographs labs to put their old conservation reports dating from the 1970's on to the collection management database. The textiles lab is undertaking a similar project with their records.

### Endangered Textiles

Endangered Textiles Pty Ltd opened its doors to the public last December in the Duffy shopping precinct. As the name suggests the company focus is on textiles conservation. The shop has a small gallery area where collectable textiles are on sale and textiles art is sold on consignment. Director, **Victoria Gill**, offers full textiles conservation services from the fully equipped lab. The workroom is in the public eye and this has definitely raised the profile of conservation in the local area. The space is perfect for conservation workshops and gatherings and public presentations are given on conservation topics (such as conservation framing of textiles) on the last Saturday of the month. **Dorothy Brown** has recently started working as the retail manager and conservation assistant. As time ticks on we hope to be able to report on new and exciting projects happening in Duffy.

## HERM Fine Art Services

This is the first entry for HERM Fine Art Services after more than two years of operation. Work is moving apace in the lab with the focus currently in the frame and furniture departments. In the paintings laboratory, **Adam Godijn**, our Senior Paintings Conservator is dealing with the effects of elemental extremes. He has begun treatment on a large canvas by Michael Taylor that was damaged by a clothes dryer catching on fire! He is also investigating treatment for a 17th century reverse painting on glass that had been accidentally submerged in water for more than a year. **Eric Bray** is working on a severely moisture affected 19th century English gilded compo frame for a painting by the Scottish painter William Quiller Orchardson. He is investigating a treatment for the waterlogged carved wood frame belonging to the reverse painting on glass. Members of the profession are invited to inspect our facilities when visiting Canberra. HERM Fine Art Services will be having its formal opening later on in the year.

## NAA National Office – Canberra

The Conservation Lab continues to be busy especially with the departure of three of our number. **Linda Beasley** has moved to a permanent position in the Lending section of the NAA and **Suellen Bailey** is away on maternity leave, enjoying the company of Madeleine. She handed her baton over to **Tania Rivere** who has rejoined us after being away with her new little boy Thomas. **Shelley Jamieson** left us for a position at the State Library of Victoria and we wish her every success.

Exhibitions conservator, **Karen Holloway** has coordinated recent exhibition changes. Our two newest recruits through the Conservator In Training program, **Frances Cumming** and **Caroline Whitley**, started with us at the end of 2003 after graduating from University of Canberra. Frances has taken over environmental monitoring duties in the NAA repositories. Caroline attended an Iron-Gall Ink Corrosion Workshop in Spoleto in Italy.

## New South Wales

### The Australian Museum

The Conservation Department has been driven in the past three months by a tight exhibitions and outreach program as well as collection moves and building refurbishments.

**Michael Kelly** has been managing the conservation aspect of the in-house exhibition *John Gould Inc.* The exhibition celebrates the 200th anniversary of the birth of John Gould - illustrator, ornithologist, collector & entrepreneur. Michael attended the AICCM Sydney Symposium at the AGNSW.

*Uncovered: Treasures of the Australian Museum* opened with the usual fanfare by the newly appointed Director of the Australian Museum, Frank Howarth. The installation of more

than 5000 objects and specimens ran smoothly with the help of **Colin MacGregor, Karina Palmer, Heather Bleechmore, Michael Kelly** and **Kate Jones**. A highlight of the installation was moving two New Ireland house posts, both 4 metres long, from the store room to the exhibition space and securing them upright. The inevitable limitations of our heritage building meant that the posts had to be transported outside on the footpath, carefully avoiding the hazards of a kamikaze cyclist.

**Sue Valis, Heather Bleechmore** and **Megan Dean-Jones** completed the preparation, mounting and packing of 40 Torres Strait Islander objects. Sue and Heather accompanied the consignment, via plane and cargo boat to Thursday Island and installed the display in the new TSI Cultural Centre. Sue continues to provide assistance to regional Keeping Places as part of the Outreach program and is providing conservation input for the relocation of the museum's off-site storage facility.

Kate Jones, Megan Dean-Jones, Karina Palmer, Michael Kelly, Heather Bleechmore and **Denyl Cloughley** have almost completed boxing a large ichthyology collection of dried fish and skeletons for the move into a new storage facility.

The lab is keen to formalise a number of procedures and policies in light of the announcement of considerable building works to be undertaken over the next 5 years. Karina Palmer is completing the *Conservation Guidelines for Exhibitions* and Kate Jones and **Vinod Daniel** are in the early stages of developing an *Environmental Standards Policy*. Colin MacGregor and Marie Planchot, a chemistry intern from France, are undertaking preliminary research into the molecular deterioration of wet specimens by light exposure.

## Conservation Resources Pty Ltd

On April 1st (such an auspicious date!) Conservation Resources CEO, **Kay Söderlund**, introduced its' new web site at a reception at the State Library for the delegates attending the AICCM Sydney Symposium. Finally, the new product range could be viewed along with the consultancy services and training programmes already being offered. We would like to thank the conference organisers (particularly Catherine Thompson and Heather Mansell) for organising the reception with fabulous food, and thank the delegates for their warm response to the web-site and for joining with me in remembering **Harry Haxton** (founder of Conservation Resources along with his late wife Peg) and his contribution to the conservation profession.

While the new products represent a huge expansion in our product range, we are keen to provide more products specifically for the conservation profession and welcome requests from conservators to source those hard to find tools and materials. We also welcome any feedback regarding

the web site – its presentation and site layout. We have already had many requests for information regarding the workshops and seminars on offer and will be developing a training programme for the latter part of this year.

Conservation Resources is committed to developing its concept of a comprehensive resource for all conservation requirements (products, consultancies, training and information) and is currently looking to increase its staff. A new position is advertised in this newsletter for any interested conservators ready for something a little different.

### Elwing & Gurney Archival

Setting up following closure of Westpac Archives' Conservation Department in 1993, **Jill Gurney** and **James Elwing** have now been in business for over 10 years. At the moment they are trying to catch up on client work after producing an exhibition of their art works, photographs and design bindings in Leura. They are presently mounting archaeological specimens for a GPS school collection and have recently written a mini report to help a local collection obtain preservation grants. James has completed repair to a large water distorted and brittle *Bat out of Hell* poster and Jill has completed Victorian miniature bindings and a large crumbling Bible. They now face a line of particularly vile rotten cloth and leather bindings they managed to ignore during preparation for the exhibition.

### ICS

Since the implementation of the NSW Occupational Health and Safety Act 2000 and the Occupational Health and Safety Regulation 2001, ICS have been actively engaged in adopting policy and procedures in our workplace to assess and manage the risks to health and safety, to prevent workplace injuries and illness, and to monitor injury management in order to comply with legal requirements and to make a better and safer workplace for all of us. This has been a process that has involved everyone, but has been capably led by **Fiona Tennant**. There has been a systematic upgrading of equipment, systems and procedures. Recognition of particular hazards following hazard and risk assessments has led to ICS seeking advice from consultants in the areas of safe handling of heavy objects, toxicology of solvents and how they are used in the workplace, fume extraction and the use of spray booths and respirators. We have all read the MSDS for the full range of solvents and other commonly used materials in the workplace so that we are all aware of the health risks involved in their use, and what personal protective equipment is required. People involved in any aspect of site work have now undertaken the general course in Occupational Health and Safety Induction Training for Construction Work and a template has been developed that guides us through the risk and hazard assessments of each job in the preparation of a Safe Work Method Statement.

Whilst OH&S has been a particular focus, work goes on as usual. We have been delighted to have **Lisa Stoddart** return from Malaysia to fill in for **Nicole Rowney** who is on leave. **Lee Hardcastle** and **Oliver Hull** have been involved in the conservation of finishes on wooden paneling and furniture in Parliament House, Canberra, and were recently called in to advise on the furniture damaged after the flooding in the Cabinet Room as a result of a burst sprinkler main.

**Cathy Lillico-Thompson**, **Arek Werstak** and **Anna Diakowska-Czarnota** have been involved in the removal of a mural from a private home. It is still to be prepared for display in a new location. They will also undertake the conservation of some historic signage on the exterior of a city building. **Maria Hromkova** joined Cathy on a site visit to Muswellbrook to deal with blistering paint on a yet to be displayed mural painted on 14 preformed cement panels. Following successful consolidation and laying down of the blisters, the murals were given an anti-graffiti coating.

With the move of the Historic Houses Trust to their new premises, **Miriam Wormleaton** has been cleaning their collection of curtains and preparing them for storage. She has also successfully treated a recently bloodstained carpet from an historic house using enzymes. **Anna Shepherd** has treated a collection of mouldy leather shoes that has been recovered from an archaeological dig at a building site and has now moved onto the corrosion problems of a ships propeller blade.

### Powerhouse Museum

*Our Place - Indigenous Australia Now*, opens in Athens, Greece as part of the Cultural Olympiad. Over the past few months **Gosia Dudek**, **Teresa Werstak**, **Tim Morris**, **Nadia de Wachter**, **Bronwen Griffin**, **Suzanne Chee**, **Frances Fitzpatrick**, **Kate Chidlow** and **Mary Gissing** have prepared objects and mounts and undertaken a trial installation for this travelling exhibition. The design of this exhibition draws upon the concept of an Indigenous camp and guryah structures. As guryahs have no weight bearing walls, the design has challenged the conservators involved from PHM, Museum Victoria and various lending institutions to devise innovative and secure mounting solutions to ensure object care.

Mary recently visited Port Stephens Council chambers to provide advice regarding the conservation of a mural sized digital image on a 'Lynda' wall covering fabric. Mary is collaborating with East Timorese photographers to develop an exhibition.

Suzanne worked at the AGNSW on their exhibition *Celestial Robes*. She also gave a one-day workshop on the conservation of lace at the Orange Regional Gallery. Teresa, Bronwen, Nadia and **Dee McKillop** have been working extensively on the preparation of 200 paper-based objects for the exhibition *Moving the Mail*. These were condition assessed, treated and mounted for display.

Tim has accompanied our regional travelling exhibition, *Works Wonders*, an exhibition on home remedies, taking it from Hay to Dubbo with the help of its curator, Megan Hicks. Tim also put together a display of model steam engines and assisted at the Museum's regional programs display at Steamfest in Maitland. **Dave Rockell** then took the display on to Lithgow Ironfest the following weekend.

The collections team have been unravelling lots of treasures, whilst working on our Castle Hill relocation project. Dee recently completed the treatment and storage of a long lost textile length embroidered with gold thread and beetle wings, using ultrasonic humidification to relax the fragile object. Kate and Frances have also been rehousing our extensive wool collection in preparation for the move from Jones Street. On a similar fancy dress theme, **Margaret Juraszek** has been working on a skirt and blouse from 1914, decorated entirely with tram tickets.

**Sue Gatenby** is working on the identification and condition assessment of the Synthetic Plastic collection of the museum. Over 12,000 items have been identified in the registration records as having plastic material. Initially the condition of synthetic rubber collection (vulcanised rubber/vulcanite/ebonite) objects will be assessed and their composition confirmed. In collaboration with Professor Robert Burford, Head, Polymer Science, University of New South Wales, she will be investigating the possibility of obtaining a portable Fiber Optic Probe Infra Red Spectrometer to undertake this identification. This system will allow for the identification of plastics without sampling and can be used with objects in-situ. This system was recommended by Mr R. Scott Williams of CCI and by Dr Brenda Keneghan, Victoria and Albert Museum.

### Sydney Artefacts Conservation

To commemorate ANZAC Day, SAC undertook the conservation of The Fallen Soldier for St Mary's Cathedral. Treatment of the bronze sculpture by G.W. Lambert included the removal of a dull black surface coating that looked suspiciously like shoe polish. A carved Vanuatuan bird sculpture has received remedial structural treatment by **MaryJo Lelyveld** prior to its travel *par avion* to France. The sculpture with a wing span over two metres, was carved from a single buttress root. The treatment involved arresting insect and mould activity and consolidation of water damaged wood. In addition to presenting at the Museums Australia Conference and the Inaugural Coastal Fortifications Conference, Anne Cummins has been fielding media queries about progress on the Fort Denison Lighthouse treatment following a write-up about traditional hotrivetting techniques. Localised metal repairs to the base and domed roof are complete and re-painting is to commence soon.

## Northern Territory

### Museum and Art Gallery of the Northern Territory

Conservators **Sue Bassett**, **Kim Tough** and **Sandra Yee** have been busy keeping up with MAGNT's temporary exhibition schedule. **Carolyn McLennan** has also joined us on a 3-month contract to assist with exhibition and outward loans preparation.

We added to Scitech Discovery Centre's travelling exhibition *Space: Reaching Out* by calling on Darwin's public to loan memorabilia from the first moon landing as well as objects /inventions deriving from space exploration. This involved displaying a diverse range of material including stamp albums, scrap books with astronauts' autographs, and commemorative medallions and drinking glasses, to teflon-coated frying-pans, smoke alarms and fire-fighting jackets.

Our triennial art exhibition *Contemporary Territory* followed, this year focussing on the works of four leading contemporary artists who spent time in the Territory. As well as textiles, ceramics, paintings and works on paper, a 3-metre high tree sculpture was erected in the gallery, covered with carved branches and leaves of rice-paper, resin and paint, presenting some interesting fumigation challenges for Conservation.

Kim and Carolyn have been preparing 56 works for another in our exhibition series *Windows on Australian Art*. This one is titled *Kids on Track* and showcases works from MAGNT's Visual Arts and Craft Collections selected to appeal to the young and young at heart. It includes works by Margaret Preston, John Perceval, Sidney Nolan and Brett Whiteley, as well as a number of Territory artists, and has led to some interesting discussions and the development of a few new treatment skills in the lab, as none of us are paintings conservators (thanks to **Paula Dredge** at AGNSW for some much-needed advice)

As part of the national RICP program (Repatriation of Indigenous Cultural Property), all skeletal material held in MAGNT collections were packed for return. Our Storage Review continues to address issues of space, collection management, and fire suppression as we seek additional storage space to accommodate our expanding collections. Our fire suppression and VESDA systems are about to undergo full servicing and upgrading, and we're decommissioning a NAFS-III gas flooding system and replacing it with water sprinklers in our new metals/firearms store.

Sue gave her annual conservation talk to historical archaeology students from Charles Darwin University (ex-Northern Territory University) and hopefully encouraged some different thinking about excavation. And, last but by no means least, Kim got married!! Congratulations to Kim and Nic who were married in Sydney in early April and have just returned from a honeymoon in New Zealand. We wish you all the very best (and it's great to have you back).

## Queensland

### Queensland Art Gallery

Conservation staff at QAG are preparing for large exhibitions to celebrate NAIDOC week in July. **Liz Wild** is treating a number of large bark paintings that have recently been acquired, **Amanda Pagliarino** will be mounting 4 large textiles and **Nick Cosgrove** will be mounting large-scale works on paper. **Mandy Smith** has commenced preparation of artworks, including hanging systems for bark paintings and canvas paintings, for the show.

Amanda has finalised a display system for the Giambologna, *Flagellation of Christ*, which will be on display in June and has continued GC and GCMS analysis on the wax. **Gillian Osmond** is cleaning a painting by Charles Napier Hemy, *The home wind* (1901). This painting ties in with Gillian's research on the development of zinc soaps in oil paintings. Mandy is also collating infrared images of five paintings.

**Anne Carter** and Gillian both gave papers at the AICCM Paintings Symposium in Hobart. Anne discussed research into the deterioration of fluorescent paint. This was part of an investigation into the deterioration of a painting in the QAG collection made with fluorescent paint that has begun to discolour. Gillian discussed the phenomenon of the formation of metal soaps in oil paintings and she presented her continuing research.

**Sam Shellard** carried out condition reporting for the Man Ray exhibition that opened here in early May. She is also rebinding a Violet Teague work, *Nightfall in the Ti-tree*. **Nicola Hall** joined the conservation team last month. She is continuing with the Old Masters Project with **John Hook**.

### State Library of Queensland

Conservation has settled into temporary accommodation at Morningside TAFE School of Printing and Graphic Arts for the duration of the redevelopment of the Southbank site. Along with the environmental problems we have faced in our own area, we have been concerned with similar issues at six of the nine SLQ venues that contain collection holdings.

**Shane Bell** and **Lesley Berg** have stabilised a collection of shipboard diaries identified as integral to planned digitisation projects. The diaries required repairs to the sewing edges with traditional repair techniques and the construction of book cradles. The digitisation forum at the recent AICCM Sydney Symposium was of help for research and preparation of our digitisation policy.

**Sidney Furber** has been treating and matting the Bunyip Collection (a series of artist drawing impressions, prints and first print drafts of book covers) in preparation for storage in Solander boxes. **Tristan Koch** has headed the conservation team assisting in the relocation and installation of the

Library's framed pictorial collection into three allocated spaces within the Queensland State Archives repositories for the duration of the Library's redevelopment.

**Julia Donaldson** has completed the consultation draft of the Loans Policy. Preparation of collection material for various loans has been the major priority of late. Treatment of a Captain W.T. Warn watercolour of the Schooner Bobtail Nag (1893) revealed a pencilled title on the verso *Squalls in the Southern Seas*.

In addition to these various projects, Conservation has been involved with the ongoing treatment program, quarantine inspections of incoming material, exhibition preparation and environmental monitoring. Shane and Tristan have installed software for the new scanner and digital camera. Conservation still takes traditional slide film and scans the film for the purposes of report documentation. The consultation process for the new building plans is ongoing with the final rounds of review closing soon.

## Tasmania

### Archives Office and State Library of Tasmania

**Penny Carey Wells** and **Stephanie McDonald** prepared the *Home Away from Home* exhibition for the Allport Library and Museum of Fine Arts, involving numerous treatments of works on paper from the Heritage Collections. In the midst of it all, the Allport chandeliers were cleaned, a fascinating process to watch. We also had the pleasure of **Cushla Hill** working in the lab on a large Piquenit oil from the Allport collection. For the Archives Office, Penny continues work on custom-boxes for colonial records and volumes and Stephanie continues tape and label removal from photographs.

### Queen Victoria Museum And Art Gallery

The Conservation Department has been involved with moving the Community History Collections to an offsite storage facility. As the building was sold 8 months earlier than expected and building contractors had yet to tender for the new Archives store at the Inveresk site, we had 5 weeks notice to find an offsite storage facility, plan and move the collections, furniture, shelving etc. We did it! However, two days later, massive storms and flood waters caused water to enter the building where we had just placed 160 palletes of material, so we found ourselves in the middle of a disaster response situation - oh what fun! Fortunately no damage occurred.

The Department is also involved in upgrading its environmental monitoring program and has purchased a number of data loggers; eventually all of the storage and exhibition spaces will be permanently monitored.

## AUSTRALIA

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

2004, Melbourne VIC  
03 9251 7110,  
www.deakin.edu.au/cultural  
heritage\_centre/

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

2004, Melbourne VIC  
Suite 101, 685 Burke Road Camberwell  
3124, 03 98820055, fax: 9882 9866,  
issi@pacific.net.au

**Workshop: Inpainting using acrylic paint.**

June 2004, Canberra ACT  
This is an all day workshop covering new products and mediums for inpainting. Focus will be placed on ceramic finishes, to match not only colour, but also texture, gloss and transparency to enable quick and reproducible results. The workshop will run from 10.00am to 4.00pm with lunch provided. The cost is \$165.00 per participant and will include materials and notes. Victoria Gill trained at the ANU in Fine Arts prior to studying conservation. She has lectured in drawing techniques at university level. Bookings are essential and should be made by Friday the 11th of June. Contact: Victoria Gill, 02 62871291, mobile: 0414815436

**Workshop: Preserving Digital Information: Challenges and Solutions**

16 June, Bundoorra VIC; 17 June, Albury NSW; 18 June, Sydney NSW  
This one-day workshop aims to clarify the issues that cause digital resources to be inherently impermanent, provides a roadmap to the emerging solutions in archives and libraries and gives participants the information and tools to keep up to date on this topic.

Contact: Nicole Sinclair or Eve Cornish  
training@CAVAL.edu.au  
Further information:  
www.alanhowell.com.au/dpw/dpw.htm

**Workshop on Duplication by Traditional Photographic and Digital Methods**

12-17 July 2004, National Library of Australia, Canberra ACT

See  
<http://aiccm.org.au/aiccm/sig/?photon> or  
contact Detlev Lueth 03 9881 6812  
detlev.lueth@noa.gov.au (C90)

**Tape Removal Workshop**

2-6 August 2004, Queensland Art Gallery QLD  
Workshop presenters are Linda Stiber, Library of Congress, and Elissa O'Loughlin, Walters Art Gallery. Both Linda and Elissa have taught similar tape removal master classes in America, Europe and Britain. The workshop examines issues such as degradation patterns and identification of acrylic and rubber based tapes, technical and instrumental analysis and current innovative methods of removal. The workshop will take place over 5 days. Contact:  
samantha.shellard@qag.qld.gov.au  
For Selection Criteria and Registration see:  
<http://aiccm.org.au/aiccm/events/?auscalendar> (C90)

**BigStuff: Care of Large Technology Objects**

29 September – 1 October 2004, Canberra ACT  
A three-day workshop devoted to the care and management of large technology objects. The program will feature formal papers, tours of the Australian War Memorial's state-of-the-art large object storage and workshop facilities, technical demonstrations and an open debate on future directions in large object care. Contact: Alison Wain,  
alison.wain@awm.gov.au (C88)

**Metals 2004: Triennial Metals Conservation Conference: Metals Working Group of ICOM Committee for Conservation**

4-8 October 2004, Canberra ACT  
Contact: David Hallam,  
d.hallam@nma.gov.au, Senior Conservator (Technology and Research), National Museum of Australia, GPO Box 1901, Canberra, Australia. Tel: +61 2 6208 5153, Fax: +61 2 6208 5299,  
www.nma.gov.au/exhibitions\_and\_events/special\_events2 (C88)

**FTIR Workshop**

Oct/Nov 2004, Art Gallery of NSW, Sydney NSW  
To be presented by Deborah Lau (CSIRO) and David Wise (University of Canberra). Contact: Stewart Laidler, 02 9225 1666,  
stewartl@ag.nsw.gov.au (C91)

**Workshop: Conservation of Middle Eastern Manuscripts**

November 2004, University of Melbourne VIC  
Under the guidance of a diverse group of specialists, delegates will gain an understanding of the materials and techniques of manufacture that contribute to inherent condition problems evident in Middle Eastern Manuscript collections

and develop an appreciation for cultural sensitivities related to display, handling, storage and use of these collections. The workshop will take place over 5 days. Contact: louise.wilson@unimelb.edu.au (C89)

**AICCM Textile Symposium**

22-23 November 2004, National Gallery of Victoria, Melbourne VIC  
The AICCM Textile Special Interest Group is planning its second biannual symposium, to be held over two days. The symposium aims to continue to promote a broader awareness of the variety of work carried out by textile conservators and is aimed at the textile conservation community in Australasia. Contact: Sarah Clayton, 02 62434420, Fax: 61 2 62417998,  
sarah.clayton@awm.gov.au (C91)

**Thread-by-thread Mending of Paintings**

March 2005, The University of Melbourne VIC  
Lecture and workshop to be presented by Prof. Winfried Heiber from The Academy of Fine Arts, Dresden and Ms Petra Demuth from The University of Applied Science, Cologne. Contact: Vanessa Kowalski,  
03 8344 6049, vkowalski@unimelb.edu.au

**AICCM Objects SIG Symposium and Workshop 2005**

22-26 August 2005, Melbourne Museum VIC  
CALL FOR PAPERS  
This symposium aims to bring together conservators with a specialisation in the broad area of Objects Conservation. The symposium has the focus theme of polymers and synthetic materials. Contact Amanda Pagliarino, Queensland Art Gallery, PO Box 3686, South Brisbane Qld 4101  
amanda.pagliarino@qag.qld.gov.au (C90)

**AICCM Paintings SIG 10th Symposium**

2006, Brisbane QLD  
Contact: Gillian Osmond,  
07 3840 7294,  
gillian.osmond@qag.qld.gov.au

## INTERNATIONAL

**Courses: Art Innovation**

2004, THE NETHERLANDS  
Courses in laser cleaning. See [www.art-innovation.nl](http://www.art-innovation.nl) or contact Art Innovation, Westermaatsweg 11, 7556 BW Hengelo, The Netherlands, 317 425 01239, fax 317 424 23296,  
info@art-innovation.nl (C91)

**Courses: Balaam Art Institute**

2004, SPAIN

Contact: Balaam, Mireia Xarri, c.escoles pies 76, pral 1, Barcelona 08017, <http://www.balaam-art.com>, +34 93 4171347, fax: +34 93 2123715, [info@balaam-art.com](mailto:info@balaam-art.com) [C90]

**Courses: Centre for Photographic Conservation**

2004, London UK

See <http://www.cpc.moor.dial.pipex.com/> or contact Angela Moor, +44 20 8690 3678, fax: +44 20 8314 1940, [xfa59@dial.pipex.com](mailto:xfa59@dial.pipex.com) [C90]

**Courses: Centro del Bel Libro**

2004, 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](mailto:info@cbl-ascona.ch), <http://www.cbl-ascona.ch> [C90]

**Courses: ICCROM**

2004, Rome, ITALY

Contact: [training@iccrom.org](mailto:training@iccrom.org), <http://www.iccrom.org> [C90]

**Courses: Illinois Digitisation Institute**

2004, Illinois USA

Basics and Beyond Digitization Fundamentals. Contact: Amy Maroso, Project Coordinator, 452 Grainger Engineering Library Information Center, 1301 W. Springfield Ave., Urbana, IL 61801, 217-244-4946, fax: 217-244-7764, [maroso@uiuc.edu](mailto:maroso@uiuc.edu), <http://images.library.uiuc.edu/project/IDI> [C90]

**Courses: Institute of Paper Conservation**

2004, UK

Contact: IPC, Bridge House, Waterside, Upton-on-Severn, WR8 OHG England, +44 1684 591150, [information@ipc.org.uk](mailto:information@ipc.org.uk), [www.ipc.org.uk](http://www.ipc.org.uk) [C90]

**Courses: International Academic Projects**

2004, USA, GREECE, DENMARK, ITALY, UK

Contact: IAP, 6 Fitzroy Square, London W1T 5HJ, Tel: +44 20 7380 0800, Fax: +44 20 7380 0500, [info@academicprojects.co.uk](mailto:info@academicprojects.co.uk), <http://www.academicprojects.co.uk> [C89]

**Courses: Perugino Institute**

2004, ITALY

Contact: Pasquale Monteleone, Coordinator, Recruitment and External Relations, Via Nomentana, 335-00162 Roma, Italy, Tel: +39 06 8537 0923/33, Fax: +39 06 8537 0919, [admissions@ilperugino.org](mailto:admissions@ilperugino.org) [C89]

**Courses: Shepherds Bindery, Bookbinding Courses and Master Classes**

2004, London UK

Contact: Linda Watts, Shepherds Bindery, Units 107-108, 30 Great Guildford Street, London SE1 0HS, +44 20 7620 0060, [information@bookbinding.co.uk](mailto:information@bookbinding.co.uk) [C89]

**Courses: SOLINET**

2004, USA

Contact: Vanessa Richardson, 800 999 8558, [vrichardson@solinet.net](mailto:vrichardson@solinet.net), [www.solinet.net](http://www.solinet.net) [C91]

**Courses: University of Victoria**

2004, 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, Tel: +1 250 721 8462, Fax: +1 250 721 8774, [lmortputland@uvcs.uvic.ca](mailto:lmortputland@uvcs.uvic.ca), <http://www.uvcs.uvic.ca/crmp> [C89]

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

2004, 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, +44 12 4381 1464, [wealddown@mistral.co.uk](mailto:wealddown@mistral.co.uk) [C89]

**Courses: West Dean College**

Contact the Conservation Course office on +44 12 4381 8294, [pat.jackson@westdean.org.uk](mailto:pat.jackson@westdean.org.uk) [C89]

**Beyond Paper: Combination of Materials in Art Technology and Conservation**

4-7 June 2004, Dresden GERMANY

Contact: Verband der Restauratoren e.V. (VDR), Fachgruppe Grafik, Archiv- und Bibliotheksgut, c/o Birgit Geller, Goerdelerstrasse 1, App. 102, D-48151 Munster, Tel: +49 251 5914009, Fax: +49 251 591269, [b.geller@lwl.org](mailto:b.geller@lwl.org) [C88]

**9th ICOM-CC Wet Organic Archaeological Materials Conference**

6-11 June 2004, Copenhagen DENMARK

<http://www.natmus.dk/sw1677.asp> [C88]

**The Metals Conservation Summer Institute**

7-18 June 2004, Massachusetts USA

See [www.wpi.edu/+mcsi](http://www.wpi.edu/+mcsi) or contact Higgins Armoury Museum, 100 Barber Avenue, Worcester MA 01606-2444 USA, [jjacobs@higgins.org](mailto:jjacobs@higgins.org) [C91]

**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

Contact: General Session Co-Chairs Patricia Griffin, 2440 Overlook Road #4, Cleveland Heights OH 44106, [cuprivate@hotmail.com](mailto:cuprivate@hotmail.com) and Rebecca Anne Rushfield, 66-10-149th Street #4C, Flushing NY 11367, [wittert@juno.com](mailto:wittert@juno.com) [C87]

**Twentieth Century Furniture Research Group**

10 June 2004, High Wycombe UK

Contact: Sharon Grover, Mphil, The Research Centre for Furniture, Faculty of Design, BCUC, Queen Alexandra Road, High Wycombe, Buckinghamshire, HP11 2JZ, United Kingdom or Prof. Jake Kaner, +44 1494 522 141, [jkaner01@bcuc.ac.uk](mailto:jkaner01@bcuc.ac.uk) [C90]

**Music Preservation Workshop**

12-16 June 2004, Rochester USA

See [www.rochester.edu/Eastman/summer/?ID=14](http://www.rochester.edu/Eastman/summer/?ID=14) or contact [acarli@esm.rochester.edu](mailto:acarli@esm.rochester.edu) [C91]

**International Courses in Conservation and Understanding of Icons**

14-25 June 2004, GREECE

Two week intensive course in the theology and symbolism of icons, conservation of icons and history of Greek art. Contact: Mihail Lazerntzakis-Lascaris, 27, Iatridou & Avanton, 34100 Halikda, Greece, +30 22210 21981, [M\\_Laskaris@yahoo.gr](mailto:M_Laskaris@yahoo.gr) [C91]

**Restoration, repair and decorative technique for leather**

21-25 June 2004, Gloucestershire UK

Five day course focusing on restoring and repairing objects made mainly from leather including luggage, hangings, furniture and containers. Contact Macgregor and Michael, 37 Silver Street, Tetbury, Gloucestershire [C91]

**German Leather Binding with Don Rash**

25-29 June 2004, Philadelphia USA

This workshop offers a wonderful opportunity to construct a leather bound book in the traditional German style. Participants will learn leather techniques of endbands, paring, and binding. Participants should have some binding experience. Contact: Patty Hammarstedt, 610-518-5214, [pattyham@comcast.net](mailto:pattyham@comcast.net) [C90]

## LAYING THE FOUNDATIONS:

Positioning conservation for the future.

*In the years since the Piggot Report recommended the development of a conservation training program in Australia, a generation of conservators has been taught their skills through university.*

*Today, there are an increasing number of courses, some newly formed and others in discussion, teaching these skills at different levels.*

*The role of the conservator has changed over the years and will continue to change in the future. Now is the time to look at conservation as it is and to prepare the foundations for the future development of the profession.*

## DINNER AND AWARDS PRESENTATION

Please help us make the 2004 Annual Meeting and awards dinner a resounding success...take off your lab coat and put on your top hat for a wonderful night.

We look forward to your participation in the day's events and later for the dinner and awards presentation.

## ISSUES SEMINAR

Call for ideas

We invite members to nominate topics for the afternoon 'Issues Seminar'.

Respondents will be required to give a brief presentation on their chosen issue and should include questions for discussion.

*Please send a brief statement of your issue to Carey Garvie:*

Email: [carey.garvie@screensound.gov.au](mailto:carey.garvie@screensound.gov.au)

OR

Post: Carey Garvie  
Research and Conservation Group  
ScreenSound Australia  
GPO Box 2002  
Canberra ACT 2601

*We look forward to hearing from you*



2004 Annual Meeting

## LAYING THE FOUNDATIONS:

Positioning conservation for the  
future

**Tuesday 28th September 2004**

The Theatrette

Canberra Museum and Gallery

Corner London Circuit & Civic Square

Canberra City

**Hosted by  
AICCM ACT Division**

## PROGRAM

### Morning Session

8:30 - 9:30 am	REGISTRATION
9:30 - 9:45 am	Welcome Address
9:45 - 10:00 am	Keynote Address <i>The Case for Conservation</i>
10:00 - 10:30 am	General Session 1 <i>Accreditation</i>
10:30 - 11:00 am	MORNING TEA
11:00 - 12:00 pm	General Session 2 <i>Education</i>
12:00 - 12:30 pm	Discussion
12:30 - 1:30 pm	LUNCH BREAK <i>Please note that lunch is not provided</i>

### Afternoon Session

1:30 - 2:00 pm	Presentation <i>The changing definition of the conservator</i>
2:00 - 3:00 pm	Discussion
3:00 - 3:30 pm	AFTERNOON TEA
3:30 - 4:30 pm	Issues Seminar <i>See note on back page regarding this session</i>
4:30 - 5:30 pm	<b>AICCM Annual General Meeting</b> <i>All AICCM members welcome regardless of conference registration</i>

### Evening

7:30 pm	DINNER AND AWARDS PRESENTATION
	<i>Venue:</i> Bookplate Restaurant National Library of Australia Parkes Place, Canberra

## REGISTRATION

AICCM 2004 Annual Meeting  
ABN 60 209 816 117

### Contact details

Name:  
Address:  
Email:  
Tel: Fax:  
Name and organisation for name badge:

### Payment Details

All prices are GST inclusive

AICCM Members  \$70 conference  
 \$60 dinner  
Students  \$60 conference with  
dinner included

AICCM Membership No.

Non Members  \$170 conference  
 \$60 dinner

Credit card:  
 Bankcard  Visa  MasterCard

Card Holder's Name:

Card Number:

Expiry date: Signature:

Payment by cheque **(Payable to AICCM)**

Purchase order no.:

*Please send completed registration form to:*

AICCM Secretariat  
GPO Box 1638  
Canberra ACT 2601  
Tel: 03 9326 9851  
Fax: 03 9326 7272

**Last day to register: 27 August 2004**

### British Association of Paper Historians Annual Conference

2-4 July 2004, York UK  
See [www.baph.freeserve.co.uk](http://www.baph.freeserve.co.uk) (C91)

### Ancient and Historic Metals: Technology, Microstructure and Corrosion

5-16 July 2004, Los Angeles USA  
This course provides an overview of the technology of ancient metals, aspects of their extraction and alloying, the corrosion that ancient metals undergo, and how this impacts their preservation. Apply on-line at <http://www.summer.ucla.edu/institutes>.  
Contact: Professor David A. Scott Chair, UCLA/Getty Conservation Program, The Cotsen Institute of Archaeology, Room A410, University of California, Los Angeles, 405 Hilgard Avenue, Los Angeles, CA 90095 (C90)

### Conservation 2004 - Working with the Project Culture

8-9 July 2004, Liverpool UK  
The conference will explore how conservators have responded to the challenges of current approaches to heritage policy and funding.  
Contact: [conservation2004@ice.org.uk](mailto:conservation2004@ice.org.uk), <http://www.ukic.org.uk> (C88)

### Introduction to Electrochemical Techniques Used in Metals Conservation

12-16 July 2004, FRANCE  
During this course, the participants will be introduced to the basics of electrochemical reduction techniques used in metals conservation. Short theoretical sessions will be followed by practical laboratory work. The lectures will be illustrated with various case studies and a selected bibliography. This course will allow the participants to acquire an overall knowledge of the use and limitations of these techniques.  
Contact Valentin Boissonnas, [v.boissonnas@heaa-ne.ch](mailto:v.boissonnas@heaa-ne.ch) (C91)

### Scientific Analysis of Ancient and Historic Textiles: Informing Preservation, Display and Interpretation

13-15 July 2004, University of Southampton UK  
Contact: [contex@soton.ac.uk](mailto:contex@soton.ac.uk), <http://www.soton.ac.uk/~contex> (C88)

### Church Monuments Society: Silver Jubilee Symposium

23-25 July 2004, Lincoln UK  
The symposium will consist of lectures on monuments and church visits. Contact: Mark Downing FSA, 9 Kestrel Drive, Sundorne, Shrewsbury SY1 4TT UK, 01743 247 977, [mark@military-church-monuments.co.uk](mailto:mark@military-church-monuments.co.uk) (C91)

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

26 July-9 August 2004, Newcastle upon Tyne UK  
Contact: Jane Colbourne, MA Conservation of Fine Art, Burt Hall, Newcastle upon Tyne NE1 8ST UK, Tel: +44 191 227 7465, Fax: +44 191 227 3250, [jane.colbourne@unn.ac.uk](mailto:jane.colbourne@unn.ac.uk) (C87)

### Aqueous Systems for Cleaning Historic Textiles

26-30 July 2004, Delaware USA  
Contact: Eric Pourchot 202 452 9545 or [www.aic.stanford.edu](http://www.aic.stanford.edu) (C91)

### Values and Decision-Making in Special Collections Conservation

29 July to 1 August 2004, North Carolina USA  
See [www.aic.stanford.edu](http://www.aic.stanford.edu) (C91)

### International Congress on Archives

August 2004, Vienna AUSTRIA  
[www.ica.org/en](http://www.ica.org/en) (C87)

### Enzymes and their Targets

2-6 August 2004, Illinois USA  
See <http://aic.stanford.edu> (C91)

### Introduction to Conservation of Outdoor Bronze Sculpture

2-6 and 9-13 August 2004, New York City and Princeton USA  
"The Bronze Seminar" integrates diverse conditions, technical practices, aesthetic systems, and basic logistics and administration, for conserving outdoor bronze sculpture. Expert lectures, participant presentations and group discussions help place bronze monuments and their care in contexts of studio and foundry practice, environmental science, aesthetics and civilization. Field exercises include connoisseurship tours of outdoor monuments, and hands-on conservation and maintenance of outdoor bronzes.  
See <http://www.nycf.org>, or contact New York Conservation Foundation [info@NYCF.org](mailto:info@NYCF.org) (C91)

### Non-Adhesive Book Binding Techniques

4-10 August 2004, Malta Centre for Restoration MALTA  
Contact Joseph Schiro, [jschiro@mcr.edu.mt](mailto:jschiro@mcr.edu.mt) or <http://comcdb.programkontoret.se> (C91)

### Preserving Photographs in a Digital World

21-26 August 2004, Rochester USA  
A week long program of lectures and workshops on traditional photo collection preservation techniques will expand your expertise on what materials are typically found in photo collections, how they deteriorate, how to store and protect them, and how preservation fits in with other collection activities.  
See <http://www.rit.edu/IPI> or contact Stacey VanDenburgh, 585-271-3361 ext. 323, [seminar@geh.org](mailto:seminar@geh.org) (C91)

### International Symposium on Preservation of Cultural Heritage

23-25 August 2004, Yangon MYANMAR  
Organised by the Myanmar Ministry of Culture and AusHeritage (Australia's International Network for Cultural Heritage), the symposium will explore current techniques for holistic preservation of cultural heritage and have emphasis on preserving both the tangible and intangible aspects. The culturally rich land of Myanmar will provide a magnificent backdrop for the symposium. Post symposium tours are currently planned for Mandalay and Bagan. Contact: Vinod Daniel, Chairman, AusHeritage, Australian Museum, 6 College Street, Sydney NSW Australia 2010, +61 2 9320 6115, fax +61 2 9320 6070, [Vinodd@austmus.gov.au](mailto:Vinodd@austmus.gov.au) (C91)

### 15th International Congress of Archives

23-29 August 2004, Vienna AUSTRIA  
See [www.wien2004.ica.org](http://www.wien2004.ica.org) (C91)

### Society of Archivists Conservation Training Conference

31 August - 3 September 2004, Glasgow UK  
Contact: Archie Fisher, The Mitchell Library, North Street, GLASGOW, G3 7DN, +44 141 287 2819, Fax: +44 141 287 2815, [archie.fisher@cls.glasgow.gov.uk](mailto:archie.fisher@cls.glasgow.gov.uk) (C89)

### UKIC Stone and Wall Paintings Section: Secular Wall Paintings Conference Series

September 2004-January 2005, London UK  
Series of one day events, culminating in a conference in January 2005. Contact: Caroline Babington, [CABabington@aol.com](mailto:CABabington@aol.com) or Robert Gowing, [Robert.gowing@english-heritage.org.uk](mailto:Robert.gowing@english-heritage.org.uk) (C91)

### Chemistry for Paper Conservators

7-11 September 2004, SPAIN  
Contact 3493 417 1347, fax 3493 212 3715, [info@balaam-art.com](mailto:info@balaam-art.com), [www.balaam-art.com](http://www.balaam-art.com) (C91)

### IIC Congress: Modern Art, New Museums

13-17 September 2004, Bilbao SPAIN  
Contact: [iicon@compuserve.com](mailto:iicon@compuserve.com), [www.iicbilbao2004.org](http://www.iicbilbao2004.org) (C85)

### Conservation of Japanese Paper 2004

13 September to 1 October 2004, Tokyo and Kyoto JAPAN  
See [www.iccrom.org](http://www.iccrom.org) (C91)

### Universal Forum of Cultures: Tourism, Cultural Diversity and Sustainable Development

14-16 September 2004, Barcelona SPAIN  
The main topic areas will revolve around tourism, cultural and natural heritage. See [www.barcelona2004.org/eng/conoce/programa/dialogos/otras/ostrosdialogo](http://www.barcelona2004.org/eng/conoce/programa/dialogos/otras/ostrosdialogo) (C91)

### The effects of air purification on natural aging of archival materials

16-17 September 2004, THE NETHERLANDS

Contact: Dr John Havermans, jhavermans@bouw.tno.nl or Ted Steemers, ted.steamers@rad.archief.nl (C91)

### Conservation Education – Changing Environment: ICOM-CC Working Group on Education

1-3 October 2004, Vantaa FINLAND

Contact: EVTEK Institute of Art and Design, Department of Conservation Studies, Lummetie 2, 01300, Vantaa, Finland, 3589 511 9407, fax 3589 823 7489, tannar.ruuben@evtek.fi (C91)

### Spot Testing for Materials Characterisation

12-16 October 2004, Illinois USA  
See <http://aic.stanford.edu> (C91)

### Contemporary Machine Made Papermaking

20-23 October 2004, Massachusetts USA  
See <http://aic.stanford.edu> (C91)

### Removal of Pressure-Sensitive Tapes and Tape Stains

25-29 October 2004, Maryland USA  
See <http://aic.stanford.edu> (C91)

### Sharing Conservation Decisions 2004

3-26 November 2004, Rome and Florence ITALY

The course will focus on the interdisciplinary character of the conservation decision-making process and its impact on heritage. Participants will have the opportunity to expand their existing knowledge, and to debate the various methods and expertise required to make conservation and restoration decisions. The course will develop the following themes in-depth: the legislative context political issues, and communications and advocacy strategies relevant for various stakeholder groups. See <http://www.iccrom.org> or contact ICCROM Training Information and Fellowships Office, 13, Via di San Michele, I-00153 ROME, ITALY [collections@iccrom.org](mailto:collections@iccrom.org) (C91)

### 6th International Air Quality Meeting

10-12 November 2004, Padova ITALY

The meeting will cover topics including indoor air quality and deterioration mechanisms, perception of pollutants, monitoring and measurements. See <http://www.isac.cnr.it> or <http://iaq.dk/iap.htm> (C90)

### Chemiluminescence and Paper Stability Evaluation workshop

17 November 2004, Ljubljana, SLOVENIA  
See <http://papyrus.uni-lj.si/workshop.htm> or contact Matija Strlic, University of Ljubljana, Faculty of Chemistry and Chemical Technology, Askerceva 5, SI-1000 Ljubljana, Slovenia, [matija.strlic@uni-lj.si](mailto:matija.strlic@uni-lj.si) (C91)

### Durability of paper and writing

17-19 November 2004, Ljubljana SLOVENIA

See <http://paperdurability.org> or contact Jana Kolar, National and University Library, Turjaska 1, SI-1000 Ljubljana, Slovenia (C91)

### Stabilisation of Iron Gall Ink Containing Paper

19-20 November 2004, Ljubljana SLOVENIA

This workshop will present the results of the EC-funded Fifth framework project InkCor-Stabilisation of Iron Gall Ink Containing Paper. Contact: Jana Kolar, National and University Library, Turjaska 1, SI-1000 Ljubljana, Slovenia, [jana.kolar@nuk.uni-lj.si](mailto:jana.kolar@nuk.uni-lj.si), <http://www.infosrvr.nuk.uni-lj.si/jana/> (C91)

### Seventh International Symposium on Wood and Furniture Conservation

The Mechanics of Furniture  
26-27 November 2004, Stedelijk Museum, Amsterdam THE NETHERLANDS

The general themes of the conference will include the ethics of restoring mechanisms; the specific tools and machinery used to make the old mechanisms; historical research of the technological developments involved; exchange with neighbouring fields such as the conservation of clockworks, automata, objects of industrial heritage and musical instruments; the relevant laws of mechanics. Contact: J.J. Boonstra, Amsterdams Historisch Museum, Postbus 3302, 1001 AC Amsterdam, +31 20 5231723/5, Fax: +31 20 6207789, [jaapboonstra@ahm.amsterdam.nl](mailto:jaapboonstra@ahm.amsterdam.nl) (C91)

### From Setback to Success: 3rd Conference of the Working Group of Modern Art for the German Conservators Association (VDR)

3-4 December 2004, Cologne GERMANY

Contact: Barbara Sommermeyer, [sommermeyer@hamburger-kunsthalle.de](mailto:sommermeyer@hamburger-kunsthalle.de) or Ulrich Lang, [u.lang@conserv-art.de](mailto:u.lang@conserv-art.de) or Christine Frohner, [frohner@museum-ludwig.de](mailto:frohner@museum-ludwig.de) (C91)

### UKIC Gilding and Decorative Surfaces 2005 Conference

2005, London UK

This conference will discuss all aspects of consolidation, from re-laying paint flakes to major reconstruction and in particular, explore the demands that structural integrity and aesthetic requirements make upon its nature. Contact: Colleen Donaldson, Joint Chair, 01312 262340, [CD1762@aol.com](mailto:CD1762@aol.com) (C91)

### Mounting and Housing Art on Paper for Storage and Display: History, Science and Present-day Practice

April 2005, London UK

The conference will explore the following topics: the history of methods of storage and display in the East and West, the science of microenvironments created by mounts and other housing systems; issues such as off-gassing, quality of materials, anoxic housings, storage in 'suppressed environments', mounting and housing solutions for storage and/or display. Contact: [jrayner@thebritishmuseum.ac.uk](mailto:jrayner@thebritishmuseum.ac.uk) (C89)

### Architectural Paint Research in Building Conservation: Understanding decorative paint with a view to informed conservation

8-11 May 2005, Copenhagen DENMARK  
See [www.natmus.dk/sw1672.asp](http://www.natmus.dk/sw1672.asp) (C88)

### ICOM-CC 14th Triennial Meeting

10-16 September 2005, The Hague, THE NETHERLANDS

The objective of the Triennial Meeting is to present an overview of the current state of conservation research and practice through reports by ICOM-CC Working Groups. Special attention will be given to problems and progress in conservation in the region hosting the meeting. See [www.icom-cc.icom.museum](http://www.icom-cc.icom.museum) or contact [info@icom-cc.org](mailto:info@icom-cc.org) (C90)

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

5-7 September 2007, Newcastle-upon-Tyne UK

The purpose of this conference will be to bring together an international group of professionals who study and care for printed media including conservators, curators, historians, and librarians. The conference will present a broad view of printed media on paper. Possible subjects include artworks, commercial processes, maps, illustrations, prints that imitate photographs, text, and computer generated media. In addition to historic and modern printing techniques and materials, presentations will explore the use and conservation of printed media. Contact: Nancy Purinton, Paper Conservator, National Park Service, Harpers Ferry Center, Harpers Ferry, WV 25425, 304-535-6143 [nancy\\_purinton@nps.gov](mailto:nancy_purinton@nps.gov) (C91)

In Objects Conservation **Linda Clark** has commenced work on *The Eight Immortals*, which are part of the Chinese Spirit House Collection. They are heavily embroidered symbols that have extensive degradation; they require dismantling, washing and reinforcing prior to restorative stitching and will form part of a year long volunteer team program. Linda is also keen to hear from anyone who is knowledgeable about pyrites disease as some of the mineralogical specimens in the Museum's collection are showing signs of pyritic decay. **Michael Smith** has been working with a lengthy and complex contamination survey across two sites, one of which previously functioned as the Launceston Railway Workshops.

In Paintings Conservation, **Mar Gomez** and **John Hay** have successfully completed treatments and frame restorations on two large Italian, religious paintings from St Mary's Church, Hagley where they have been re-hung either side of the altar. Mar has been working on both contemporary and historical works from the Fine Art Department including a Bea Maddock painting and a maritime painting. The latter suffered severe losses after water damage many years ago. John has completed a reproduction of a William Wilson frame for the Glover painting *In Kensington Garden* and has also completed some new painting storage units for the Fine Art store.

In Paper Conservation, **Lynda Black** and **Tamara Hollister** are making large archival enclosures for some oversized wall hangings on paper and wallpaper samples from the Decorative Art, Community History and History Collections. These items had been damaged, tightly rolled and some stuck together in layers, necessitating treatments and flattening procedures. Lynda attended the Sydney Symposium at the AGNSW where she gave a brief presentation on QVMAG collaborative projects with Bea Maddock.

### Tasmanian Museum and Art Gallery

After an absence of 65 years, the Speaker's Chair has been returned to the House of Assembly, Parliament House, Hobart. **Tony Colman** discovered the chair when he and other TMAG staff were called in to assess the furniture in The Uniting Church, Newtown. The chair was made in 1940 as part of the re-furnishing of the Chamber in the Art Deco style, but was not used as it proved to be uncomfortable. Somehow, it found its way to the church. The State Government is collecting the remaining furniture and fittings from the 1940 conversion, which was removed in 1977 when the Chamber was modernized. Tony has been restoring these pieces as they have been found.

The Paintings Special Interest Group's 9th Symposium was held in Hobart in March. The TMAG was the main sponsor for the symposium and provided the venue and facilities, and hosted a reception for participants. **Erica Burgess** and **Michael Varcoe-Cocks** (NGV) were convenors of the

meeting. **Tony Colman** and **Ray Prince** conducted a tour of the Allport Collection and Government House for members of GOCSIG attending the Symposium.

**Kylie Roth, Cobus van Breda**, Erica and Ray have been working on an ambitious Tasmanian Bicentennial exhibition entitled *Eclectica: 160 years of collecting*. *Eclectica* contains over 300 objects and is an attempt to illustrate the breadth of the Tasmanian Museum and Art Gallery's collecting activity, beginning with the Royal Society of Tasmania in 1843. Objects include a very rare Rum Corp jacket (c1805), an early 19th century hairpiece that belonged to Rev. Robert Knopwood, magistrate in Van Dieman's Land from 1804-1828, and a mounted Thylacine (c.1920). Ray and Cobus have worked on a watercolour exhibition of over 100 works by various colonial artists of scenes of early Hobart and Van Dieman's Land which runs concurrently with *Eclectica*.

Kylie gave a public talk to the Friends of the TMAG about her work on the Greek and Roman coin collection, in particular issues relating to bronze disease.

### Victoria

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

**Tracey Golds** joined the paper department in March, replacing **Katy Glen** while she is on maternity leave for 6 months. Tracey has been focussed on Fee-for Service work and has also been involved in the academic programs.

**Sallyanne Gilchrist** is currently preparing the Museum of Art's Edith Alsop collection for a retrospective exhibition to be held at the Ian Potter Museum of Art in 2005.

**Jude Fraser** and **Louise Wilson** attended the recent AICCM Symposium in Sydney where Louise presented her research into the University's Middle Eastern manuscript collection.

**Dena Kahan** project managed and worked on the Japanese Room in the University's Architecture building, which involved the cleaning and repair of 16 Japanese paper screens. She was assisted by **Jordi Casasayas**, **Raaf Ishak** and **Sean Loughrey** from the frames department and **Vanessa Kowalski** and **Jocelyn Evans** from the paintings department.

All of the paintings conservators attended the recent AICCM Paintings SIG Symposium in Tasmania, where Jocelyn presented her research into dibasic ester paint removal systems, Vanessa presented her research into the materials and techniques of Ludwig Hirschfeld Mack, **Cushla Hill** presented a paper on late 19th and early 20th Century paintings by Victorian art school students and **Nicole Tse** presented her research into wall paintings in Bohol in The Philippines.

**Holly Jones-Amin** has been involved in the academic programs, teaching condition reporting and tutoring in the

chemistry practicals. Treatment projects have included preparation of objects for the Ian Potter Museum of Art which required intervention prior to the relocation. **Penny Byrne** has completed her work as Relocation Manager for the relocation of the Ian Potter Museum of Art collection. The collection was successfully relocated to various sites, both on and off campus.

### The Fine Art Conservation Centre, North Melbourne.

**Sabine Cotte**, has completed treatment on a large painting by Henri Tebbitt. A previous, over enthusiastic, consolidation adhered the painting to the stretcher, causing extensive creasing and flaking. It had also been extensively overpainted. The painting was removed, strip lined and stretched onto a new stretcher. Sabine has consolidated a large Ian Fairweather painting which had extensive flaking and has repaired a large cut in a painting by Janet Forrester. The cut resulted from the painting, wrapped as a birthday gift, being hastily opened with a large knife by the excited recipient.

**Louise Bradley** attended the excellent conference *From Classicism to Expressionism: A Synthetic Approach to the Frame*, in New York in March. Conservators Philippe Avila, Hubert Baija, Giovanni Bucchi, Richard Ford, Marco Grassi, and Jonathan Thornton presented very informative papers. A conference is planned for October or November 2005 in Dresden with the theme of The Germanic Tradition, the Northern tradition in comparison to the Southern tradition. Another frame conference will be held in New York in 2006. Anyone interested should keep an eye on the New York University website: see [www.nyu.scps.edu/arts](http://www.nyu.scps.edu/arts) or [www.nyu.scps.edu/frames](http://www.nyu.scps.edu/frames).

### Museum Victoria

Among all the usual activities of changing over travelling exhibitions, outward/inward collection loans, environment monitoring, object changeovers, exhibition cleaning, IPM, providing advice to acquisition and collection management forums, we've all been involved in preparing two major exhibitions – a celebration of the Museum's 150th Anniversary *Treasures* and *Our Place – Indigenous Australia Now* (produced with the Powerhouse Museum) for opening at the Benaki Museum, Athens in July.

The Victorian Premier, Mr. Steve Bracks will open *Treasures* in mid May to celebrate International Museums Day. Several conservation staff members have been involved in preparing the many collection items coming out of the vaults for this exhibition, which is being displayed across the Museum's three venues and website. **Michelle Berry** has been co-ordinating the conservation work, overseeing design development and mount production, and scheduling installation work for *Treasures*. Michelle has been working

closely with **Anthony Abell** and **Collette Harris** to prepare items from the Museum's indigenous and historical collections which range from Maori feather cloaks, barkcloth from Niue, head-dresses and dance masks from Papua New Guinea, and key artefacts collected by leading anthropologists working in Aboriginal communities, to the Westgarth Silver tea set which was presented in 1847 to an early colonist of Port Philip by his fellow settlers, Bell telephone, historic puppet collections, diverse technological models, unique nineteenth century photographic equipment and highly prized natural science collection specimens collected by early natural history scientists.

**John Clarke** and **Veegan McMasters** have been taking time out from IPM duties to prepare some of the larger objects that have included automobiles and other vehicles.

**David Coxsedg** has been holding the fort in IPM. **Ian Miles** has been working on the re-development of natural science exhibits and a re-interpreted, much-expanded display of computing technology including the iconic room-sized first-generation computer CSIRAC (built c. 1947 in Australia). Ian has also prepared key objects for *Treasures*, including the reassembly of an over-sized freestanding historic stained glass window. **Janelle Borig** is assisting **Catherine Lovelock** prepare the *Our Place: Indigenous Australia Now* exhibition which is part of the international Cultural Olympiad program organised by the Greek Government to complement the Olympic Games. Janelle returned to Australia in December 2003 after 9 years at the Bavarian National Museum, Munich. Janelle took up a 12 month internship on graduation from the University of Canberra, and was subsequently employed as a conservator in the *Volkskunde* Department (European ethnography, folk art and historical objects).

**Trish Stokes** has contributed paper conservation skills to preparation of 2-D and 3-D objects for *Treasures*, as well as providing advice to key acquisition forums, conducting strategic planning and policy development, having input into development of multiple in-house and travelling exhibitions, and carrying out other departmental management responsibilities. **Penny Nolton** has been planning the conservation work required for *Station Pier*, a new exhibition for the Immigration Museum. This will focus on one of Australia's longest-running passenger piers, which holds significance for Victoria's post-war immigrants as a symbol of their arrival in Australia, marking commencement of a new phase in their lives. The exhibition will feature many inward loans from members of communities in Melbourne and regional Victoria, as well as large ship models from the Museum's collection. Penny is also scoping work involved in preparation of many outward loans, which will be despatched in the next 5 months to destinations including the ANWM, NGA, Art Gallery of NSW, Ballarat

Fine Art Gallery, City of Melbourne Gallery, Gold Treasury Museum, National Wool Museum and a new Aboriginal and Torres Strait Islander Cultural Centre in Townsville.

## National Archives Of Australia - Melbourne Branch

**Detlev Lueth** has been working with our Reader Services area in compiling an exhibition for the opening of our new reading room in North Melbourne. He has also been working on the next Photon workshop. In May, he and his partner, Bronwyn Cosgrove, were married in New York.

**Sally Kneebone** is managing contractors who are repackaging several series such as Navy Correspondence files, Trade Publicity photographs and Customs files. Some of the highlights include a photograph of JFK and his wife at a banquet. The attached caption includes a description of the amazing meal. In another project we found an application for entry into Australia from Tom Thumb, the smallest bearded man in the world. Sally is also undertaking a preservation survey of the records that will be relocated to North Melbourne to identify priorities for preservation work.

**Chris Loretto** continues to manage projects for the preservation of various National Archive collections, by providing digital surrogates, which are attached to the NAA website. **Rosemary Reddick** is currently project managing our audiovisual project. This project has seen over 40,000 items undergo a preservation wind and placed in new housing. Additional items are now being inspected for vinegar syndrome and rehoused. The project has currently purchased a new winding table, in an effort to increase the volume of work. Rosemary is also responsible for the aerial film duplication project, which included preservation-copying for items at highest risk. It is hoped that this project can be extended to include all aerial film.

## National Gallery of Victoria

In March the Paper Conservation department sadly bid farewell to **Lyndsay Knowles** after 12 years with the NGV as the Senior Conservator of Paper. During her time at the Gallery, Lyndsay was instrumental in improving the storage of the collection and the relocation of it to North Melbourne and back to the St Kilda Road site. She has made a significant contribution to conservation within the NGV and to the profession as a whole – her knowledge, experience and support will be greatly missed. Lyndsay has now relocated back to New Zealand. On a happy note we would like to welcome **Jan Begg**, recently appointed Senior Conservator of Paper. Jan will commence work at the NGV in July 2004.

During March, **Angeletta Leggio** participated in the collaborative Andrew W. Mellon Foundation workshop *Damaged and Deteriorated Photographic Print Materials: Compensation for Loss*. The workshop was held at the

J. Paul Getty Museum in Los Angeles - See the report in this newsletter. Angeletta also completed the treatment, with assistance from **Belinda Gourley**, of an album of photographs by Bruno Braquehais titled *Siege of Paris*. Pages from this album are on display in the NGV: International exhibition titled *City of Lights*.

**Ruth Shervington** and Belinda have been preparing works for the prints and drawings exhibition at NGV:International, *From Paris with Love: The Graphic Arts in France 1880s-1950s*, which presents an array of prints, posters, drawings and artists' books drawn from the NGV's collection. They both attended the AICCM Symposium in Sydney, where Ruth presented a paper on the Fred Williams' Archive that she has constructed. The Archive is in the form of an electronic database, and contains information on the materials used by the artist throughout his career. This information has been gleaned from the collection of receipts and invoices kept by Lyn Williams, who kindly made these documents available for compilation.

In the Paintings Conservation lab activity has been low-key but nonetheless busy. **Michael Varcoe-Cocks** cleaned Rupert Bunny's *Portrait of Dame Nellie Melba* and **Carl Willis** cleaned John Lavery's *In Morocco*, ahead of participation in the National Gallery of Australia's *Edwardians* exhibition. Michael has also cleaned Eugene von Guérard's *Spring in the valley of the Mitta Mitta* and was heavily involved in preparations for the AICCM Paintings Group Symposium held in Hobart in March, an event which proved to be an encouraging success. Carl cleaned a group of six nineteenth-century paintings for a rehang of the International paintings collection. He is now working on the restoration of a mid eighteenth-century French *Portrait of a Gentleman*, which requires extensive retouching. In April Linda went to Los Angeles to attend a tear repair workshop held at the Getty by Professor Heiber.

**Catherine Earley** and **Helen Privett** have been kept busy with the first round of temporary exhibition changes at NGV: International and NGV: Australia. Helen also had the opportunity to travel to Geraldton in Western Australia (by truck!) with the Fred Williams Pilbara Series tour.

**Suzi Shaw** has been working on numerous items of furniture by Walter Burley Griffin, some of which were used for many years by the students at Newman College, University of Melbourne. Suzi and **Holly McGowan-Jackson** have been assessing the growing plastic furniture collection (including foam upholstery), implementing preventive conservation strategies and considering treatments that will inevitably be required. **Lisette Burgess** and **Noel Turner** have been conserving late 19th century European frames for forthcoming changeovers. Lisette successfully removed bronze over-paint from a large, principally oil-gilded frame while she and Noel have undertaken numerous repairs on areas of damaged ornament. Noel and Holly attended and

presented papers at the AICCM Paintings Symposium in Hobart. Holly has been supervising a furniture packing project and providing training for a new position in the Installation department for the cleaning of art on open display.

**Trude Ellingsen** is due to complete her work on the upcoming Epstein sculpture exhibition and has completed a test run of a contemporary sculpture made from a fridge element wrapped around a chandelier for intended ice formation. **Marika Strohschnieder** is treating a 16th century polychrome wood Pieta figure. **Catherine Millikan** and Marika have embarked on the initial stages of a major conservation treatment on an Egyptian inner anthropoid coffin lid from 800BC. Catherine is also involved in a number of preventive conservation projects relating to storage and display in the NGV's newly renovated buildings. **Eamon O'Toole** and **Karl Millard** continue to produce mounts for the permanent collection and exhibition objects.

**Tom Dixon**, Helen Privett, Angeletta Leggio and Ruth Shervington hosted a tour of our new conservation facilities at the NGV St Kilda Road building for 44 AICCM members and friends. This tour was part of the Victorian Division's *Conservation Conversation* series.

## Western Australia

### Art Gallery of Western Australia

Congratulations to **Natalie Scoullar** and Michael Hewlett on the announcement of their engagement. While not reading the Wedding Planner or attending the Wedding Expo, Natalie is preparing works for a gallery change. She is trialling the use of a CAT scan to investigate possible reuse of a canvas on a work by Alfred Munnings. After major environmental problems were experienced in our Indigenous galleries, resulting in cracks appearing in several sculptures, Natalie is now becoming an air-conditioning expert. The galleries have now been cleared, and relocation of the sensors and installation of fans has temporarily improved the situation.

**Vanessa Roth** has been accepted into the Metals Conservation Summer Institute to be held in Worcester, Massachusetts in June. This course is an opportunity to learn current metals conservation and analytical techniques. Vanessa has also recently returned from Sri Lanka, where she took part in training local conservators working on a shipwreck excavation and gave two papers at a workshop on maritime archaeological conservation. Closer to home, Vanessa is learning more about textiles conservation. Over the summer, Vanessa installed a swimming pool in her lab for washing textiles (or so she says!). The Gallery currently has a children's exhibition *Down the Rabbit Hole*, which includes a large pink rubber giraffe by James Angus. Vanessa assisted with the installation of this work which involved attaching the legs with pink latex rubber.

**Kate Woollett** is preparing 300 photographs for a major survey exhibition in June. One of the more interesting works has been the preparation of Jeff Wall's *Polishing*, a large double transparency tensioned onto a light box. The work was recently damaged while travelling on exhibition and Kate has been liaising with the artist's studio to get replacement parts and an oversize Perspex sheet from Germany. AGWA has recently acquired Howard Taylor's art journal and Kate is investigating treatment options for this unique item. Kate is intending to reduce her hours of work and we are hoping to employ another part time paper conservator to fill the gap. Kate is going to spend her spare time pursuing private paper conservation contracts and haunting local cake and coffee shops.

### Preservation Services

March and April appeared to be the season of oversized works. Notably amongst them was a very deteriorated 1900 land-grant map of a Shire in the south west of Western Australia, and a large Aboriginal work on canvas, both worked on by **Paul Malone**. However, the pièce de résistance was a very large work on paper, in fact "many joined pieces of paper", of the layout for the town site of New Norcia, a Monastery settlement north of Perth, treated by **Kate Papierniak**. The work presented many challenges, not the least of which was its size, but equally its fugitive media, insect damage and a healthy growth of mould.

The heightened threat of terrorism has brought with it a high demand for the supply of disaster management bins as well as some serious disaster management training. To that end, Paul and Kate were engaged in a number of one-day training sessions. In a business context, it's an ill wind that blows some good! On the more pleasant side of things Kate worked on an interesting collection of Rolf Harris works on paper (wobble board included), while Paul worked on a large collection of photographs by Frank Hurley from one of his Antarctic expeditions.

### New Special Interest Group.

A Special Interest Group for Commercial Practice has recently been formed by AICCM. Formation of the SIG was proposed by John Davey and Eric Bray of Herm Art Services. The aims of the SIG will be to provide a forum to:

- Discuss issues pertinent to commercial conservation practice.
- Forward motions to the AICCM on matters pertaining to commercial practice.
- Advocate for and on behalf of commercial conservation practitioners.
- Provide a social forum for members of the AICCM in commercial conservation practice.
- Other relevant matters.

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# AICCM Paintings Symposium: Perception – The Preservation of Paintings and Their Meanings 18 – 20 March 2004, Hobart, Tasmania

Kristel Smits, Paintings Conservator

In March, Hobart saw its biggest ever influx of paintings conservators for the 9th AICCM Paintings Symposium entitled *Perception - The Preservation of Paintings and Their Meanings*. The Symposium, held at the Tasmanian Museum and Art Gallery, spanned three days and attracted paintings and frame conservators and conservation scientists from as far north as Queensland and from as far east as New Zealand. I estimated that about 50 conservators attended the talks and the additional social activities.

The broadness of the topic of *Perception* proved very successful in inspiring a wide variety of approaches from the speakers. It kicked off to a good start with a somewhat philosophical talk about the two-man treatment of a large scale Tiepolo painting in Victoria. The ever-popular and ever-useful studies into artist's materials and techniques were presented on the Angry Penguins artist group and on Ludwig Hirschfeld Mack. The results of the scientific analysis of the synthetic paint binders used in Dick Watkins paintings, the cultural and scientific study into panel paintings on Bohol in the Philippines and the cultural issues around the conservation of Tibetan thangka paintings were also discussed.

Case studies outlined the conservation treatment of specific paintings by Arthur Boyd, F.W. Calderon, historic student paintings from the Victorian College of the Arts, removal to storage of a 20-metre long mural, the assessment of a painting on sandstone, and the unusual circumstances and ethical dilemmas in treating a fire damaged Ginger Riley canvas.

The first day's social activities also started off as they were to continue over the course of the symposium, with a fantastic reception held in the Museum and Art Gallery courtyard, with fine wine and canapés. Most solvent-dependant conservators ventured out for more food and drink in the evening.

The high standard of talks continued into the second day, with the afternoon session an experience-pool for frame conservators and framing issues. The popularity of contemporary Parker frames became evident, the ethics behind reusing a frame from one painting on another painting was discussed and a reconstructive treatment of a Pre-Raphaelite frame was outlined. Other topics covered in the 3 days of talks included: image reintegration by



Paintings conservators, Judy Dunlop, Carrie Thomas and Linda Waters en route to the Symposium dinner

retouching, discolouration of a fluorescent paint, metal soap formation in paintings, dibasic esters for paint removal, and removal of blanching. Issues in FTIR and XRD analysis were highlighted. Linda Waters reminded us that it is the attention to details that is particularly pertinent in conserving modern and contemporary art. Michael Varcoe-Cocks called up slides from the same Streeton painting that he talked about at the last painting symposium. Just as everyone started to slump in their seats, he revealed the hidden romantic annotations he found inscribed by the artist in the wet paint and the speculations behind them (as well as some interesting technical observations), proving to all of us what suckers for romance painting conservators really are.

The Symposium dinner on the second night was a grand event, with a chartered ferry, well stocked with wine and canapés, conveying us down the beautiful Derwent River as the sun set over Hobart and Mount Wellington. Arriving at the Moorilla Museum of Antiquities was an equally stunning experience. We sat down to a wonderful 3-course meal in the covered courtyard area of the Roy Grounds designed house, with wine provided by the Moorilla Estate. The hard-core carried on afterwards but by the third night the leftover crowd were mostly happy to settle for a quiet dinner, whilst the rest rushed-off to catch flights. Fortunately there was still a bit of time in the afternoon of the third day for some sightseeing in the charming city of Hobart. On behalf of all those who attended the conference, a very sincere thanks goes to Erica Burgess and Michael Varcoe-Cocks for their organisation of a fantastic conference. We decided that those trusty attendees, the Brisbane conservators, have the honour of hosting the next Painting Symposium.

# Collaboration and Connections: AICCM 3rd Symposium for the Conservation of Paper, Books and Photographic Materials

## 1 – 3 April 2004, Art Gallery of NSW, Sydney

Some Symposium Highlights from the NGA Paper Team

The Symposium kicked off with a reception on Wednesday evening hosted by the AGNSW.

The conference was opened by Ian Keirnan, Chairman of Clean Up Australia. Bea Maddock, the keynote speaker, was inspirational. She pleaded with the conservation profession to engage in dialogue with artists, stating how beneficial her link with the QVMAG has been.

Anne Coco from the Academy of Motion Picture, Arts and Sciences in Beverly Hills, with an email address to die for, gave a very colourful paper on the Margaret Herrick Library Collection of movie posters.

Mick Newnham tricked us all with his April Fools presentation.

Fabian Lo Schiavo, an Archivist from the NSW State Records, delighted the audience with his eccentric approach to giving a conference paper, including top hat and tails and intimate details of his family members. He was a clear favourite amongst the symposium goers.

Thursday night reception was held at the SLNSW with the launching of the Conservation Resources website by Kay Söderlund.

Friday provided a full day of interesting papers starting with an informative paper given by Iain Bain on the history of the Shoalhaven Paper Mill and the development of archival papers.

Beate Kozub, from the Auschwitz-Birkenau State Museum, gave a very thought-provoking account of the conservation of paper and leather objects from this collection.

The Symposium did a full circle finishing with Lynda Black from QVMAG providing a passionate insight into the making of Bea Maddock's artwork. It was fitting that Lynsday Knowles chaired the last session of the conference. As we know Lynsday has returned to New Zealand and she will be greatly missed here in Oz.

The conference wrapped up with the dinner which was well attended. There was talk the following day of Rose Peel getting the party moving and shaking by incorporating musical chairs throughout the course of the night.

The Saturday workshops coincided with a gorgeous sunny day in Sydney.

Amongst the various sessions, at the AGNSW, Dave Wise sped two groups through a very interesting session on the uses of PLM, while Sun Yu wowed his packed audiences with his extremely skilled scroll-mounting techniques.

The 3rd Symposium over and a massive sigh of relief from the Sydney team after their huge efforts to coordinate the three days. Well done to them. There was a mention of the next Symposium being held in Wellington, New Zealand...

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### In the Next Issue of AICCM...

The next issue is as much a mystery to us, the Editorial Committee, as it is to you, the reader. Needless to say between now and then we will be scouring the conservation profession for articles, reviews, reports etc. The September issue may come out a little late, as half of the Editorial Committee will be away for all of August. But fear not, dear reader, we will deliver in September. If you would like to contribute to the next newsletter, please contact us in advance.

If you do not receive your copy of the Newsletter, please contact the Secretariat who hold spare copies of each newsletter. At the same time, check that your postal details are correct on the membership database to ensure delivery of future newsletters. The Secretariat's contact details are on the back page.

# Getting The Balance Right: Visitor Impact On Collections And Sites. AICCM Preventive Special Interest Group Meeting

## 31 March 2004, Museum of Sydney, NSW

Christine Ianna, Preventive Conservator, Queensland Museum

This was the fourth in the successful series of Preventive Conservation SIG seminars convened in Sydney by Sarah Slade and her cohorts with support provided by the Historic Houses Trust of NSW and Museums and Galleries Foundation (NSW) and individuals. I won't name other individuals as I'll probably offend by an inadvertent omission - but we know who you are!

The program commenced with keynote speaker Helen Lloyd, Deputy Head Conservator and Preventive Conservation Advisor (Housekeeping) from the UK National Trust. Helen presented an overview of the properties managed by the UK National Trust and the dilemmas and day to day issues faced, in her capacity as Preventive Conservation Advisor. There are 30 conservators, with 3 preventive conservation advisors and approximately 25 remedial conservators to meet the conservation needs of the Trust.

The UK National Trust is, in fact, an independent charity that receives no state funding as such but does receive some government advantages. It has 291 properties open at a charge and, of these about 200 have buildings and a number also have lands attached that are leased to farmers. There are approximately 34,000 volunteers involved in the Trust, which includes about 10,000 stewards. Stewards are required to enable rooms to be open. The UK Trust properties are generally open for 4 hours per day, 5 days per week, for about 30 weeks.

Recently, through the introduction of season tickets, the Trust membership has increased to approximately 3 million, but at the same time has dramatically increased visitation and hence the potential impact on and vulnerability of their collections and sites.

The approach taken for all conservation work within the Trust is that it should enable access. This is because it is only through improved visitor experience that revisitation will occur but visitation impacts on the properties and collections and hence conservation is a recurring cost. The challenge is to convey the recurring cost of conservation to the funding source.

In order to meet the competing needs between visitation and impact within the Trust, monitoring is essential. Property

management plans, house manuals and tool kits have been developed for the different properties. Emphasis is also placed on awareness raising. Funding has been made available from the education sources to prepare a science resource book aimed at upper level primary to help school children understand environmental deterioration.

Helen's presentation on Conservation for Access concluded that conservation can indeed enable sustainable access but to ensure this is possible,

- facts and figures not just suppositions are necessary
- increased consciousness raising from within and outside the Trust is essential and importantly there needs to be
- an overall consistency across properties

Helen's concluding remarks regarding 'facts and figures' led into the paper by Gillian Mitchell, from Conservation Works. Gillian spoke on behalf of herself, Dr Sarah Jenkins and Dr Peter Mitchell on the *Monitoring for Human Impact* project currently being undertaken at Old Parliament House Canberra. Old Parliament House is a heritage site in Canberra, it was the home of Federal parliament from 1927-1988 and it is made up of 100's of rooms. It is now open 364 days per year, has multiple user groups and is used for many functions. This project aims to examine the impact of this altered use. At this stage the project is in its formative stages with a review of other monitoring studies in train. The goals of the monitoring study are to establish a framework, develop potential tools for monitoring various types of human impact and make recommendations about implementation.

Gillian's work to contact others undertaking similar or even not so similar monitoring projects resulted in discussions with Matthew Scott from the Historic Houses Trust of NSW. Matthew Scott is the Housekeeper at the Rouse Hill Estate, which had been home to the one family for seven generations from the early 19th to the late 20th century. It is now managed by HHT and is open 3 days per week from 9am - 4pm and during special weekends.

Matthew spoke on the preventive strategies currently in place at Rouse Hill Estate including the rarely used visitor cap of about 10,000 visitors per annum, an off site visitor centre including an introductory video - this reduces the

pressure on the actual property and is probably more politically correct than proposing a visitor cap. These measures are complemented by controlled access, with guided house inspections occurring every 10 minutes, with a maximum of 10 people per tour, and most importantly, staff training and monitoring. The initial monitoring strategy involved assessment, recording of current conditions and any changes determined, cause/s assessed and risks determined as high, medium or low.

The next stage, in Michael's words, has shown 'shades of success'. Wear and tear software and digital imaging have been trialled with colour changes, surface changes and the correlation of monitoring data. It was evident from Matthew's and Gillian's talks that a great deal of work is occurring behind the scenes in Australia on the monitoring of visitor impact.

The afternoon session commenced with Simon McArthur speaking about the Quarantine Station in Sydney and its adaptive reuse. Simon is General Manager of the Mawland Group and the Quarantine Station Coordinator and focused his presentation on *Shifting from Visitor Impact to Visitor Management*. Strategies included understanding the relationship between the visitor and the site, influencing visitor use through marketing and increasing the interpretive experience. These relationships are included in the Integrated Plan for the Quarantine Site, which is soon to become a public document.

Simon described how the centrepiece to the plan is an Integrated Monitoring and Adaptive Management System, which was developed on the basis of optimal environmental, cultural, social and economic conditions for sustainable activity. A key element of Simon's presentation was that marketing is the frontline of effective visitor management. The target market must be identified and defined. It is also possible that in essence 'de-marketing' may be used to relieve stress in some areas. This could occur where access via a preferred method of transport is to be encouraged eg. less cars, more use of ferries. In conclusion, Simon proposed that we're not looking for a balance of objectives that may suppress outcomes but rather a proactive, flexible approach that incorporates regulated use, adaptive reuse, interpretation and marketing to maximise outcomes.

Jennifer Carter, Regional Manager, National Parks and Wildlife Service NSW, continued the afternoon session with discussions on the National Parks in the Sydney Region. The final speaker for the afternoon was Anne Cummins, Director of Sydney Artefacts Conservation, who provided a visual tour of the variety of outdoor sculptures and other artworks around Sydney and some of the access/conservation issues that require management.

At this point, the more formal proceedings of the day were drawn to a close with afternoon tea replaced by drinks and nibbles - just what participants and audience needed to prep them for the hotly contested debate on *Which is more important, your visitors or your collection?*

Team 1, arguing that collections are more important than visitors, consisted of Max Dingle, Assistant Director, Commercial and Visitor Services at the Australian National Maritime Museum; Lynda Kelly, Head, Australian Museum Audience Research Centre at the Australian Museum and Sue Hunt, Senior Curator, Museum of Sydney, Historic Houses Trust (NSW).

Team 2 comprised Julian Bickersteth, Managing Director of International Conservation Services, Sydney; Euan McGillvray, Preservation Manager, at the State Library of Victoria and Debra Schleger, Director of Museums and Properties, at the National Trust of NSW.

What can I say - you really had to be there.

It was a great day and all participants, presenters and organisers are to be complemented.

In closing, I'd just like to add that whilst in Sydney, I was also fortunate to attend the AICCM Sydney Symposium, *Collaborations and Connections* at the Art Gallery of NSW. I say fortunate, not necessarily because of institutional support, but because both the Preventive SIG seminar and the Book and Paper Symposium were made possible by the efforts, passions and enthusiasm of my conservation colleagues and friends.

Both meetings provided me with the opportunity to listen to good speakers discussing current developments and challenges as well as a forum for meeting up with old friends, re-acquainting myself with colleagues, putting names to faces of email correspondents and generally immersing myself in conservation. However, as ever, the most valuable part of these meetings, was the opportunities I had to 'network' over breaks. I managed to chat with colleagues from throughout Australia, New Zealand and even England which reminded me that, whilst distance and my work environment, may at times make me feel that I am alone, I am not and it is up to me to make these **connections**.

Thank-you once again to all involved in the organisation of both forums.

# Damaged and Deteriorated Photographic Print Materials: Compensation for Loss

## 22 – 26 March 2004, Los Angeles, USA

Angeletta Leggio, Conservator of Photographs, National Gallery of Victoria

I was selected last year to participate in the workshop *Damaged and Deteriorated Photographic Print Materials: Compensation for Loss*. The workshop was a Collaborative Workshop in Photograph Conservation funded by the Andrew W. Mellon Foundation and hosted by the J. Paul Getty Museum. The aim of the workshop was to examine methods used for compensating for loss and in-painting techniques used in other conservation specialities, particularly painting conservation.

The workshop ran for five days, and was attended by 15 participants from the USA, New Zealand, Mexico, Brazil, Netherlands, Germany, Slovak Republic, UK, Denmark and Australia. Lydia Egunnike, who is currently an Advance Fellow in the residency program at George Eastman House, also participated in the workshop.

During the week we attended a series of lectures and practical lab sessions. These lab sessions enabled us to experiment with various materials covered during the workshop. On Tuesday evening we had a session titled *Colour compensation in photographs: A curatorial point of view*. This was lead by Gordon Baldwin, Photographs Curator at the JPGM and Tim Wride, Photographs Curator at Los Angeles County Museum. We viewed a number of works from the collection that had been treated by various conservators over the years, and this opened discussions between the participants, the curators, Marc Harnly, Conservator of Photographs from the J. Paul Getty Museum and Bob Aitchison, a private conservator from Aitchison and Watters, Inc. in LA. This was a lively session, particularly as the curator's views on the philosophies and curatorial concerns regarding in-painting greatly varied from each other and from some of the conservators. We also had an opportunity during the week to tour the Getty Conservation Institute with Jim Druzik, a Conservation Scientist from GCI. Mid way through the week we were given a tour of the painting and object labs at the Getty. A conservator from each speciality outlined a treatment they performed involving compensating for loss and shared with us how they solved their particular problem and the techniques they used. It was great not only to see the various labs, but also to hear how an objects and a paintings conservator approaches a problem involving a loss or losses.



Workshop participants

Whilst at the JP Getty Museum we had the opportunity to view two photography exhibitions, *Photographers of Genius* and *Recent Acquisitions in Photographs*. The week ended with Marc Harnly generously offering to show participants any works from the photography collection, an offer that many of us took up. A number of the participants examined prints for research they were undertaking for their contribution to the upcoming AIC/PMG coatings handbook.

The majority of the workshop was lead by James Bernstein, Conservator in Private Practice in San Francisco, and Debra Evans, Fine Arts Museums of San Francisco. There were also lectures by Debbie Hess Norris, the University of Delaware/Winterthur Conservation Program and Nora Kennedy, the Metropolitan Museum. The early part of the week was broken up between lectures and hands on sessions, but later in the week we were able to spend more time in the lab experimenting with various media and techniques. Jim introduced the workshop with a presentation on light and colour, and the extent of his knowledge on colours and pigments was overwhelming. As well as having the opportunity to experiment and use different techniques typically used in objects or paintings conservation, the use of pigments and understanding colours was also a large component of the workshop.

The workshop included a range of topics including characterising colour, the affect of light and the surrounding colour when in-painting, various methods of applying colour, such as the position and types of brushes and various

techniques and methods of mixing colours. The practical component of the workshop gave us an opportunity to experiment with a variety of colour materials, fillers, glossing agents, coatings, and tools. Participants were able to choose any materials or area they were interested in to experiment with, however most people wanted to try everything (at least everything possible in the time frame).

The main areas that participants examined were colour media, fillers, and gloss agents. The various colour systems included watercolours, Gamblin palettes, photo retouching sets, pencils, pigments, and dry pigments mixed with medium. A number of fillers were discussed and were available for experimentation, these included cellulose fibers, polyfilla, Modostuc, Aquazol mixed with dry pigment, Gamblin with dry pigments, pigmented wax and Fluggers. Methods of building up texture and matching gloss was discussed and various gloss agents, including gum Arabic, albumen, Golden Gloss medium, gelatin, Larapol A81, Regalrez, Paraloid B72 and waxes were available for participants to use and compare. Not all the materials available during the workshop are used in, or ideal for, photographic conservation purposes. However, they were included in the workshop as a comparison material or to examine its working properties, to determine if it had some potential use.

Each participant was also asked to bring along a 'case study' to present to the group on the Wednesday evening. This was a great opportunity to present tips, discuss problems or share a solution you found during a treatment. The diversity of presentations meant that you could hear about difficulties and solutions, and the generosity and openness of the group delivered a successful and informative session. Problems ranged from repairing an abrasion on a satin finished colour photograph, consolidating a rusted tintype, problems of retouching a photograph which has part of the face missing, and a conservator who just couldn't say no, even when the success of the treatment seemed minimal and funds and/or time available for the treatment were limited.

The week was a great opportunity to discuss work practices and share tips on applying colours, burnishing tools and working with various pigment kits. This continued during the week between the participants and the lecturers, and as all the participants were staying at the same hotel discussions continued into the evening. During the prac sessions, Jim discussed various techniques and materials used for burnishing, and showed us his carefully made piano keys shaped for various applications. Discussing and sharing this knowledge was an invaluable part of the workshop. Personally it was wonderful to have the opportunity to participate in this workshop with other photographic conservators with such a broad range of skills and experience.



Lydia Egumike

After attending the workshop I would advocate more than ever, the need to collaborate with colleagues in other specialities. They may be using techniques and materials not traditionally used in paper and photograph conservation, which may solve a treatment problem. Although some materials may not be compatible with photographs, and further testing is required, it is worth looking at alternative materials and techniques for compensating for losses.

The week was intensive and full of so much information that it is difficult to include it all in this article. However, if you are interested in further information please contact me directly at: [angeletta.leggio@ngv.vic.gov.au](mailto:angeletta.leggio@ngv.vic.gov.au)

I would like to thank all the participants, who were a wonderful and diverse group and who made the workshop such a success, the Andrew Mellon Foundation, the National Gallery of Victoria, staff at the JP Getty Museum, all those involved in organising the workshop and particularly James Bernstein, Debra Evans, Martin Salazar, Marc Harnly, Debbie Hess Norris, Nora Kennedy, and Elaine Johnson.

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## GOCSIG

GOCSIG participated in the recent Painting SIG Symposium held in Hobart. There was a joint session held on Friday afternoon, with five papers presented on the topic of picture frames, including case studies of treatments and historical research on frame makers. In addition, on Friday morning around a dozen people attended a GOCSIG tour of Government House and the Allport Library and Museum of Fine Arts. Tony Colman, Manager, Heritage Furniture Restoration Unit, Tasmanian Museum and Art Gallery (TMAG), and Ray Prince, Framer, TMAG led the tour. Thanks to all the presenters, as well as the organizers of the symposium, for making the symposium a very valuable and enjoyable experience.

## OBJECTS SIG

**Objects Symposium + workshop Conservation of plastics**  
22nd – 26th August, 2005  
Melbourne Museum, Melbourne, Victoria

The Key Speaker is Thea van Oosten, Conservation Scientist from the ICN, Amsterdam and Co-ordinator of the ICOM-CC Modern Materials and Contemporary Art Working Group. She has researched and published

extensively on the deterioration and conservation of contemporary and historic plastics.

The paper program will include three days of presentations of themed and general conservation papers. The focus theme is **polymers and synthetic materials** and will be addressed by the key speaker and followed by papers addressing this broad topic. The workshop program will be held on the last two days and will be tutored by Thea and aims to acquaint conservators with the current state of knowledge regarding identification, degradation and conservation of plastics as used in cultural heritage.

## PAINTINGS SIG

Gillian Osmond

As new convenor of the Paintings Special Interest Group, I'd like to thank **Erica Burgess** and **Michael Varcoe-Cocks** for their work in keeping the group going over the past 2+ years and, in particular, for organising such a successful Symposium (the Group's 9th) in Hobart, in March. Thank you to everyone who participated. For the first time, the Symposium included a joint session with the Gilded Objects Conservation SIG. I think the idea of joint sessions with members from other SIGs within AICCM is a model which

will be considered for future meetings. For a full review of the Symposium, please see Kristel Smit's review elsewhere in this Newsletter. It is hoped that Postprints of the proceedings will be published, with Michael Varcoe-Cocks to contact contributors directly. The next Paintings Group Symposium is planned for Brisbane in 2006 with the dates and format still to be determined.

In the interim, there are several events in development which may be of interest to members, with organisers keen for feedback to assist their planning.

### FTIR workshop at the AGNSW

Expressions of interest are invited for an FTIR workshop to be held at the AGNSW around October/November 2004. The format and the details are yet to be worked out and will depend on the number of interested people. The course will be presented by **Deborah Lau** (CSIRO) and **David Wise** (University of Canberra) and will include some basic theory, sample collection and preparation, infra-red analysis methods and spectral interpretation. It is hoped the workshop will afford an opportunity for participants to analyse their own samples, so numbers will, by necessity, be kept low.

If you are interested in participating in this course please respond to Stewart Laidler, email: [stewartl@ag.nsw.gov.au](mailto:stewartl@ag.nsw.gov.au), Tel 02 9225 1666. Feedback on preferred workshop format would also be welcome.

### Thread-by-Thread Mending of Paintings - Lecture and Workshop 2005

The Centre for Cultural Materials Conservation (CCMC) at The University of Melbourne is currently negotiating with **Prof. Winfried Heiber** from The Academy of Fine Arts, Dresden and **Ms Petra Demuth** from The University of Applied Science, Cologne, to present their 'Master Studies' **Thread-by-Thread Mending of Paintings** Workshop Programme in Melbourne, in March 2005. The workshop will be a 3 or 4-day programme involving lectures and laboratory sessions. Approximately 50 delegates can attend Day 1 (Lecture session). Participation in practical workshop sessions will be limited to 15. Course fees are still to be determined.

### Proposed Program

#### Day 1: Lecture (approx. 50 participants)

Prof. Heiber will present the philosophy of his approach through slide lectures as well as specific techniques in laboratory sessions. He will discuss preservation of canvas authenticity regarding tear repair options, tear processes and damage phenomena, techniques for aligning tears, tear mending, treatment of canvas deformations, effects of

tear mending on other conservation treatments, and considerations of minimal intervention and alternatives to lining.

#### Day 2: Lecture/Demonstration/Practical workshop Part I

- Demonstrations of tear mending under microscopes (via monitor)
- Tear mending tools, and materials
- Montage of 'the trekker' device on a stretcher.
- Exercise: Bonding of single torn new threads (Demonstration and Practice)

#### Day 3: Practical Workshop - Part II

- Tear mending in canvas paintings/dummies
- Participants engage in further practice of tear repairs, with individual guidance
- Demonstrations of different tear mending options (under microscope, via monitor)
- Discussion.

It is hoped that there will be sufficient interest to offer at least two practical sessions workshops, with one directed to students. Further information about the workshops will be forthcoming. Please contact Vanessa Kowalski or Caroline Fry at the CCMC, email: [vkowalsk@unimelb.edu.au](mailto:vkowalsk@unimelb.edu.au), Tel: 03 8344 6049

### TEXTILES SIG

AICCM Textile Symposium  
22-23 November 2004  
National Gallery of Victoria, Melbourne, Victoria

The Australian Institute (AICCM) Textile Special Interest Group is planning its second biannual symposium, to be held over two days in Victoria. The symposium aims to continue to promote a broader awareness of the variety of work carried out by textile conservators and is aimed at the textile conservation community in Australasia. All too often textile conservators feel that their work is routine involving many standard processes. However there is more than one way of treating most objects and in many cases each conservator works very differently according to their experiences and skills.

Contact: Sarah Clayton  
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# CONSERVATION RESOURCES

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**Essential:** A tertiary degree in conservation and at least 5 years experience as a conservator.  
High level of computer literacy  
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**Desirable:** Experience in working in conservation outside an institution.  
Familiarity with the community museum sector and records management industry.  
Knowledge of preventive conservation principles and practices.  
Knowledge of materials science

**Remuneration:** Negotiable, in range of \$50,000-\$60,00 pa.

For further information contact:

**Kay Söderlund**

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**kaysoderlund@conservationresources.com.au**

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**1 February**  
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**1 November**

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