

## President's Report

Eric Archer

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There is a convention that AICCM National Presidents stand for three terms, which means that this will be my final report for the National Newsletter. It is hard to believe that three years have passed since the demise of the University of Canberra conservation course in 2002, which marked the beginning of my term as President. Whilst the last UC conservation student Ainslie Griener completes his final semester at the National Museum of Australia this year, cultural institutions in Canberra and elsewhere are experiencing the results of the course closure. Thankfully, the University of Melbourne did not allow the conservation baton to fall, and their first graduates will be coming onto the market in the new year. I congratulate Robyn Sloggett and her team on this great achievement, and wish the new generation of Melbourne conservators and Ainslie – every success for the future.

Whilst I believe that the future of conservation in Australia looks very promising, we have not yet developed enough credibility and political clout to be acknowledged as a mature profession. The status that we seek can only be achieved by appealing to a much broader constituency than cultural institutions, and by building a more rigorous intellectual framework around the work we do. Appealing to a broader constituency means that conservators have to be out there talking to academia, business, the media and the public, about the social value of the work we do, and the public good that we perform. Building a more rigorous intellectual framework means taking a long hard look at familiar and unquestioned assumptions and science, and constructing a theory of conservation that forms the foundation of a mature profession. A coalition between AICCM, the University of Melbourne and others could provide the leadership and direction necessary to achieve this.

Finally, it has been a privilege to serve as National President for the past three years. I thank the National, State and Territory councils; SIG convenors; and Newsletter, Bulletin and Web editors for their generous support of the profession. The National Executive has been absolutely fabulous.

*from the editorial committee*

**Pip Morrison** and **Lydia Egunnike** have both spent the last two years in Rochester in the US undertaking an Andrew W. Mellon Fellowship in Photograph Conservation. They bring us a report on their experiences of total immersion in all things photographic, the good and the not so good things of life in Rochester and the challenges of the program.

Reviews of various conferences and workshops have been provided. **Louise Bradley** (Private Framer/CCMC) and **Jordi Casasayas** (The Centre for Cultural Materials Conservation) attended an international conference on *Mounting and Housing Art on Paper for Storage and Display* at The British Museum. Jordi presented a paper on the mounting of book of hours bi-folios, and Louise provided a poster on decorative mounts. There was a substantial Australian presence at the conference. CCMC Masters student, **Susie Collis** reports enthusiastically on the Metals Intensive presented by Dr. Ian MacLeod at The University of Melbourne. **Paula Dredge** writes on the very recent *Mastering Inpainting* workshop held at the Queensland Art Gallery. Paula attended the first of two workshops, held in early August. Demand for the workshop resulted in the running of a second workshop the following week. **Anne Cummins** has been off the AICCM radar for some time and we hear about her experiences in Italy undertaking a stone conservation internship. **Julian Bickersteth** brings us an update from the IIC Council.

Our popular and regular columns are featured as usual. Eric Archer reflects on his time as National President. People and Places column keeps us up to date with activities around the country. We have reports from a number of Special Interest Groups. The Calendar informs us about conferences and workshops planned for both here in Australia and around the world.

**Jude Fraser, Katy Glen and Helen Privett**

# AICCM

## National Conference

### Directions In Conservation

Friday 21st October 2005  
State Library of Victoria  
Swanston Street, Melbourne

#### Welcome Address:

Eric Archer, National President

#### Keynote Address:

Dr. Ivan Cole, Deputy Chief,  
Principal Research Scientist and Project Leader,  
CSIRO Manufacturing and Infrastructure Technology

Followed by papers, presentations and panel discussions for the rest of the day.

The AGM will follow the proceedings at the end of the day.

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# Experiences as an Andrew W. Mellon Fellow in the Advanced Residency Program in Photograph Conservation, Rochester, New York

Pip Morrison and Lydia Egunnike

In August 2003, we arrived in Rochester, New York, to embark upon a two year fellowship in photograph conservation. The Fellowship is hosted by George Eastman House (GEH) and the Image Permanence Institute (IPI). These two institutions have expertise in a variety of aspects of photograph conservation, and provide complementary training to an aspiring photograph conservator. At George Eastman House, the focus is strongly historical, with experts in historical processes, and an unparalleled collection of nineteenth century photography. The Image Permanence Institute is a world leader in the development of preventive conservation strategies and tools for imaging materials, with a strong scientific research focus. This combination makes the Advanced Residency Program a unique opportunity to gain knowledge in a range of areas fundamental to becoming a successful photograph conservator.

The Advanced Residency Program (ARP) is open to qualified conservators who demonstrate a commitment to photograph conservation. The program has been running since 1999, and we were part of the third intake of fellows. Since its inception, the program has attracted photograph conservators from diverse backgrounds, with

many regions of Europe, America, South America and Canada being represented among the alumni. We were the first Australians to be accepted into the program. This third cycle of the program had participants from America, Mexico, Finland, Denmark, Australia and France, with a wide variety of backgrounds and levels of experience.

The diversity of background of the accepted fellows means that the first year of the program is spent trying to ensure everyone has a similar level of basic knowledge. It is an intensive year of course work in subjects such as documentation and technical examination, research methods, analytical tools, silver halide chemistry, deterioration mechanisms, photographic history, treatment methods, digital technologies, and process identification and recreation.

Rochester is a small city, full of people with photographic expertise. It is the city where Kodak was founded by George Eastman, and has the Rochester Institute of Technology (RIT), where IPI is situated. RIT is one of the worlds leading institutions for academic research into imaging science and technology. This means the level of expertise available to the program, whether through



Figure 1: ARP Fellows and staff in George Eastman House archive during a workshop on early colour processes. From left: Harri Tahvanainen, Claire Tiragni, Taina Meller, Stacey VanDenburgh, Ralph Wiegandt, Stephanie Porto (hidden), and Pip Morrison.



Figure 2: Daguerreotypist Mike Robinson takes an image of ARP Fellow Corinne Dune during a daguerreotype workshop in his studio in Toronto.

deliberate choices of teachers, or sought out for research possibilities, is exceptional. Rochester also attracts international experts who come to perform their own research, either in the significant library and collection at GEH, or in the research laboratories at IPI, and full advantage is taken of these visiting professionals. Throughout the two years, we were privileged to attend lectures and have discussions with photograph curators and conservators from around America, Germany, Denmark and England, giving a broad view of international approaches in the field.

Professional development and networking are considered an essential aspect of the program, and generous stipends were given in order to take advantage of opportunities. With the combination of our fortnightly stipend, and research and travel allowances, we were able to attend international conferences, workshops, and travel in order to meet other professionals and view collections. During the two years we both attended the ICOM-CC Photographic Materials Working Group conference hosted by the Van Gogh Museum in Amsterdam in October 2004. During the conference, Lydia presented a poster on the preliminary findings of her opalotype research. She also took advantage of the trip to Europe to travel to Paris and England to view important collections of opalotypes for her final research project. We also attended the AIC Photographic Materials Group Winter Meeting in Vancouver in February 2005, where Pip co-presented a chapter she worked on titled *Coatings on Kodachrome and Ektachrome Films* for the upcoming AIC publication; *Coatings on Photographs: Materials, Techniques, and Conservation*. The Mellon funded collaborative workshops are a series of unprecedented workshops in photograph conservation. A number of these were held during the Fellowship. We both attended one on preventative preservation of photographic collections hosted by the Library of Congress in Washington D.C. Lydia also attended the Compensation for Loss workshop at the J. Paul Getty Museum in Los Angeles, and the nineteenth century

negative workshop held at GEH. Pip attended a workshop on the Pictorialist Processes, held at the Metropolitan Museum of Art in New York. These workshops are open to photograph conservators through a competitive application process, and so provide not only amazing learning opportunities, but also the opportunity to meet and work with international colleagues.

In the second year of the program, the fellows are required to focus their time on an individual research project, with the aim of producing publishable research. We went through a long process of research proposals and discussions about the feasibility of the proposed subjects before settling on a final topic. Lydia finally settled on producing a booklet outlining the materials and techniques employed in the manufacture of opalotypes, or photographs on white glass. It turns out that almost all of the main print processes were produced on white glass at some point, including, the use of gelatin, collodion, albumen and carbon processes. Her research has provided her with a strong understanding of these early processes, as well as a vast knowledge of glass manufacture and deterioration mechanisms. Pip focused her final research on the use of solvents on Ilfochrome materials, in order to develop testing protocols for the treatment of colour photographic materials. The focus on one process as an initial research project allowed for the experiment design to be tested thoroughly on well understood materials, and this design will hopefully lead to more much needed experiments on other colour and digital media.

While Rochester can be a dismal place to live, with fairly constant snow for about 5 months of the year, no decent pubs in walking distance, and the almost impossible task of finding a decent cup of coffee, it is the place to go if you desire to completely immerse yourself in photographic technology and history. It would be a hard task to go there and not come away with new information about photographs. The program is tough and intensive, but an immense learning experience, and one you share with seven other life long friends and colleagues. The Andrew W. Mellon Foundation has provided funding for two more cycles of this program, with the next one beginning in early September. It is unknown what the future of the program will be after these next two cycles. It is likely however, that whatever it becomes will not be fully funded, and will be re-designed to become an intensive short course. The next intake of applications will be in January 2007, allowing plenty of time to put together a good portfolio. We would be happy to discuss the program with any interested parties, and share more of our professional, and perhaps personal, experiences, of which there are many.



Figure 3: What you face every morning in winter before being able to get to work. Pip's car buried in snow.

# People and Places

## ACT

### Australian War Memorial

The preventive conservation officer, **Laura Kennedy**, along with the textiles conservation staff, **Sarah Clayton** and **Bridie Kirkpatrick** have been dealing with a spate of pest infestations over the past couple of months, in 5 of the galleries around the Memorial. Both carpet beetle and clothes moth have been found in more than 50 objects. All items have been treated through the freezer program. The infestations were discovered as a result of the ongoing Gallery Maintenance program. Laura is also investigating various methods for testing for atmospheric pollutants in showcases.

**Alison Wain**, **George Bailey**, **Megan Jordan-Jones** and **Eileen Procter** have been surveying collection items and storage areas for radioactivity and preparing a paper for the Objects SIG Symposium on the increasingly stringent, legal control of radioactivity within collections.

Alison, **Jamie Croker** and **David Gordon** have been getting their heads around the logistics of preparing half a warship for external display. Jamie and **Andrew Schroeder** have been preparing a number of vehicles for the galleries and special events, including a Marmon Herrington truck (which has been returned to operating condition) and a Matilda tank (which hasn't, so you're all safe). **Andrew Pearce** is currently on a rant - sorry, research trip - to document the materials and condition of doped fabric aircraft in collections in Canada, the US and England. By testing a relatively large sample of aircraft around the world, he hopes to be able to establish whether shrinkage of doped fabric is related more to the materials used or to environmental or handling factors.

**Lee Davies** is completing his induction reports on the Dakota C47 and Hudson aircraft, and is commencing inductions on the First World War aircraft in the collection, in preparation for an exhibition changeover in Anzac Hall in late 2008. In his spare time he is assisting in the Small Objects Laboratory. **John Kemister** has completed the treatment of a wooden Gallipoli landing boat from *HMT Devanha* for the 90th ANZAC Day commemoration, and is finalising the first stage investigation and treatment of a World War 2 Japanese Ha-Go tank. A major workshop cleanup, prior to commencing the German V2 Rocket project with Lee, is now under way.

The Paper, Painted Surfaces & Photographic Conservation Unit has been busy with exhibition preparation for *Dawn of the Legend* [to celebrate the landing at Gallipoli in 1914] and *VP Day* photographic exhibition; travelling exhibitions of *Backyard/Frontline*, and *Australian under Attack*; as well as loans to Australia Post, Sydney Jewish Museum, Parramatta Heritage Centre, Queensland Art Gallery and University of Queensland Art Gallery. In addition the PPP staff did remedial work on Research Centre and photographic materials, as well as prepare art works on paper for the gallery changeover program. **Sharon Alcock** is working in the lab part time, assisting **David Keany** conserving a collection of Herbert McClintock paintings. These are varnished glue tempera paintings.

Bridie Kirkpatrick and Sarah Clayton have been preparing items for the up-coming exhibition, *50 Australians*. Textile lab staff continue to rehouse textiles into a new storage area, with **Daniel Wardrop** focusing on German helmets. **Cathy Challenor** is to continue as head of the Collection Access and Information team for another six months, leaving Sarah to run the lab. **Anne d'Arx** continues to plough through the freezer program.

## NEW SOUTH WALES

### Australian Museum

**Colin Macgregor** and Robert Jones (Palaeontology) visited Willandra Lakes World Heritage Site to carry out an assessment and trial moulding of ancient footprints preserved in a sediment surface. Colin also delivered a lecture on Conservation Strategies to the Museum Studies students of Sydney University.

**Sarah McHugh** carried out condition assessments and treatments on a diverse collection of 36 baskets from the Museum's anthropology collections for an exhibition scheduled for September. Sarah and **Michael Kelly** are involved with supervising a film crew from Fox Studios who are filming a segment of the new Superman movie in the mineral galleries. Keep an eye on that Kryptonite!

The architects have been chosen for the design of the new zoology building which will be constructed at the back of the Museum next year. Plans are now being put together for the renewal of several semi-permanent galleries next year, starting with the removal of the human evolution and palaeontology galleries.

**Heather Bleechmore** has been treating a wooden Egyptian funerary boat in order to stabilize it before it is returned to display. So far the treatment has involved the consolidation of the fragile paint/gesso layer, gap filling, and stabilizing uprights that support the wooden canopy by using balsa wood and Japanese paper based fill material.

**Kate Jones** treated and packed items from the Cook collection that are to be lent to the Museum of Sydney. The objects form part of the exhibition, *Cook's Sites*, which will then tour to the National Library of Australia. Kate has installed archaeological collection material in a display at the Stanton Library in North Sydney and was involved in developing a new approach to measure 'Collection Integrity' across the Museum. Kate is updating the Australian Museum's Exhibitions Lighting Policy in preparation for the refurbishment of several permanent galleries and is generally finishing off her projects before taking maternity leave in September.

**Vinod Daniel, Ian Cook** and **Keith Fernandez** (Artlab) completed the first draft of the review of the Cultural Affairs Program of the South Pacific Community. Vinod is currently working on a number of major projects including a Cultural Collection Development Policy for the Australian Museum, Collections Integrity Modeling and monitoring of Mawson's Hut, Antarctica. He, in his role as Chair AusHeritage, along with **Heather Mansell** (SLNSW) and the AusHeritage board are developing an AusHeritage - New Zealand forum to assist cultural heritage organisations and individuals from both countries to effectively work in the Asia Pacific region. The Governor General appointed Vinod to the Board of the Australia India Council (Department for Foreign Affairs and Trade).

## ICS

The challenge for any commercial organization is to identify how to maintain growth. In ICS' case, this is not just to do with our revenue and profit but also market share, new market opportunities and most importantly personal growth for our staff. We have been looking at all these issues in developing our strategic plan for the next few years, in particular looking at the way in which conservators' skills can be used more broadly in the care and management of cultural material. Our view is that there are opportunities in the related areas of architectural conservation and also collection management, and we are therefore building skills in these areas, both with existing staff and by bringing in new staff.

**Adam Godijn** has joined us to head up our paintings conservation division. He will be supported by our senior paintings conservator, **Anna Diakowska-Czarnota** and

frame conservator, **Arek Werstak**. **Miriam Wormleaton** continues to run our textiles division, assisted by **Tess Evans** and oversees the objects division, where we have welcomed **Julie Parker**, an intern, for June and July from the Buffalo State University Art Conservation course in New York. From October, **Ursula Sattler** will be joining us as our objects conservator. Ursula is currently the objects conservator at the Bavarian National Museum in Munich, and visited Australia last year as part of the ICOM-CC Metals conference in Canberra. **Nicole Rowney** continues to lead our paper division, assisted by **Matthew Irish**, and also by **Lisa Stoddart** when she is able to commute from her base in Kuala Lumpur. In furniture, **Oliver Hull** and **Brendan Rogers** continue to look after the work with the part time assistance of **Vladimir Tsurkan**.

**Fiona Tennant** now heads our Collection Management division, assisted by **Doug Rogan**. Doug is based in Canberra, where ICS has now established a branch office. Our Architectural Conservation division, headed by **David West**, has taken on two new staff, **Liz Holt**, a Canadian trained architectural conservator, and **Julie Whittlam**, who trained as a materials conservator at UCAN, and is already well known for her work in this area.

## South East Conservation

**Steve Jackson** and **Megan Jordan-Jones** have established a new private practice in objects conservation in Bega, servicing south-east NSW and ACT (and beyond). Steve and Megan have been treating flood damaged timber and bronze contemporary furniture from the Cabinet Room in Australian Parliament House. Megan has started treating a collection of over 20 sculptures of mixed metal and found objects by Robert Klippel with interesting corrosion problems.

## State Library of New South Wales

**Nikki Ellis** is currently conserving a book containing specimens of bark cloth collected during the voyages of Captain Cook to the South Sea. The book contains 50 samples of bark cloth and a small selection of feathers, human hair and twine collected from Tahiti, Raiatea, Huaheine, Hawaii, New Zealand, New Caledonia and Tonga. The conservation includes minor repairs and re-integration of loose sections. The book is to be displayed in the exhibition, *Cook's Sites*, at the Museum of Sydney in August.

**Agata Rostek-Robak** and **Anna Brooks** are leading the Preservation team in conserving and preparing works for the upcoming exhibition, *Any News of La Perouse*. La Perouse

was ordered by King Louis XVI of France to investigate the British colony of NSW. La Perouse's expedition was shipwrecked off the Solomon Islands; the fleet was last seen by the colony as they sailed north from Botany Bay on 10th March 1788. The disappearance of La Perouse rivals the death of Cook as one of the great historical dramas of European exploration of the Pacific. The exhibition will showcase items from the State Library collection, from two contemporary French artists and over 40 items on loan from the La Perouse Museum. The La Perouse Museum holds an extensive collection of items recovered from the shipwrecks that were discovered in 1828. Items from the State Library collection requiring conservation include a rare first hand account of La Perouse's time in Botany Bay. **Jonathon London** has treated a vellum bound 1658 printed volume with treatment including consolidation of the text block, reinstatement of the head and tail bands and repair and reattachment of the cover. **Guy Caron** treated the *Atlas Du Voyage de la Perouse*. This large folio of maps and plates was printed a couple of years before the French Revolution. The volume is in original condition, half bound in dark red leather and is filled with exquisite coloured plates and maps. It has subtle, handmade marbled paper that covers the front and back boards. The marbled paper in pale blue, grey and sepia tones, looks like a map with a network of rivers and lands. Parallel sepia lines were drawn on the marbled papers to emphasize the cartographic effect. The volume was in poor condition, its covers were detached and severely abraded on the edges and corners and a quarter of the spine was missing. The treatment consisted of repairs to the text block and the binding to enable safe display.

A recent small disaster involving a sprinkler pipe has highlighted some potential improvements to our emergency supplies and procedures, and recommendations will be made to the Counter-Disaster Management Committee. We are now in the process of purchasing, 'plastic trunks' to assist with channelling the leaking water into a bucket or bin and gaffer tape to use on small leaks.

Contract conservator, **Allan Byrne** recently treated a pair of portraits by J. Anderson. The treatment revealed that both were painted on a cotton mattress ticking. The darker woven ticking stripes are clearly visible on the edges and reverse. Both paintings, dated 1861, are artist framed and painted in a standard oil portrait format. Surprisingly, both paintings are in stable condition with minor punctures and some fragility of the unprimed tacking edges. The treatment involved supporting the punctures with small patches and removing excess retouching. The use of mattress ticking is rare and the question as to whether the artist selected the fabric due to shortages or as a preference, was contemplated during treatment.

## Sydney Artefacts Conservation

Conservators at SAC have been working on two groups of archaeological artefacts. **Anne Cummins** treated a number of small, metal objects from the Hyde Parks Barracks, including a matching pair of earrings, found in different parts of the site, while **Sarah McHugh** worked with her on objects from the Rouse Hill Estate. Among the objects from Rouse Hill was a pair of dull and dirty bedposts. With cleaning, the surfaces of the posts were transformed into a rich red brown with ornate gold decorative paintwork. This allowed them to be matched to receipts dating from the 1840's, making them more significant within the collection due to their now known provenance. Anne and Sarah then moved on to a kinetic sculpture by Jean Tinguely at the MCA, *Bascule No1: Sisyphus...*. The artist's use of interesting, but unfortunately corroding, found metallic components required serious attention to prepare it for display. The corrosion sites were locally excavated and treated to inhibit further corrosion.

## QUEENSLAND

### Queensland Art Gallery

In planning for our new lab in the new Queensland Gallery of Modern Art (QGoMA), we have all been spending many hours finalising the layout. **Mandy Smith** has painstakingly built an architectural model of the space with all the furniture and a miniature Liz Wild in a pink dress to provide scale! Many of the projects on which staff are working, are also in preparation for exhibitions at QGoMA. Most notable is the Asian Pacific Triennial for which **Anne Carter** is preparing the conservation budget. Participating artists are beginning to visit the Queensland Art Gallery, giving staff talks and meeting with staff. Anne, **Amanda Pagliarino** and **Liz Wild** are beginning to develop a conservation strategy for Anish Kapoor's, *Void* (fibreglass coating with pigment), in preparation for his visit later this year.

Another major project is the reframing of the 12 Ian Fairweather works in the QAG collection; conservation assessments and minor treatments have been undertaken by **Gillian Osmond** for 3 works so far. Conservation framer **Robert Zilli** has begun construction of frames for the paintings. Anne Carter is continuing with the conservation of *The Café Balzac Mural* with the Mike Brown panel undergoing cleaning. **Nicola Hall** has commenced a Papunya boards reframing project which will see the Papunya works condition reported, treated and rehoused in custom made blackwood frames made by Robert Zilli. We welcome back **Nick Cosgrove** from his three months of long service leave. At the beginning of his leave period, **Damian**

**Buckley** joined our team as an additional conservation mount cutter and will be greatly needed for the work leading up to and following the opening of QGoMA.

The lab has been a hive of activity with planning of the professional development workshop *Mastering Inpainting*, presented by **James Bernstein** from San Francisco, USA. The course was delivered twice in early August, with 14 participants in each group. Our admin and technical assistant, **Lyn Streader** worked very hard preparing all the course materials and notes.

The mounting and framing of oversize works on paper has kept **Belinda Gourley**, **Samantha Shellard** and Damian busy for the past couple of months. Works include those by Lee U Fan and Mike Parr's *Armchop* series.

Amanda has been organising the AICCM Objects Symposium and Plastic Conservation Workshop to be held in Melbourne in late August. In particular, she has worked hard to produce a very glamorous set of preprints. Amanda and Liz have both written papers to be presented at the Symposium. Amanda's paper, *Instant experience, constant challenge. Conservation of two electronic artworks by Nam June Paik*, is a practical case study into the approach and solution for conserving electronic media. Liz's paper, *Please touch the balls gently. Conservation of Yayoi Kusama's Narcissus Garden*, discusses the conservation of 2000 stainless steel balls which are displayed in an indoor water pool.

Finally, we were very happy to have had two University of Melbourne Conservation Masters students at QAG, undertaking their internship placements. **John Hook** and the other paintings conservators worked with **Liz Hinde** and Amanda and Liz worked with **Susie Collis** in the Sculpture Conservation Department.

## Queensland Museum

The Queensland Museum Conservation Lab would like to welcome **Elizabeth Thompson**. Elizabeth will be working part-time in the lab until March 2006. Along with **Davina Bonner** and **Jennifer Blakely**, Elizabeth's work will mainly focus on the development of a major new permanent exhibition. This new exhibition focuses on Aboriginal and Torres Strait Islander culture and is due for completion in December 2005. Work will involve the demount and inspection of objects and infrastructure on one entire floor of the museum and the conservation of almost 1000 objects selected to go on display. Davina, Jenny and Elizabeth are also working on the Museum's loan program and the

preparation of objects for temporary exhibitions, *The Birthing Circle* and *Tunes, Tones and Tempos (music from around the world)*.

## SOUTH AUSTRALIA

### Artlab Australia

Artlab opened its doors and laboratories to the general public as an 'Open Day' was held to celebrate our 20th birthday on July 14, with virtually all staff (and additional helpers) present and ready for whatever evolved. Members of the public were treated to lab-by-lab tours and also encouraged to bring in personal items for inspection, advice and possible future treatment by specialist conservators. Close to 200 people attended (pretty impressive considering the cold and drizzly Adelaide winter weather that day) with approximately four tours occurring each hour. Much dedicated organisation, planning and tidying up occurred beforehand to ensure a smooth-running event and also the safety and security of objects, staff and members of the public. We hope that the level of enthusiasm, interest and (sometimes) lengthy questions from members of the public are indicative of the increased understanding and importance of conservation amongst the general public.

Prior to our anniversary 'Open Day' Artlab received much favourable publicity for conservation work carried out here, especially for some of the higher profile items, such as the bronze statue of Queen Victoria (her high profile mainly due to her size and position in one of Adelaide's busiest thoroughfares) and William Bligh's logbook whilst aboard the *HMS Bounty*. There were radio interviews, local news weather reports filmed in front of outdoor work being carried out, and extended coverage on local television programme *Postcards*, all of which provided Artlab and conservation in general, further publicity and public awareness.

Artlab sent a team of four conservators – **Marek Pacyna**, **Rita Bachmayer** and **Joanna Barr**, led by **Chris Payne** – to Taipei, Taiwan in May. The team were engaged by the historic Pao-an Temple to stabilise two large murals on exterior walls within the temple complex. The treatment involved surface cleaning and also the stabilisation of vulnerable flaking paint with areas of loss being retouched. The treatment was carried out over three and a half weeks during a hot Taiwanese summer. This was Artlab's second trip to the temple, following a preliminary trip by **Helen Weidenhofer** and Chris in the late 1990s. The preliminary work was part of a major restoration, for which the temple

was awarded a honourable mention in the UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation. Joanna is now working hard to complete the documentation for the recent work undertaken in Taiwan.

Objects and Textiles laboratory colleagues have been working to extremely tight schedules with loans and travelling exhibition preparations. **Kristin Phillips** and **Bee Flynn** prepared, condition reported and packed 48 textiles, including carpets and tapestries for the Art Gallery of South Australia, *William Morris* exhibition, travelling to the Powerhouse Museum and Museum Victoria. Kristin and Bee have also been assisting **Renita Ryan**, **Justin Gare**, **Sophie Parker** and **Jo Dawe** as they undertake treatments, condition reports and packing (of the most fragile objects) of close to 200 varied Australian Aboriginal artefacts, belonging to the South Australian Museum. The objects are travelling to the *Volkenkunde*, National Museum of Ethnology at Leiden in The Netherlands, for an exhibition of Australian artefacts. Prior to this work being carried out Sophie and Jo examined, prepared loan approvals and provided travel/packing advice for well over 200 of the Museum's chosen artefacts.

**Fred Francisco** and **Jodie Proud** are preparing Adelaide colonial watercolours for the Art Gallery of South Australia's upcoming exhibition *Adelaide Visions*. Display preparation has included surface cleaning, washing, stain-reduction and remounting of the watercolours. Fred and Jodie also recently completed preparing artist's prints to be displayed for South Australia's Living Artists week. Whilst this preparation predominantly involved the standard remounting of prints, a more complex and tricky float-mount with six elements to Gatorfoam was also undertaken. **Anthony Zammit** is currently working on two 1814 published volumes of Captain Flinders *A Voyage of Terra Australis*. The work is extensive and involves complete rebacking, repairs to plates and paper, reconstruction of degraded cover corners and the dying (to colour match with original material) of new cloth to reinforce the worn water-weave cover. The paper lab welcomes back **Elizabeth Mayfield**, who will be undertaking her internship placement with us as part of her conservation studies. Elizabeth will be studying the techniques of manufacture of letterpress books and working with Anthony on an example of one, which requires rebinding in half leather. Elizabeth has recently helped **Michael Veitch** with the framing of 24 coloured facsimiles of World War One soldiers. The original hand-coloured silver gelatine photographs have been packed for storage and are to be returned to the local council, who owns them.

## TASMANIA

### Archives Office and State Library of Tasmania

**Penny Carey Wells** is pleased to have finally completed the flattening and re-housing of 130 Supreme Court parchment documents and has begun a project of re-binding the Archives Office set of early Tasmanian Walch Almanacs. She is now taking a well-earned break, traveling to Canada to present a paper at the International Papermaker's Conference in Banff. **Stephanie McDonald** has been condition reporting a number of loans from both the Archives Office and the State Library and has been involved in preventative conservation tasks including maintenance of the pest and environmental monitoring programs.

The conservation section participated in a disaster response planning and hands-on scenario workshop with **Kim Morris** from Art and Archival, organized jointly by the main Tasmanian Cultural Institutions. It was very exciting to have so many staff from the Archives Office and the State Library attend and we will make the most of our new enthusiasm resulting from Kim's expert training to polish-up our disaster preparedness.

By July, Penny and Stephanie had completed the new exhibition in the Allport Library and Museum of Fine Arts titled *What about the Workers?*, coincidentally, a topical exhibition.

### Tasmanian Museum and Art Gallery

It has been quite some time since we made a contribution to the newsletter. **Cobus van Breda**, **Ray Prince** and **Erica Burgess** have been working on a variety of projects from condition reporting and helping install traveling exhibitions, to working out how to move a two ton petroglyph! The latter has been with the reassuring advice of **Andrew Thorn** from Artcare in Melbourne.

Major changes are taking place in some of our galleries, which are being revamped in preparation for a new Antarctic and Southern Oceans exhibition which will open in January 2006. There is a lot to do in a very short time, and this is while every thing else continues 'as normal'.

We are all involved with the relocation of the collections to the new storage facility (which is filling up very quickly) by providing advice, designing handling boxes and trays, freezing items as necessary etc. At the moment the vertebrate collections are being moved (and some things are oh so smelly).

Our contract objects conservator, **Kylie Roth** has left to take up a full time position at Moorilla Museum of Antiquities. We miss her and her valuable expertise. Kylie completed work on surveying and treating (for Bronze disease) the Roman and Greek coin collection. She also condition checked and treated some Chinese objects in a collection that was recently donated to the TMAG. A large exhibition of the collection will go on display in September.

**Ilaria Poli**, conservation student from the University of Melbourne, has recently undertaken a two week internship placement with us. Ilaria worked on a painting by Florence Rodway, which had a problem bloom on the paint layer. She also had her share of fitting backboards to paintings.

Cobus and Erica participated in a Disaster Response workshop run by **Kim Morris** from Art and Archival. Staff from all of the major cultural organizations in Tasmania attended a day of theory and a day of recovering wet objects.

## VICTORIA

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

Our final year MA students are now well underway with their research thesis projects. Several have recently completed Internship Placements in conservation departments in various locations in Australia and New Zealand. During July we hosted two Conservation Intensive subjects. One, led by artist and art history scholar Michael Mark, focussed on Colour Theory and Technical Considerations for conservation. The other, led by conservator and scientist Dr Ian Macleod, focussed on metals conservation theory and practice with an emphasis on outdoor sculptures. See the review elsewhere in this Newsletter.

Planning is progressing for the 4 week intensive Chemistry Bridging Course to be taught in association with Trinity College. While the course is primarily aimed at those intending to apply for our Masters, anyone who would like to strengthen their knowledge of fundamental chemistry as it applies to conservation of cultural material is very welcome to attend. The Course will be taught in two 2-week blocks, beginning on November 14th and December 5th with a one-week break between the two blocks. Enrolments are due by October 14th, 2005. Contact **Marcelle Scott** for more information (mmscott@unimelb.edu.au, 03 8344 0091). Detailed course preparation materials are provided on enrolment.

During the semester break, the Graduate Certificate in Art Conservation Studies was delivered in conjunction with the School of Art History, Cinema, Classics and Archaeology. Many CCMC staff were involved in the delivery of this course to 6 students. The course targets students who are interested in gaining basic preventive conservation skills and planning knowledge and who are looking at careers in galleries and museums. One subject of the Graduate Certificate in Art Authentication was also delivered to a new intake of students for this course.

**Raaf Ishak** coordinated the work of eleven Masters students employed on the staircase project at Mandeville Hall during the semester break. Each student had 3 to 4 days work over the 3 week project, with the roster arranged so at least one student carried forward into the next group. After being inducted into the health and safety issues of working on high scaffold, the tasks included general surface cleaning by brush vacuuming and wet surface cleaning with triammonium citrate and water. Surface cleaning was carried out on stencilled wall patterns on the frieze, gilded and painted mouldings, carved wooden newell posts, brass handrails and velvet padding. All the students showed great enthusiasm and commitment to the tasks, which were completed on time and to a high standard. The students were introduced to project skills such as time management and prioritisation of work schedules.

Another group of students worked with **Jocelyn Evans** on the packing of a heritage collection in preparation for its relocation to storage while building works are carried out. The collection consisted of framed works, books, photographs, archival material, honour boards and some assorted 3D objects. This project was Stage 2 of the relocation project undertaken last December.

**Nicole Tse** presented a five-day workshop on the Materials and Techniques of Paintings with the Conservation Science Division of the Department of Fine Arts, Thailand at the National Gallery of Bangkok in May. This is part of the ARC Linkage project on the behaviour of canvas paintings in the tropics. Since returning, she has been working with Dr Ann Roberts, School of Physics, preparing for in-situ Electronic Speckle Pattern Interferometry tests of canvas paintings at the National Gallery of Bangkok, the Vargas Museum from the University of the Philippines (Dr Ana Labrador, Victoria Herera and Dr Saloma), Balai Seni Lukis Negara (National Art Gallery of Malaysia - Ms Zanita Anuar, Mr Amer Ahmad) and the Heritage Conservation Centre in Singapore (Mr Lawrence Chin). Nicole received an Endeavour Australia Cheung Kong Award to undertake the research and the tests will be carried out from August to December. **Henry Lim**, Computer Programmer, has been writing plug-ins for the ESPI analysis. **Liz Hinde**, second year Masters student, and Nicole have been preparing cross

sections of paint samples from works examined from partner collections in South East Asia.

CCMC continues to work with its overseas partners to develop Australia Youth Ambassador for Development (AYAD) Programs and the seventh program is now underway. These are 9-12 month programs for young Australians to give them a unique opportunity to work with community organizations, which is critical for our understanding of the intangible aspects of cultural materials. Currently, archaeologist, **Lyndon Patterson** is mapping four significant archaeological sites in the Province of Bohol in the Philippines, with the Diocese of Tagbilaran. **Piers Kelly** will join Lyndon in Bohol and undertake a linguist study of the Visaya-Eskaya cultural minority group with the National Council of Indigenous People in Tagbilaran. A project for an archivist to assist in developing a cataloguing system for the Spanish Colonial Church archives in Bohol has been approved, but we are still trying to identify a suitable candidate.

In late September, **Vanessa Kowalski** will commence an AYAD Program at the Vietnam Museum of Ethnology (VME) in Hanoi. The project, *Establishing conservation and ongoing preservation management procedures for religious (shaman) Zhou manuscripts within a living cultural framework*, will assist in the development of a Conservation and Preservation Management Plan for approximately 200 manuscripts, books, scrolls and other materials, emphasizing their living cultural context. This will ensure the long term care of this unique manuscript collection at the VME. The project will focus on the intangible and tangible aspects for the preservation of the Zhou manuscripts. This will be achieved by visiting the Zhou communities in Northern Vietnam to formally document the history, iconography, manufacture, significance, active usage and the impact of the rapidly developing collecting market for Zhou shamanistic manuscripts. These aspects will be incorporated into the preservation program implemented in the VME. Vanessa will work with staff from the VME and collaborate with the local communities to ensure community participation in the decision-making processes for the Conservation Management Plan. This will include the development of 'in field' community training for the preservation of Zhou manuscripts.

## Museum Victoria

**Trish Stokes** left Museum Victoria in mid July to take up a senior position managing multiple aspects of collection management, collection access and conservation at the Australian Centre for the Moving Image (ACMI) at Federation Square, Melbourne. We were very sorry to see

her go (and we think, vice versa) but her new position will suit her down to the ground as it perfectly blends her expertise and her favourite media: films. We will miss Trish's intelligence and insight, great sense of humour, concern for staff well-being and innovative systems-based thinking, but wish her all the best in her new adventure.

We are pleased to welcome **Alayne Alvis** as conservator, metals and large technology objects. Alayne was most recently working in the Powerhouse Museum Conservation Department. Prior to that, Alayne managed and participated in major large technology conservation/restoration projects at the Australian War Memorial. This will be a great opportunity for us to learn from Alayne's experience, knowledge and skills – especially in the area of metals conservation – and to introduce her to working with the indigenous cultures and natural science collections at Museum Victoria.

**Catherine Lovelock** is temporarily acting in the position of Manager, Conservation. Catherine has commenced negotiation of an overseas loan of important early 19th century Micmac material culture (NE US/SE Canada) to the United States, where it will feature in an exhibition of ethnographic costume, textiles and artefacts travelling to various Canadian and US institutions, prior to probable repatriation to a Micmac cultural centre.

**Helen Privett** was lucky enough to go to Beijing in June and help the Powerhouse Museum team dismantle and pack our joint exhibition *Our Place: Indigenous Culture Now* for return to Australia. Additionally she has been working on several developing exhibitions, featuring human remains, barometers and rockets (not all for the same exhibition!).

**Angeletta Leggio** has been assessing and treating paper based material for new acquisitions and upcoming exhibitions, rehousing archive material, examining film and glass plate negatives, preparing prints and drawings for an upcoming exhibition, and assisting Kodak on a survey of photographic related material.

During June and July, we enjoyed having **Barbara O'Brien** spend time with us while she conducted an investigative project on removal of overpaint layers from decals on vintage machinery pieces. We are also pleased that a long-term project involving passive removal of naphthalene (recrystallised deposits) in/on drawers of entomology specimens is finally finished.

**Sharon Towns** and **Michelle Berry** continue to work on the 8 Hour Day project, which includes the conservation of four Trade Union banners. The banners will be exhibited at Melbourne Museum along with several other historic

banners as part of the 150th anniversary of the Trade Union movement in April 2006. Michelle is completing work on two exhibitions at Scienceworks, the *Work Model* display of miniature steam engines and *Sportworks*, which includes several 19th century skis.

**Penny Nolton** has recently managed a major overseas loan of artwork to the San Francisco Museum of Fine Art and assisted Michelle Berry with installation of the exhibition *Mummies: Ancient Egypt and the Afterlife*.

In late August, Museum Victoria will host the Objects SIG 2005 Symposium and *Conservation of Plastics Workshop*. We are looking forward to seeing colleagues at the Symposium and workshop, and meeting the workshop presenter, Thea van Oosten from The Netherlands.

## National Archives Of Australia, Melbourne Branch

There have been a few changes at the Melbourne Office of the National Archives. In June our Film Preservation Officer **Christina Sparrow** flew the coop and returned to the Film and Sound Archives from where she had been seconded. **Anna Koh** has recently joined the Preservation team from the Perth Office and is currently working in this position. Congratulations to **Rosemary Reddick** and **Julie McCarthy** both of whom have secured permanent positions at the Archives.

In recent months, preservation staff have presented several training and development workshops to various audiences. **Detlev Lueth**, **Sarah Gubby** and Julie presented an Archival Support Program at the Public Records Office in June. This was extremely well attended. **Sallyanne Gilchrist** presented a Commonwealth Government Record Keepers Training Workshop. **Liz Ogden** recently taught two students a different approach to lining paper items using terylene and Perspex as a support base.

Sarah and Julie have been working closely with a Work for the Dole program based in Frankston, which has been repackaging immigration files for the Archives. Sarah and Julie organised training workshops and equipment for the participants and a tour of the Preservation laboratory. They will also be involved in an Open Day in mid-August.

Sarah, Acting Lab Manager, is currently overseeing several repackaging projects, which are carried out by contractors; this will ensure reduced handling and improved access to the collections. Currently Australian Trade Publicity photographs from the 1960 and 1970s are being repackaged to conservation standards. In addition,

newspaper cuttings from metropolitan and country newspapers throughout Australia are being repackaged.

Daily lab work continues apace. Julie is currently working on a fascinating Japanese Prisoner of War file, which consists of various types of papers and poses several interesting questions in relation to repackaging the item for storage. Liz has begun working on oversized plans required for digitisation purposes. Digital Imaging Officer, **Tha Iem** continues to digitise photographs from the Post Office Series for preservation and photo search purposes. Sallyanne is fussing over a large number of patent documents, adhered together along one edge with a casein adhesive that just won't move. Any suggestions on how to separate the pages would be gratefully received.

Finally, we would like to say thank you and good luck to the preservation contract staff, **Niki Vergados**, **Joanna Mead** and **Debra Parry**, whose contracts finished at the end of August.

## National Gallery of Victoria

The Textiles lab has been working towards the installation of the exhibition *Everlasting: The Flower in Fashion and Textiles*. A number of works in the exhibition had been altered sometime in their history before entering the gallery, and conservators used detailed thread analysis and comprehensive research to ascertain which alterations were original. **Jessie Firth** carried out a major treatment on a c.1760 sackback robe and petticoat to return the back of the robe to its original configuration. This was very exciting as the dress had previously been un-exhibitable. **Kate Douglas** also researched the alterations made to a 1740's women's jacket and was able to remove the stomacher, which had been attached in the 19th century. **Annette Soumilas** and **Catherine Shannon** have been making complex undergarments for *Everlasting*. These have included making supports replicating panniers for the 18th century robes and supports to replicate the extensive underskirts of a Worth gown.

While on holidays, Exhibitions Conservator, **Janelle Borig** is visiting the Bavarian National Museum (where she formerly worked for 8 years) to view the latest version of a German portable fumigation tent system the museum uses. She will be meeting with the system's manufacturer to examine and trial the latest version on site.

In Frames and Furniture Conservation, **Rob Murdoch** completed the manufacture of a reproduction frame for the panel painting *Two old men disputing* by Rembrandt van Rijn, 1628, for display in the exhibition *Dutch Masters from*

the Rijksmuseum, Amsterdam. The former gilded frame (late 17thC French style), which suited the picture neither visually nor historically, appears to have been adjusted in size to fit the painting, leaving the corner ornamentation out of scale. The new frame was based on a box frame dated 1618, documented in the catalogue of 17thC Dutch frames produced by the Rijksmuseum in 1984 (published in English as *Framing in the Golden Age*). The profile consists of a series of steps and shaped mouldings descending to a flat, and then smaller rounds and steps to the sight edge. Following the original model, the frame was made of oak with a black painted finish. Manufacture of the frame required high level wood machining and jointing work, followed by expert finishing to achieve paintwork with an appropriately aged appearance. *Two old men disputing* is now presented in a manner in keeping with the period in which it was painted. As we had hoped, the dark, linear nature of the new frame greatly complements the work, increasing the perception of depth, detail and dramatic lighting depicted in the painting. **Suzi Shaw** is heading to Japan for just over 4 months of further study of Japanese techniques, both traditional and modern, to restore lacquerware. In September she will attend the biennial course *Urushi 2005* jointly organised by ICCROM and the National Research Institute for Cultural Properties, Tokyo (NRICT), this time as an assistant/observer, followed by three months practical study at the Institute.

We are extremely grateful for having the very capable assistance of **Megan Phillips**, a final year University of Melbourne conservation student, who joined the Frames and Furniture team in May as a volunteer. **Alex Ellem**, another final year conservation student, has completed her two-week internship placement in the Paintings Conservation studio. She treated several Max Meldrum works. The artist's materials and techniques form part of the focus of her final thesis.

## State Library of Victoria

**Sarah Slade** will commence employment at the Library in September in the position of Manager - Storage, Preservation and Conservation. The long anticipated purpose-built conservation lab for the Library is now being built and will be operational later this year. **Shelley Jamieson** is reviewing specifications for mould and pest management rooms included in the redevelopment. This will be a great improvement on previous conditions. The redevelopment continues to have an impact on our staff as materials, equipment and storage areas are relocated or go offline while the structure is modified and improved. **David Harris** has been assisting in the planning of storage materials relocation.

**Catherine McFarlane** has been streamlining conservation assessment workflow of material requested for display in the Dome permanent exhibitions in order to manage the regular changeovers of light sensitive and fragile material. **Amanda Wild** and Catherine have been monitoring the light levels and object placement in the Dome exhibition spaces and grappling with seasonal light variations due to the glass roof over the Dome. They have been using Light Check® strips and new Elsec dataloggers. Amanda is working on Guidelines for SLV Exhibition Lighting, which will determine display and rest periods.

**Marika Kocsis**, a student from the University of Melbourne Conservation course undertook a two week internship placement, focussing on the role of book conservation in the context of the Library's extensive exhibition and loan program. Marika assessed books for display suitability, condition reported material for external loans, surveyed fragile items for an exhibition monitoring program, assisted with exhibition installation and constructed book cradles and phase boxes.

**Sarah Haselton** and **Peter Block** (on contract) continue to face the challenge of mounting and framing the large number of items selected for exhibition. Sarah has also been making specialised boxes for SLV treasures travelling around regional Victoria. **Ian Cox** is making a staggering 180 book cradles of every dimension for the *Mirror of the World* book exhibition opening in the Dome in November 2005. The *Birds of America* volumes by John James Audubon are notable because of their sheer size and weight.

All staff worked on the de-installation of the exhibition, *Gardenesque*, after 8 months on display in the Murdoch Gallery. The gallery was then prepared for the installation of *Eureka*, a travelling exhibition from the Ballarat Fine Art Gallery which opened in August. Staff installed the 13 metre long, Bendigo Petition for this exhibition.

**Katrina Ben** has been preparing a variety of books for *Mirror of the World*; *Creative Fellows*, an exhibition of new works inspired by the Libraries unique collections; *Travelling Treasures* and material for the *Changing Face of Victoria* rotation in the Dome.

A new purpose-built store is being constructed in Ballarat, at the Ballarat University. This will consolidate our off-site stores to one single location. Planning is underway for the move of the Library collection. A single service supplier has been contracted to undertake the collection move planning. **Helen McPherson** is preparing procedural documentation for collection handling, cleaning, labelling, and packaging, and will be training the contractor's staff to carry out these processes. During the project, Helen will be involved with

quality assurance, to ensure that standards set by the Library are met. **Jane Hinwood** is reviewing a Cool Store functional brief for a new facility planned to be installed on-site later this year. Further cool and cold storage is planned for the new off-site store at Ballarat.

In May, **Virginia Dahlenburg** took up her Gordon Darling Research Grant, which enabled her to travel overseas to research the artist William Strutt and the artists who most influenced his painting *Black Thursday, February 6th 1851*. This included travel to America where she spent time interviewing staff at the Getty Museum in Los Angeles, the Metropolitan Museum in New York and the Museum of Art in Washington. In the UK she visited paintings conservators at Tate Britain, the National Portrait Gallery and the National Gallery in London. The culmination of her research will be to fully document and treat *Black Thursday*. Meanwhile she has been brought back to earth and is preparing paintings for photography. These images will be included in a new catalogue about the Picture Collection at the State Library of Victoria.

All staff have contributed to the preparation of material for the touring exhibition *National Treasures from Australia's Great Libraries*, which is being managed by the NLA and opens at the SLV in March 2006. **Penny Edmonds** and **Alice Cannon** have been contracted to work on objects selected. In June staff assisted in a one day *Multicultural Documentary Heritage Workshop* training program, where practical advice on collections care and management was given to diverse Victorian-based cultural groups with archival collections in their care.

## WESTERN AUSTRALIA

### Patricia Moncrieff, Textile Conservator/Consultant/Educator

Patricia has been working on a private collection of Chinese and Indonesian textiles, conserving and preparing them for display and storage. The Chinese collection is comprised of costume and accessories including a beautiful pair of embroidered children's boots embellished with metal thread work. The Indonesian textiles include one of the most sacred and highly valued ceremonial textiles from the Bali Aga (meaning 'old Bali') village of Tenganan. Tenganan is one of only two places in the world that produce the double ikat, a tie dye resist technique of both the warp and weft where the final pattern is synchronised in the weaving. The natural dyes used in this process are extremely labour intensive and take a long time to produce. She is also teaching conservation principles and techniques to Ruth Harloe, an assistant caretaker of Strawberry Hill Farm in

Albany. Strawberry Hill Farm is recognised as being the first established farm in Western Australia and has a unique history with a variety of interesting artefacts dating back to mid 19th century.

### Western Australian Museum

Nearly all conservation staff attended the 2-day workshop on *Working with Plastics* presented by **Thea van Oosten**, research scientist at the Netherlands Institute for Cultural Heritage. The workshop was rich in information on these modern materials and their deterioration. Theory and practical exercises were intertwined, combining learning and fun. The workshop was held at the Art Gallery of Western Australia as well as at the new Maritime Museum. Perth was Thea's first stopover in Australia and after some travelling she will present this workshop in Melbourne in late August.

A number of conservators participated in the Conservation Clinics, organised by the AICCM WA Division for International Museums Day. The clinics were intended to bring conservation to the general community and visitors were encouraged to bring items for advice on treatment, care, storage, prevention of damage etc. 44 visitors made use of this opportunity and it was considered a success by all who participated. Clinics were held concurrently at the new Maritime Museum and the Museum's Perth site.

**Maggie Myers** has continued with the maintenance of Samson House, a historic house built by Lionel Samson in the late 1880's. The house is fully furnished and provides a very realistic visitor experience. Maggie has coordinated a group of volunteers who enjoy helping with polishing silver, brass and copper, wash or dust the glassware and china and everything else in need of attention. A programme has been developed to continue regular maintenance on a needs basis. The chandeliers were a real challenge and some other complex artefacts, such as the curtains, had to be brought to the Department for treatment. Maggie is now enjoying her first long service leave in England and Canada.

**Richard Garcia, Jon Carpenter** and **Alex Kilpa** have continued with the conservation and reconstruction of the *Xantho* engine, which is being rebuilt as a work in progress in the Shipwreck Galleries. It belonged to the SS *Xantho*, which sank in 1872. **Dr Mack McCarthy** of the WA Maritime Museum has expertly chronicled the story of the *Xantho*, WA's first steamship. With the pre-disturbance survey conducted by **Drs. North** and **MacLeod** and marine biologist **C. J. Beegle**, the world first detailed examination of an iron shipwreck was reported. The engine was

## AUSTRALIA

**Courses: Centre for Cultural Materials Conservation, The University of Melbourne**

2005, Melbourne VIC  
See: [www.culturalconservation.unimelb.edu.au](http://www.culturalconservation.unimelb.edu.au) [C96]

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

2005, Melbourne VIC  
See: [www.deakin.edu.au/cultural\\_heritage\\_centre/](http://www.deakin.edu.au/cultural_heritage_centre/) [C93]

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

2005, Melbourne VIC  
Suite 101, 685 Burke Road Camberwell  
3124, 03 98820055, fax: 9882 9866,  
[issi@pacific.net.au](mailto:issi@pacific.net.au) [C93]

**AICCM Preventive SIG Seminar**

16 September 2005, Sydney, NSW  
The topic will be *Storage – the open and closed case* and will examine a range of issues about current approaches to storage. Contact: Sarah Slade,  
[alexSarah@netspace.net.au](mailto:alexSarah@netspace.net.au) [C92]

**AICCM National Conference and AGM: Directions in Research**

21 October 2005, Melbourne VIC  
Contact: Helen Privett, Museum Victoria,  
03 8341 7235,  
[hprivett@museum.vic.gov.au](mailto:hprivett@museum.vic.gov.au) [C93]

**Two Day Seminar**

1-2 December 2005, Canberra ACT  
Seminar will focus on the assessment, conservation and maintenance of large technology objects. Contact: Alison Wain,  
02 6243 4490,  
[alison.wain@awm.gov.au](mailto:alison.wain@awm.gov.au) [C96]

**4th AICCM Symposium for the Conservation of Paper, Books and Photographic Materials**

19 – 21 April 2006, Wellington, New Zealand  
CALL FOR PAPERS

Held in collaboration with New Zealand Professional Conservators Group – Puu Manaaki Kahurangi. See entry in International section [C92]

**10th AICCM Paintings SIG Symposium: Insights and Intuition**

4 – 6 May 2006 Queensland Art Gallery, Brisbane  
Contact: SIG Convenor, Gillian Osmond,  
07 3840 7294,  
[gillian.osmond@qag.qld.gov.au](mailto:gillian.osmond@qag.qld.gov.au) [C92]

**Museums Australia National Conference: Exploring Dynamics – Cities, Cultural Spaces, Communities**

14-17 May 2006, Brisbane QLD  
CALL FOR PAPERS

The conference aims to foster a dialogue on the relevance of galleries and their engagement with the contemporary world. It will examine the dynamics and priorities that exist both within and outside museum and gallery walls and will ask how these concerns are reflected in strategic thinking and programs. It will endeavour to advance discussion on key tasks of the sector:

- : exploring the dynamics of design, cultural space and collections, place and publics.
- : understanding the social and political drivers and the diversity of our communities.
- : establishing and sustaining mutually beneficial, creative and profitable collaborations with individuals and organisations.

Submissions due 16 September 2005.  
See <http://www.museumsaustralia.org.au> [C96]

## INTERNATIONAL

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

2005, USA  
Contact Eric Pourchot, Program Officer for Professional Development, AIC, 202 452 9545, fax: 202 452 9328,  
[epourchot@aic-faic.org](mailto:epourchot@aic-faic.org) [C94]

**Courses: Art Innovation**

2005, THE NETHERLANDS  
Courses in laser cleaning. See [www.art-innovation.nl](http://www.art-innovation.nl) or contact Art Innovation,  
514 570720, fax: 514 570721,  
[info@art-innovation.nl](mailto:info@art-innovation.nl) [C94]

**Courses: Balaam Art Institute**

2005, SPAIN  
Courses include chemistry for paper conservators, use of tinted fillers for porcelain restoration, fibre identification, history and use of medieval pigments, textile documentation and the conservation of tiles. See <http://www.balaam-art.com> or contact [info@balaam-art.com](mailto:info@balaam-art.com) [C94]

**Courses: Campbell Center for Historic Preservation Studies**

2005, USA  
Contact: Campbell Center,  
[campbellcenter@internetni.com](mailto:campbellcenter@internetni.com),  
[www.campbellcenter.org](http://www.campbellcenter.org) [C94]

**Courses: Centre for Photographic Conservation**

2005-06, London UK  
See <http://www.cpc.moor.dial.pipex.com> or contact: [cphotconservation@cpc-moor.com](mailto:cphotconservation@cpc-moor.com) [C96]

**Courses: Centro del Bel Libro**

2005, Ascona SWITZERLAND  
Courses covering a wide range of topics related to book conservation, bookbinding and design. Contact: Centro del Bel Libro, Segretariato, +41 91 825 1162, fax +41 91825 8586, [info@cbl-ascona.ch](mailto:info@cbl-ascona.ch), <http://www.cbl-ascona.ch> [C94]

**Courses: Conservation Centre, Institute of Fine Arts NYU**

2005, USA  
Contact: The Conservation Centre, 212 992 5800, fax: 212 992 5851,  
[conservation.program@nyu.edu](mailto:conservation.program@nyu.edu) [C94]

**Courses: ICCROM**

2005, Rome, ITALY  
Contact [training@iccrom.org](mailto:training@iccrom.org),  
<http://www.iccrom.org> [C90]

**Courses: Illinois Digitisation Institute**

2005, Illinois USA  
<http://images.library.uiuc.edu/project/IDI/Index.HTM> or contact Digital Services and Development Unit, 217-244-4946, fax: 217-244-7764 [C94]

**Courses: Institute of Paper Conservation**

2005, UK  
Contact: IPC, +44 1684 591150,  
[information@ipc.org.uk](mailto:information@ipc.org.uk), [www.ipc.org.uk](http://www.ipc.org.uk) [C94]

**Courses: International Academic Projects**

2005, USA, GREECE, DENMARK, ITALY, UK, LEBANON  
Contact: Claudia Waddams, Assistant Coordinator, IAP, +44 20 7380 0800, fax: +44 20 7380 0500,  
[info@academicprojects.co.uk](mailto:info@academicprojects.co.uk),  
<http://www.academicprojects.co.uk> [C94]

**Courses: Montefiascone Project**

2005, ITALY  
Courses include recreating the medieval palette, historic album structures, the conservation, repair and binding of parchment manuscripts and the Stonyhurst Gospel. Contact: Cheryl Porter, +44 7899856314, +44 207-266 0505,  
[chezzaporter@yahoo.com](mailto:chezzaporter@yahoo.com) or see <http://www.monteproject.com> [C94]

**Courses: Northern States Conservation Center**

2005, Online (USA based)  
<http://www.collectioncare.org/training/training.html> (C94)

**Courses: Perugino Institute**

2005, ITALY  
 Courses in areas such as conservation of paper, canvas, fresco, contemporary architecture, plaster and wood, museum management and legal aspects regarding the international art and cultural heritage sector today. Offered in English. Contact [studyabroad@ilperugino.org](mailto:studyabroad@ilperugino.org) (C94)

**Courses: Shepherds Bookbinders**

2005, London UK  
 Courses include bookbinding masterclasses, box making, repair of bindings and leather restoration. Contact Shepherds Bookbinders, +44 20 7620 0060, [shepherds@bookbinding.co.uk](mailto:shepherds@bookbinding.co.uk) (C94)

**Courses: SOLINET**

2005, USA  
 See [www.solinet.net](http://www.solinet.net) (C94)

**Courses: Textile Conservation Centre**

2005, UK  
 Contact: Debbie McCandlish, Secretary for Studies and Research, The Textile Conservation Centre, University Of Southampton, Winchester Campus, Park Avenue, Winchester SO23 8DL, +44 2380 597100, fax: +44 2380 597101, [dm1@soton.ac.uk](mailto:dm1@soton.ac.uk) (C96)

**Courses: University of Victoria**

2005, CANADA/Distance Education  
 Contact: Cultural Resource Management Program, Division of Continuing Studies, +1 250 721 8462, fax: +1 250 721 8774, [crmp@uvcs.uvic.ca](mailto:crmp@uvcs.uvic.ca), <http://www.uvcs.uvic.ca/crmp> (C94)

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

2005, Chichester UK  
 Courses include conservation of plasters and renders and commissioning and managing conservation of historic interiors. Contact: Liz Campbell, +44 1243 818219, [bcm@westdean.org.uk](mailto:bcm@westdean.org.uk) (C94)

**Courses: West Dean College**

2005, UK  
 Courses include the conservation of leather, ship models and skill updates in fibre identification. Contact: Isabel Thurston or Pat Jackson, +44 1243 818294, [pat.jackson@westdean.org.uk](mailto:pat.jackson@westdean.org.uk) (C94)

**From Parchment to Pictures to Pixels: Preservation and Access in an Electronic Age**

6-9 September 2005, Norfolk UK  
 Society of Archivists Conference, See <http://www.archives.org.uk> (C94)

**Mass Spectroscopy and Chromatography Workshop and Meeting**

7-10 September 2005, THE NETHERLANDS  
 The first day will provide an introduction to mass spectroscopy in general and to both SIMS and DTMS. The second day will be a practical workshop using SIMS and DTMS. The results from samples provided in advance by the participants will be discussed and there will be the possibility to run a limited number of these samples during the workshop. The MaSC meeting will consist of a day and a half of discussions and presentations on a wide range of mass spectrometric and chromatographic techniques and their application to the analysis of cultural heritage. See <http://www.mascgroup.org> (C96)

**The Preservation of Religious Textiles**

10 September 2005, HOLLAND  
 The symposium will focus on religious textiles, especially on preservation issues. See <http://www.textielcommissie.nl> (C92)

**ICOM-CC 14th Triennial Meeting: Our Cultural Past - Your Future**

10-16 September 2005, 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. See [www.icom-cc.icom.museum](http://www.icom-cc.icom.museum) or contact [secretariat@icom-cc.org](mailto:secretariat@icom-cc.org) (C90)

**ICCROM Conservation of Japanese Lacquer - Urushi 2005**

12-30 September 2005, JAPAN  
 See [www.iccrom.org](http://www.iccrom.org) (C94)

**ECDL2005: 9th European Conference on Research and Advanced Technology for Digital Libraries**

18-23 September 2005, Vienna AUSTRIA  
 See <http://www.ecdl2005.org> (C94)

**Lacona VI: Lasers in the Conservation of Artwork**

21-25 September 2005, AUSTRIA  
 Topics include laser cleaning of monuments and artifacts (stone, metal, glass, paper, parchment, paintings and wood); laser for documentation and diagnosis of works of art (3D measurements, holography and vibrometry); laser for material analysis (RAMAN, LIBS, IIF); laser for monitoring of environmental conditions; health and safety aspects. Contact: +43 (0) 179 821 4637, fax: +43 (0) 179 821 4649, [office@lacona6.at](mailto:office@lacona6.at), [www.lacona6.at](http://www.lacona6.at) (C92)

**Parchment and Titanium: Preserving the Charters of Freedom**

22 September 2005, Washington DC, USA  
 The 2005 Preservation Conference will focus on the multi-year project undertaken by the National Archives to preserve and re-encase the Charters of Freedom: the Declaration of Independence, the U.S. Constitution and the Bill of Rights. The conference will be of interest to archivists, historians, conservators, librarians, museum curators, exhibit designers and preservation specialists. See <http://www.archives.gov/preservation/conference-2005.html> (C96)

**Conservation of transparent paper**

22-23 September 2005, GERMANY  
 Workshop includes introduction to the history of the manufacture processes, introduction to various treatment techniques including removal of tapes, mending tears, mending losses with tracing paper, flattening, dyeing mending paper, lining and paper pulp application. Contact: Hildegard Homburger, +49 30 3912503, [hombu@freenet.de](mailto:hombu@freenet.de) (C96)

**Training for Audiovisual Preservation in Europe (TAPE)**

28 September-4 October 2005, THE NETHERLANDS  
 The characteristics of film, video and sound recordings and the different recording systems and devices will be reviewed. Specific requirements for their handling and preservation will be related to the nature and function of different kinds of audiovisual materials. The workshop will explore the different transfer and conversion methods, technical requirements in relation to quality, and long-term management of digital files. See <http://www.tape-online.net/courses.html> (C96)

**Third Forbes Symposium on Scientific Research in the Field of Asian Art: Studies of the Sculptural Arts of Asia using Scientific Methods**

29 September to 1 October 2005, USA  
 This symposium will focus on the impact of scientific methods of study on broader questions of a technical, historical, or art historical nature. Contact Forbes Symposium 2005/DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, [dcsr@asia.si.edu](mailto:dcsr@asia.si.edu), <http://www.asia.si.edu/visitor/dcsrSymposium.htm> (C94)

**(Im)permanence: Cultures in/out of Time**

October 2005, USA  
 This conference will bring practicing artists in all fields of the visual and performing arts, scholars in the various humanities,

together with experts in curation and preservation to address the relationship between art and time both historically and in the contemporary world. Contact: Dr. Judith Schachter, Director, Center for the Arts in Society, History Department, 240 Baker Hall, Carnegie Mellon University, Pittsburgh PA 15213-3890 [C94]

#### **Preservation and Management of Photographic Collections**

3-7 October 2005, Athens GREECE  
The objective of the seminar is to enable the participants to identify various photographic techniques, to understand the sources of deterioration of photographic collections and to select proper preservation materials for the safe handling of images during the inventory, cataloguing and digitisation of a collection. See <http://www.benaki.gr/> or contact Maria Matta, Seminar Coordinator, Photographic Archive, Athens, +30-210-72 11 033, fax +30-210-72 28 465, [matta@benaki\\_gr](mailto:matta@benaki_gr) [C95]

#### **Craft treatises and handbooks: The Dissemination of technical knowledge in the Middle Ages**

6-8 October 2005, Cordoba SPAIN  
The meeting will address the subject of the treatises and technical, artistic and industrial handbooks in Medieval Europe. Contact: Ricardo Cordoba, Facultad de Filosofia y Letras, Universidad de Cordoba, +34 957218799, fax +34 957218788, [ca1collr@uco\\_es](mailto:ca1collr@uco_es) [C95]

#### **Introduction to Book Conservation Series, Restoration of Cloth and Leather**

17-21 October 2005, Ann Arbor USA  
An introduction to book conservation, this course will cover restoration and repair of cloth and leather bindings using the combination of Japanese paper and linen for rebacking and corner repair with leather as an alternative. Students should bring books in need of treatment and/or repair, both cloth and leather bindings, to work on during class. Contact: Linda Spinner, American Academy of Bookbinding, 970 728 3886, [staff@ahhaa.org](mailto:staff@ahhaa.org), <http://www.ahhaa.org> [C96]

#### **Monuments and Site in their Setting: Conserving Cultural Heritage in Changing Townscapes and Landscapes: 15th ICOMOS General Assembly and Symposium**

17-21 October 2005, Xian CHINA  
Contact: ICOMOS International Secretariat, Paris, 330145676770, fax: 330145660622, [www.icomos.org](http://www.icomos.org) [C94]

#### **Persistence of Memory: Stewardship of Digital Assets**

1-2 November 2005, Boston USA  
This conference addresses the question of managing and preserving digital assets over the long term. Institutions are rapidly acquiring collections of digitized or born-digital resources. Without intervention, these materials will not survive even a single human career. Participants will learn about evolving best practices for digital preservation. This conference will help institutions take the next steps to preserve their investment and create a framework for ensuring sustainable collections. See <http://www.nedcc.org> [C96]

#### **Digits Fugit! Preserving Knowledge into the Future**

3-5 November 2005, Massachusetts USA  
See <http://www.mcn.edu> or contact Susan Rawlyk, 403-288-9394, [rawlyks@igs.net](mailto:rawlyks@igs.net) [C94]

#### **Recovering the Past: The Conservation of Archaeological and Ethnographic Textiles**

9-11 November 2005, MEXICO  
The conference will focus on the conservation, research, diffusion, and exhibition of archaeological and ethnographic textiles of every country. Contact: Rosa Lorena Roman Torres, +52 55 5604 5188 or +52 55 5604 5163, [jbgclove@prodigy.net.mx](mailto:jbgclove@prodigy.net.mx), [natcc.informes@inah.gob.mx](mailto:natcc.informes@inah.gob.mx) [C92]

#### **Science, Technology and Cultural Heritage**

9-11 November 2005, ITALY  
The Italian Vacuum Association (AIV) in conjunction with the Italian Association of Macromolecules (AIM) is organising an intensive three-day workshop for researchers, conservation scientists, conservators and curators with a strong cross-cultural attitude: science and technology will meet fine arts and humanistic culture to improve the knowledge and the conservation of cultural heritage. See <http://www.aiv.it/aiveventi2/> [C96]

#### **1951 - 1970: Opportunity, innovation and the explosion in furniture design**

11-12 November 2005, UK  
This two day conference will review the period 1951-1970, a period which saw furniture designers reacting to post-war freedom in the use of materials, and was typified in the Festival of Britain in London. This period showed an increase in the development and use of plastics and an explosion in the development of a wide variety of materials to be used in contemporary design work. Contact: Prof. Jake Kaner, [jkaner01@bcuc.ac.uk](mailto:jkaner01@bcuc.ac.uk) or Sharon Grover, [sgrove01@bcuc.ac.uk](mailto:sgrove01@bcuc.ac.uk) [C94]

#### **The Conservation of Archaeological Materials – current trends and future directions**

13-17 November 2005, Virginia USA  
The aim of the conference is to communicate new technologies and to serve as a forum for discussion regarding both the present practice and future development of archaeological conservation and its interactions with other professions and communities. Contact: Emily Williams, [ewilliams@cwf.org](mailto:ewilliams@cwf.org) [C95]

#### **Eastern Analytical Symposium**

14-16 November 2005, New York USA  
See <http://www.nycf.org/eas.html> [C95]

#### **el\_media: VDR Restorers Day 2005**

14-19 November 2005, GERMANY  
This session aims to build upon the experience of the international museum community in caring and managing video installations. Contact: Ulrich Lang, Museum für Moderne Kunst, [el\\_media@conserve-art.de](mailto:el_media@conserve-art.de) [C94]

#### **Metals in Paper: 2nd International Iron Gall Ink Meeting**

23-27 January 2006, Newcastle-upon-Tyne, UK  
This conference will discuss fundamental scientific aspects of paper degradation, focussing on diagnostic and analytical techniques, studies of degradation processes (including endogenous and exogenous factors), and methodologies for paper stability evaluation; chemical aspects of active conservation including conventional conservation methods as well as the use of inhibitors and deacidification techniques; physical aspects of active conservation including paper splitting, strengthening, leaf casting and cleaning; preventive conservation issues including environmental aspects of storage, boxing. See <http://www.miponline.org> [C96]

#### **International Trade Fair for Museums, Conservation and Heritage**

15-18 February 2006, Cologne GERMANY  
See: [www.exponatec.de](http://www.exponatec.de) [C94]

#### **Cubism approaching one hundred: material questions**

24 February 2006, Boston USA  
This session will address material questions as they concern history, theory and interpretation, presentation and conservation of cubist work in all media. While historical study of cubism continues to expand, technical studies are few. As this body of work is showing the effects of age and prior handling, how does that effect scholarship? How does the material evidence affect studies that are based on photographic reproductions rather than

knowledge of the originals? Contact: Rebecca Rushfield, wittert@juno.com or Andrea Kirsh, akirsh@darkwing.uoregon.edu [C95]

#### **Clay Bricks in the 21st Century: Design, Preservation, and Care of Contemporary and Historic Architecture**

25-26 March 2006, Cambridge USA  
The focus of the conference will be on brick building exteriors. However, attention also will be given to outdoor brick sculpture and brick ornamentation on facades. Many innovations in the manufacture and use of clay brick have occurred during recent years, and the research and implementation activities are continuing. The conference will explore various aspects of these brick performance studies, fabrication advances, design improvements, construction techniques/pitfalls, and current conservation/preservation methods. Contact Technology and Conservation, 76 Highland Avenue, Somerville MA 02143, 617-623-4488, fax: 617-623-2253 [C96]

#### **4th AICCM Paper, Book and Photographic Materials Symposium**

19-21 April 2006, Wellington NZ  
CALL FOR PAPERS  
Held in collaboration with New Zealand Professional Conservators Group – Puu Manaaki Kahurangi. Call for papers and posters in the areas of book and paper conservation, library and archives preservation and the conservation of photographic materials. Abstracts should be approximately 150 words in length and should be sent to preservation@natlib.govt.nz by 1 October 2005. Contact: Tharron Bloomfield, National Preservation Office, National Library of New Zealand, PO 1467, Wellington, New Zealand +64 4 474 3066, tharron.bloomfield@natlib.govt.nz [C94]

#### **Third International Conference: Preservation and Conservation Issues Related to Digital Printing and Digital Photography**

24-25 April 2006, UK  
Contact: Dr A. Manning, The London College of Communication, University of the Arts, London, a.manning@lcc.arts.ac.uk [C93]

#### **Modern Paints Uncovered**

16-19 May 2006, London UK  
A staggering array of new pigments and binding media has been developed and used in the production of paint in the period after 1930. The diversity in materials used in the production of these 'modern' paints, however, has important

conservation implications for the works of art in which they were utilised. Each type of paint is likely to display its own unique set of physical and chemical properties, as well as distinctive responses to ageing, environmental conditions, and conservation treatments. This symposium will draw together the varied strands of research relevant to these issues currently being conducted by conservation scientists and conservators. Contact: gciweb@getty.edu or see <http://www.getty.edu/conservation/science/modpaints/mpu.html> [C94]

#### **AIC 34th Annual Meeting**

16-19 June 2006, Rhode Island USA  
Contact: Ruth Seyler, Membership Manager, AIC, rseyler@aic-faic.org [C96]

#### **IPC 5th International Conference**

27-29 July 2006, Edinburgh UK  
This conference will discuss the practicalities of paper conservation in the 21st century including the shift towards preservation, case studies of recent unusual projects, management of the 'business' of conservation – the shift away from studio work. Contact: Barbara Venables, IPC Office, information@ipc.org.uk [C93]

#### **21st IIC Congress**

4-8 September 2006, GERMANY  
The Object in Context: Crossing Conservation Boundaries. See: [www.iiconservation.org](http://www.iiconservation.org) [C93]

#### **3rd Triennial Conservation Conference at Northumbria University**

11-13 September 2006, UK  
For centuries alum (aluminium potassium sulphate) was one of the most highly prized materials in Europe with value so great that efforts to secure its monopoly sparked off intensive trade wars resulting in a string of international embargoes on its importation. Its value lay partly in the limited number of sources from which the raw material could be extracted but of equal importance was the extraordinary breadth of its many applications and uses. Of particular interest to those responsible for the care of collections was its use in the production and/processing of a wide range of materials incorporated into much of our cultural heritage including textiles, paper, leather, photographs, watercolours, stucco etc. The meeting will be a cross disciplinary event that will not only draw together our understanding of this widely used material but also contribute to our care of artefacts into which it has been incorporated. Contact: Jean E. Brown, jean.brown@unn.ac.uk [C96]

#### **The Treatment of 20th Century Paper-based Photographic Images**

16-27 October 2006, USA  
Contact: Eric Pourchot, Program Officer for Professional Development, AIC, epourchot@aic-faic.org [C96]

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

5-7 September 2007, UK  
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, National Park Service, nancy\_purinton@nps.gov [C91]

ultimately recovered and conserved in a process that took more than 20 years. Nearly 2 tonnes of concretion have been removed over the years since this steam engine was retrieved from the ocean floor off the WA coast. Last month the treated crankshaft was returned to its position and treatment and reconstruction are ongoing.

**Carmela Corvaia** is treating three seal skins that have recently been recovered from a cave on an island near Esperance, together with what are believed to be the remains of a sealer's camp. The skins may date back to the 1880's when there was a burst of sealing activity in the area. Two of the skins are tightly bundled and two smaller pieces are loose and pliable. They have a high surface chloride content due to the salt curing process used at the time and a significant fur loss. The skins have been fumigated by freezing and will be undergoing analysis.

**Ian Godfrey** will soon depart for Sweden to present a 3-week course on waterlogged wood conservation and the application of Fourier transform infrared and nuclear magnetic spectroscopy to archaeological materials to conservation students at the University of Gothenburg. Ian and **Vicki Richards** will also participate in the next Vasa seminar at which the latest research findings on the problem of acid salts affecting this iconic shipwreck will be presented. Prior to this Vicki will give a lecture on in-situ preservation of underwater cultural heritage sites at a marine science conference to be held in Helsingborg.

**Ulli Broeze-Hoernemann** has finished the treatment, mounting and framing of 14 large drawings by naturalist and explorer, John Gould. They will be displayed at the Museum's new administration and storage premises in Welshpool. Ulli also assisted with the unpacking, setting up and condition reporting of the *Policeman's Eye* exhibition on loan from South Australia.

## Next Issue

There are lots of vacancies yet to be filled in the next issue. If you wish to provide articles, lab profiles, reviews (of publications, conferences and workshops etc), or technical reports for the December 2005 issue, please contact the Editorial Committee. Contact details are on the back page of this issue. The deadline for the December issue is November 1st. Please contact us prior to the deadline. We will be pursuing reports on the Objects SIG Symposium and associated *Conservation of Plastics* workshop (Melbourne in August), the Preventive SIG Seminar (Sydney in September) and the National meeting (Melbourne in October).

## IIC Report

Julian Bickersteth, Member of IIC Council

The International Institute for Conservation (IIC) is holding its next congress in Munich from 3-8 September 2006 on the topic of *Conservation in Context*. Australians have always been well represented at IIC Congresses, most notably, of course, at the Melbourne Congress in 2000. Last year at Bilbao, 11 Australians were present. Out of the 168 papers submitted for the Munich conference, Australians submitted eight. The Conference theme has been designed to allow for a wide range of papers and posters on the way that the context in which an object was conceived and created, and in which it has been kept or displayed, affects conservation decisions.

I have been fortunate enough to be on the technical review committee, which has provided a fascinating snap shot on the current state of conservation thinking and practice around the world. The final papers will not be announced until later in the year, but judging by the quality of the abstracts, you would do well to book leave now to be in Munich next September.

On the broader issue of IIC membership, a quick plug for aspiring members. Australia currently has 64 members of whom 6 are fellows. IIC membership provides two very tangible benefits, one the bi-annual Congress, the other a series of publications, which include: *Studies in Conservation* is the premier international journal in its field. Published four times a year, it contains original, peer-reviewed papers on advances in conservation, including both practical and scientific aspects, together with the latest research on historic materials and methods of fabrication. It also presents authoritative reviews of the latest publications in the field. Every paper includes a summary in English, French, German and Spanish. *Reviews in Conservation* is an annual journal which surveys key areas of conservation and technical examination and encapsulates the current state of knowledge on selected subjects, with extensive bibliographies. The Editorial Board includes leading conservators and scientists from around the world. Every two months, members receive the *Bulletin* which summarises current information and news about IIC and its members, advertises appointments, internships and fellowships, and lists publications for sale. All members have access to *AATA Online*, abstracts of international conservation literature, a service developed by the Getty Conservation Institute in association with IIC.

More details are available at [www.iiconservation.org](http://www.iiconservation.org)

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

19-20 May 2005, The British Museum, London

Louise Bradley and Jordi Casasayas

This truly, international Conference at the British Museum was attended by approximately 250 delegates from the UK, America, Australia, Austria, Canada, Denmark, France, Germany, Greece, Italy, Japan, Netherlands, Poland, Portugal Spain, Sweden, and Switzerland.

The conference covered a wide range of subjects from historical mounting practices, to storage and display of contemporary art. All types of budgets and solutions were covered with the overriding concern being the preservation of the artwork or historic document. Current research into areas such as Argon-filled containers for the display of paper, anoxic framing and suppressed storage methods were also covered.

Materials discussed included a collection of rolled wallpapers, large format drawings and photographs, 15th century manuscripts, papyri, Japanese scrolls, thangkas, artists' books, and historic documents.

The conference programme was broken into areas of practice and research with each session followed by a question time and open discussion. The papers in the first day of the conference covered the subjects of historical mounting, contemporary mounting and housing practice and case studies of current practice. The second day covered materials and microenvironments, preservation concepts in traditional Japanese mounting and mounting/housing as a strategy in preservation planning.

Jordi Casasayas, from The Centre for Cultural Materials Conservation, delivered his paper *Housing solutions for four book of hours bi-folios* on the first day of the conference. His paper describes an effective and elegant storage and display system for four book of hours bi-folios produced in Paris in 1408 and held in Special Collections at the Baillieu Library at The University of Melbourne.

Vicki Humphrey, Head of Conservation at the British Library, chaired a session on preservation concepts in traditional Japanese mounting. Simon Fleury, Victoria and Albert

Museum, delivered an informative paper on the preservation qualities of traditional scroll storage boxes and the need for collectors to retain the original boxes. Alison Norton and Ellen Cronholm from the Moderna Museet, Stockholm, discussed the difficulty of protecting modern works while following the display requests of artists. Michelle Facini followed on this topic with a paper on storage solutions for large format works on paper. Arribas, Morrison and Berry's paper on a preservation programme for modern unframed and unglazed photographs and digital prints included the discussion of several designs for storage frames for these problematic works. Almuth Corbach and Katharina Mähler of the Herzog August Bibliothek, Wolfenbüttel, Germany, spoke about the requirements for the storage, display and handling of artists' books in the artists' book room of the Library, which houses one of the largest collections of artists' books in Europe. Battison, Gingell and Fleury's paper on conservation mounting techniques at the Victoria and Albert will be of use to anyone working in mounting and installation.

Fourteen posters were exhibited including Andrea Wise, Caitlin Granowski and Belinda Gourley's study of the microclimates in Australian-made Solander boxes and Louise Bradley's poster on the reproduction of decorative mounts. The conference trade fair appealed to all with displays of beautiful papers, materials, tools and books.

A reception was held for delegates in the Print and Drawing Galleries of the British Museum where the remarkable exhibition, *Ferdinand Columbus, Print Collector*, curated by Mark McDonald, was on display. Alan Donnithorne, Head of Paper Conservation, The Royal Collection, prepared a fascinating and thorough display of historical mounting of old master drawings which was on display for the evening in the Students Room of the Prints and Drawings Department. Donnithorne also produced detailed notes and a bibliography on historical mounting for the exhibition.

The conference closed with a public lecture, *An evening with Cornelia Parker, How ruin can be an art process*, a

panel discussion with curator and writer James Putnam. Following the conference Piers Townsend, Head of Paper Conservation, and Senior Paper Conservator, Rosie Freemantle hosted a visit to the conservation laboratories and the framing departments of Tate Britain.

While in London Jordi and Louise saw far too much art including the exhibition *Caravaggio, the final years*, at the National Gallery. Louise attended a meeting of the Institute of Paper Conservation where Roy Perkinson, paper conservator, Museum of Fine Arts Boston, spoke about deceptive but extremely skilful restorations on prints.

Throughout the conference, feedback and discussion generated lively conversation amongst delegates. The supportive nature of the group made the conference

environment a very comfortable forum for dialogue. Enthusiasm and passion for their specific fields were evident and the sharing of knowledge was very beneficial to all. The conference committee of Annette Calton, Birthe Christensen, David Giles, Joanna Kosek and Judith Rayner are to be congratulated for organising this important and very successful conference.

The preprints, *Art on Paper: Mounting and Housing*, J. Rayner, J.M. Kosek, and B. Christensen (eds), is a beautiful publication by Archetype Publications in partnership with the British Museum. It contains most of the conference papers and posters and is available from Archetype, [www.archetype.co.uk](http://www.archetype.co.uk)



Louise Bradley with her poster display at the conference

# A Week with the Metal Whisperer: Metals Intensive Workshop with Dr Ian MacLeod

4-8 July, 2005, The Centre for Cultural Materials Conservation,  
The University of Melbourne

Susie Collis, Final year student, Master of Arts in Cultural Materials Conservation, The University of Melbourne

Metals are beautiful. This, I am pleased to say, was the first and lasting impression that the esteemed Dr. Ian MacLeod, from the Western Australian Museum, was able to make on the minds of the conservation students who were in attendance at The University of Melbourne's inaugural Winter Intensive Conservation Workshop. The Winter Conservation Intensive counts as a subject for the Masters of Arts course in Cultural Materials Conservation, and it is also well designed as a professional development opportunity for interested conservators in Australia (as well as for our colleagues in neighbouring regions). The six conservation students were joined by Joanna Barr from Artlab Australia, in the sometimes, rollicking adventure which Ian managed to make exciting, fascinating and challenging, all at the same time. Holly Jones-Amin (CCMC) provided valuable organisational assistance during the week. The course was held in the CCMC lab in the Chemistry building, an auspicious space indeed, as this is where Dr. Ian MacLeod began his own illustrious career.

The first morning was taken up with introductions and photography; Ian emphasized the importance of before and after treatment documentation by photographing us individually at the start of the week and again at the end of the course to see how much we had changed! By the end of the week we were all at our full mental capacities, after an 'intensive' and stimulating week of lectures from Ian.

The group was out and about during the first (very cold) day of the course, visiting a number of sites of sculptural works on The University of Melbourne campus. There are a large number of metal sculptures, including sculptural architecture, on the University campus (for further information refer to Melbourne University's UniNews online [http://uninews.unimelb.edu.au/articleid\\_1440.html](http://uninews.unimelb.edu.au/articleid_1440.html)) and Ian was able to utilise these works to illustrate many aspects of his teachings during the week.

The students were fortunate to be able to observe the assessment and treatment of a damaged outdoor sculpture in situ; a mild steel sculpture requiring urgent conservation work, which was coordinated by the CCMC objects conservator, Holly Jones-Amin. Later in the week the group was able to observe a repaired component being welded back onto the sculpture by Damien Poustie from Redon Forge, a sculptural welder with considerable expertise. Immediately after this exercise, some of us were planning an enrolment in a welding course sometime in our post-study future.

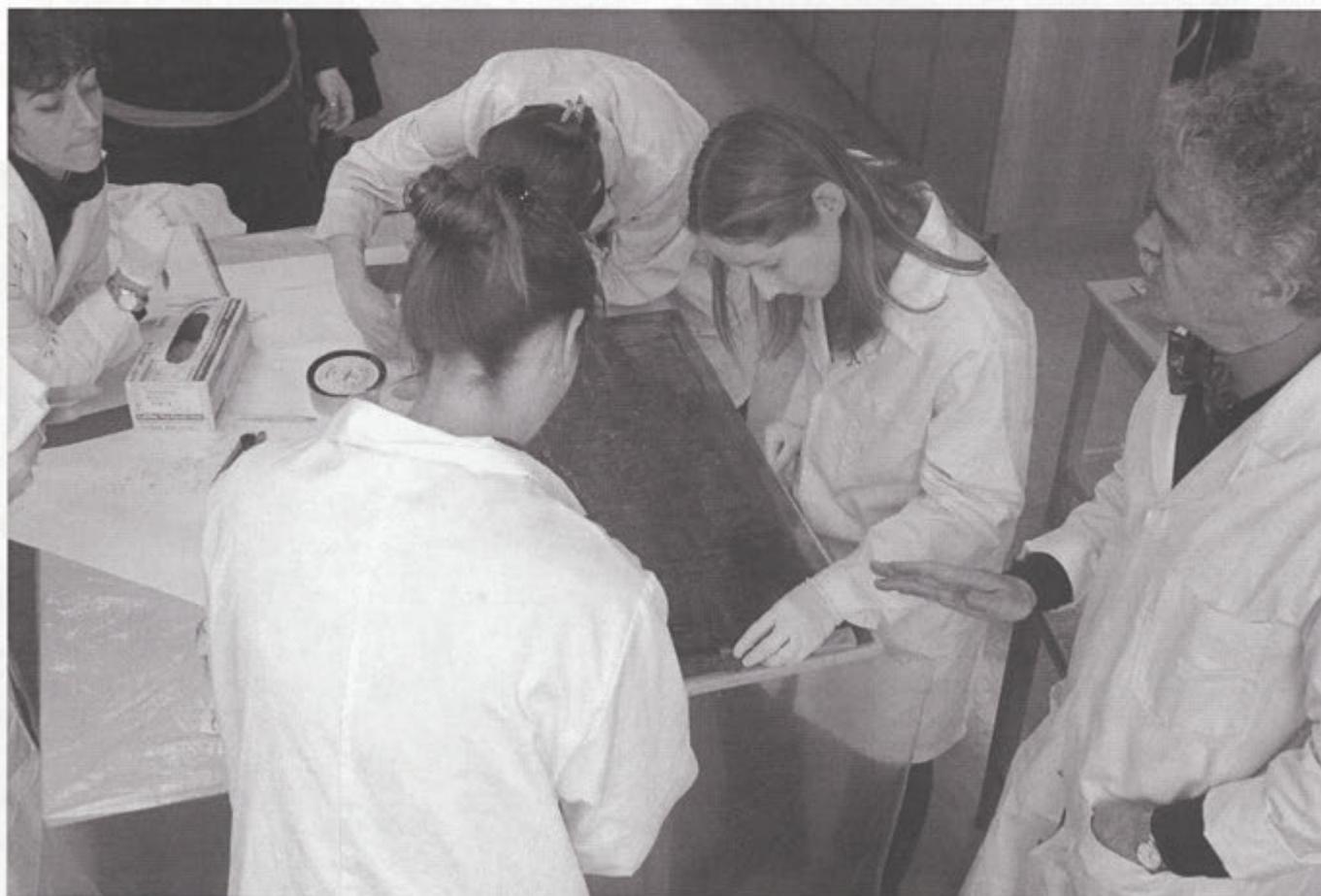
Aside from the time spent visiting sites on campus and having civilized morning teas each day, the program was a full one. In what surely is an extraordinary effort, Ian was able to cover each and every topic on the program, and deliver them in a seamless and enjoyable manner. Major topics covered included metal manufacturing processes, metallic structure, corrosion processes, sample preparation, health and safety issues in metal conservation, preventive conservation, coating systems and treatment options for all types of metal objects.

Another highlight of the course included the inspection of polished metal samples using an Olympus BX-51 polarising light microscope. The images were captured using an Olympus DP70 digital camera and viewed on a computer screen with Dell Optiplex GX280 software. The use of this technology added another dimension to what Ian could teach us. We spent an afternoon viewing his painstakingly prepared samples from which we gained much technical knowledge and rare viewing experience of many different metal microstructures. We now understand that these microstructures reveal much of the history of the metal; about the way it has been manufactured and subsequently treated; on another level we found the microstructures to be also quite beautiful and complex, whilst they reminded some of liquorice allsorts!

There was a well-balanced practical component to the course. Students were able to experience metal treatments such as handling a propane torch to treat iron corrosion, trying their hand at coating some metals, and removing coatings from other metals, examining and treating corrosion products, and we even had some tricky homework, plotting distribution diagrams.

As chief presenter of the course, Ian led a combination of formal lectures, practical demonstrations and informal discussion sessions each day; and thankfully he was very receptive to our many questions and comments. Detailed and patient explanations were offered about complex metallurgical concepts on the topic of electrochemistry; particularly focusing on Pourbaix diagrams and Phase diagrams. I am not afraid to say that some of the metallurgical constructs that I had previously troubled over as a student, were demystified after Ian's (eternally patient) third round explanation. However, I am still glad there was no exam set for the course.

As was expected, we all benefited from Ian's venerable experience, gained through his long career at the Western Australian (Maritime) Museum, where it would seem that he knows the WA shipwreck sites and the artifacts from them in intimate detail. Whilst he was sharing the breadth and depth of his knowledge about these metal objects with us, I believe that we all felt very fortunate just to be there, listening. His, at times, unbridled enthusiasm for all things metallic and his remarkable energy in sharing information with us, was a real pleasure to experience. Ian kept all of us amused and on our toes with his bronze statue impressions; his remarkable (and hilarious) ability to 'become' a metal phase within an alloy at a moments notice; his very physical impression of how a lead droplet behaves in an alloy was a hoot! If it is true that humour, when incorporated into academic lectures, can help the mind retain more information, then I believe that we will all remember Ian's lectures for quite a long time yet.



Students carrying out a coating removal exercise. Dr Ian Macleod at right

# Mastering Inpainting Workshop

2-5th August 2005, Queensland Art Gallery, Brisbane

Paula Dredge

Paintings Conservator, Art Gallery of New South Wales

Arriving for the first day of James Bernstein's *Mastering Inpainting* workshop at the Queensland Art Gallery was a bit like turning up for an elaborate dinner party. Instead of an arrangement of cutlery, plates and glassware, each place for the 14 participants was located by name tag and carefully set with table easel, canvases, cards and papers, pigment bottles and parts for a 'make your own' mahlstick. The sideboard was laden with an enormous array of pigments, pencils, brushes and tools. For the Conservation gourmards, the challenge was pacing oneself over the four days; should one gorge on the delicious range of blacks, play with putties, shimmer with iridescent mica powders, or cool down with pearly neutral ochres? It was all a little overwhelming in a delicious kind of way.

Jim Bernstein has his own private practice in San Francisco and is a well-known paintings conservator working on a huge range of painting types, bringing to each his expertise in pigment, colour and retouching. Of particular interest to many participants were his experiences with modern colour-field, matte paintings; the bane of many when faced with a scratch across an unbroken field of intense colour and a curator or artist declaring the painting unexhibitable without intervention. Instead of throwing arms in the air and declaring 'it can't be done', Jim Bernstein encouraged us to believe it was all possible; with a selection of hundreds of pigments finding a close matching colour straight from the jar seemed an infinitely easier option than laborious colour matching from a trusty limited selection of colours. After all,



Show and tell session on the last day of the workshop

the brilliance of many of the modern organic pigments simply cannot be duplicated using a palette of 19th century pigments.

Slowly, over the four days, Jim talked us through an enormous range of pigments, discussing their intrinsic qualities of opacity, tinting strength, stability and granular size. It was a revelation to consider that coarsely ground and low tinting strength pigments such as vine black might be useful to impart a speckled granular appearance. While almost everyone was seduced by spinel black, a fine, dense and completely opaque black developed for the Stealth Bombers. Likewise a discussion of the merits of different brushes, in particular 'spotters' with smaller bellies holding less paint and producing more controlled dots, was of great interest. Other tools experimented with included spatter brushes, micro-sanding wands, minarette spatulas, pointed scrapers made from genuine ivory piano keys to name but a few. Of course a variety of mediums were also introduced and demonstrated.

The efforts of the Queensland Art Gallery Conservation Department as hosts were outstanding. Truly inspirational were Lyn Steader's efforts in sourcing an Aladdin's cave of

materials, mostly from the USA. So often it is easier to make do in Australia with a limited range of materials because sourcing items is so difficult. Some of the most valuable pages in the take home manual are the suppliers lists (both Australian and USA), many of which have extensive internet catalogues. Our first afternoon back at the Art Gallery of New South Wales necessitated a trip to the local art supply shops in Sydney to discover what could be found close by. We were gobsmacked to find almost a complete collection of Kremer pigments right under our noses at Parkers, Sydney Fine Art Supplies in The Rocks. We immediately brought up a fair amount of the stock of rich Italian and light French ochres, umbers and pale neutrals. While filling our basket with the cheap earths, we couldn't pass up the expensive bag of spinel black, for who knows when you might have to retouch a Stealth Bomber?

Our heartfelt thanks go to Jim Bernstein (who had to repeat his efforts to a second group of lucky conservators the following week) and the QAG gang; Anne Carter, Lyn Steader, John Hook, Gillian Osmond and Nicola Hall, and the sponsors; Queensland Art Gallery and AICCM. Drinks hosted by Pacific Data Systems on Wednesday evening were pretty fine too.



First group of happy graduates from the inpainting workshop. Presenter James Bernstein at lower left

## **Buon lavoro in Roma, Italia: impressions from an internship at ICCROM**

Anne Cummins, Sydney Artefacts Conservation

*Buon lavoro* is Italian for 'good work' and the salutation I encountered most days when alighting from the lift to start my working day at ICCROM in Rome.

In March 2005 I completed a five month internship at ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) in Rome, Italy. It is an intergovernmental organization which was founded by UNESCO in 1956 and established in Rome in 1959.

ICCROM is a unique institution with a worldwide mandate to promote the conservation of all cultural heritage, both movable and immovable. This is achieved through five main areas of activity; training, information, research, cooperation and advocacy. ICCROM is probably best known to conservators for its training courses which are offered in various locations around the world. Since 1966, over 4000 cultural heritage professionals from around the world have participated in their mid-career training programs.

When applying for an internship, you select the unit with which you would like to work. I was keen to gain experience with research, so selected the laboratory which, at the time, was under the Architecture and Archaeological Sites Unit (currently called Site Unit, but responsibility for the laboratory has now moved to a newly established unit called the Conservation Research Group).

My particular interest was in gaining a better understanding of the behaviour of different mortars and renders, as I could transfer this knowledge directly to some monument conservation jobs my business was undertaking in Australia. Since Europe, and Italy especially, has a history of hydraulic mortar use, it led me to apply for an internship at ICCROM as research was being conducted on mortars.

My laboratory work focused on two projects:

- i) Experimenting with mortars for masonry repair and
- ii) Continuing laboratory research into silicon based consolidants.

A previous laboratory intern had already conducted lab work analysing premixed mortars with the view to help practitioners decide which mortars to select for certain

applications. However, the work was written up in Italian, so it wasn't quite so easy for me to carry on with the next stage of drawing conclusions from the lab work, due to my rudimentary Italian language skills!

The first topic allowed me to develop my own program to gain experience with making lime based samples to obtain the desired qualities for a particular site or application, and to match the properties of existing mortar using different aggregate types and sizes; inert aggregates such as sand and chemically active aggregates such as pozzolana and cocciopesto (brick dust) in 0-1mm and 1-4mm aggregate sizes; and in accordance with industry standards.

Six sets of six samples were made and testing was carried out on fresh and set samples, which included; setting times, carbonation, capillarity, porosity, cross sections, thermogravimetric and mechanical.

My laboratory results were somewhat inconclusive. However I did discover that the porosity was higher in samples with smaller aggregate size and higher in those samples containing pozzolana and cocciopesto, due to the aggregates themselves being highly porous.

It seems that many countries like Australia, that do not have a tradition of using hydraulic additives such as pozzolana in mortars and concrete, are very interested in its modern applications. We had a Korean film crew filming us in the laboratory as they were particularly interested in this topic rather than the popular historical use by the Romans. On this topic, a recent archaeological excavation in Ostia Antica had uncovered a Roman lime pit, where the 2000 year old slaked lime was still damp!

The second project was to research the behaviour of ethyl silicate stone consolidants on various stones. The main aim was to formulate a mathematical model to predict the behaviour of silicon based consolidants in collaboration with the Research Institute in Applied Mathematics at the CNR (Consiglio Nazionale delle Ricerche) and CISTeC (Centro Interdipartimentale di Scienze e Technica per la Conservazione del Patrimonio Storico-Architettonico) at the University of Rome, La Sapienza.

This involved conducting some capillary experiments on masonry absorption, graphing and tabulating the results and then meeting with mathematicians at Rome University Sapienza (knowledge!) who were writing a formula to predict the results, it was very humbling to have access to such big brains!

The applications for this research were interesting as conservators are often unsure about the degree of chemical penetration obtained by consolidation, especially with in-situ stone treatments, which are not fully predictable due to variations encountered on site. The proposed model allows for variations such as the viscosity and concentration of the consolidant and porosity and dampness of the stone to predict the process. Before I left, the mathematicians presented a preliminary model, which impressively, showed how close my lab tests were to their theoretical model.

The current ICCROM newsletter (vol. 31 June 2005) has an article by the Laboratory coordinator, Ernesto Borelli, outlining this research, which suggests that dilemmas such as whether to apply a single concentrated solution or multiple dilute solutions can be predicted using this model.

Over and above the opportunity to conduct research in a well-equipped laboratory with renowned scientists, was the opportunity to be involved with activities happening within other units in ICCROM. At the time I was there, the course *Sharing Conservation Decisions* was running for 4 weeks. I was fortunate enough to tag along to some of their site visits guided by historians and architects to the Forum, Colosseum,



Figure 1: Italian conservator explaining the conservation of St Francis Basilica frescoes damaged during the earthquake

Herculaneum, Florence and Assisi, where we were given full access to sites, to sections the general public would rarely see. One of my favourites was the two day visit to Assisi to view the Basilica and the reconstruction of the Cimabue and Giotto frescoes damaged during the earthquake in 1997. Even for a conservator it was mind boggling to see millions of fragments being pieced back together (Figure 1).

Some of the laboratory's stone consolidant samples were being exposed outdoors at the Colosseum at the top tier, which is closed to the public, so it was always a treat to go to the Colosseum to do colorimetry readings (Figure 2). One cold winter's evening we even blocked off access to the Colosseum, so that an Italian and Swedish team of conservators and scientists could trial a documentation system using laser technology (Figure 3).



Figure 2: Anne enjoying the view from the top of the Colosseum

Another great draw card to ICCROM is access to the fabulous library with publications and theses dedicated to cultural heritage. Many museum professionals from around the world allow at least a day to visit ICCROM during their holidays, just to scour the shelves for both historical and state of the art research. This was the only time I met a fellow Australian while I was in Rome for 5 months.

ICCROM is a small but truly international organisation, with staff from all over the world and current conservation advocacy programs in Asia, the Middle East and Africa. For me, it is this combination of multi-cultural staff with varied experience and professional backgrounds and far reaching projects that makes ICCROM unique and exciting. The opportunity to learn from other's experiences, it is often comforting to know they face similar political, economical and social hurdles in their countries to preserving cultural property and of course, inspiring to work with many from war torn regions who are literally working at the front line to save cultural property from destruction and constantly adapting their work methods to preserve built and cultural traditions.

On my departure, ICCROM's Director-General, Nicholas Stanley-Price encouraged me to talk about my time at ICCROM on my return to Australia and to encourage Australians working in the field of cultural heritage to apply for internships and fellowships at ICCROM. It is certainly a unique working environment and for me, an unforgettable experience I will fondly remember.

For more information on ICCROM, visit their website at [www.iccrom.org](http://www.iccrom.org), where you can find information on applying for internships and fellowships or to subscribe to the monthly ICCROM eNews.



Figure 3: Late night laser imaging at Colosseum

## Final Call for Papers

4th AICCM Paper, Book and Photographic Materials Symposium

in collaboration with  
**New Zealand Professional Conservators Group**  
**Puu Manaaki Kahurangi**

to be held  
**19 – 21 April 2006**

at  
**TE PAPA TONGAREWA**  
**Wellington, New Zealand**

The organizing committee of the symposium is calling for papers and posters in the areas of book and paper conservation, library and archives preservation and the conservation of photographic materials.

Abstracts should be approximately 150 words in length and should be sent to [preservation@natlib.govt.nz](mailto:preservation@natlib.govt.nz)

The deadline for the submission of abstracts is **1 October 2005.**

For more information - contact:  
**Tharron Bloomfield**

National Preservation Office  
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 PO 1467, WELLINGTON New Zealand

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## Paintings

Paintings SIG convenor, Gillian Osmond, will be temporarily unavailable from September 2005 until 23 January 2006. For SIG related enquiries or communication, including the 2006 Symposium, please contact Nicola Hall at the Queensland Art Gallery, Tel: 07 3840 7294, email: nicola.hall@qag.qld.gov.au

## Preventive Conservation

The 2005 annual Preventive Conservation SIG Seminar, held in conjunction with the AICCM (NSW), the Historic Houses Trust of NSW, and Museums & Galleries NSW is being held on Friday 16th September 2005 at the Museum of Sydney. The topic is *Storage – the open and closed case*.

This seminar, fifth in the preventive conservation series, will examine some of the current approaches being taken to store collections in a climate of increased demands for public access. The seminar will include the following sessions:

**Updates:** An overview of the developments of important overseas open storage facilities over the last decade will set the scene for the day; including the National Museums of Scotland; Museum of Civilisation and the Darwin Centre.

**Keynote Speaker:** Andrew Durham, Director, Artlab Australia (formerly Director of The Conservation Centre, National Museums, Liverpool, UK)

**Impact of open storage:** A session including representatives from the Australian National Maritime Museum, Australian War Memorial, National Museum of Australia and Powerhouse Museum: highlighting the impact of establishing and maintaining open storage in terms of the collection and human resources.

**Shared collection storage:** A session examining contemporary approaches to shared facilities for regional collecting organisations with representatives from the regional centres of Albury and Newcastle.

**The realities of virtual access:** Does virtual access provide a viable option for access to collection items in store? Are there issues to consider in terms of collection care?

**Debate:** The day will close with a humorous debate to determine what's best – open or closed storage.

This one day seminar is designed for conservators, collection managers, curators, museum, gallery, library & archive workers and allied professionals. The price is \$85 member, student, volunteer and \$100 non member – this is inclusive of GST and lunch.

For further information contact Sarah Slade: alexSarah@netspace.net.au or 0410 113 337.

Payments and bookings can be made through the AICCM Secretariat, GPO Box 1638, Canberra ACT 2601, Fax: (02) 6295 9277.

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

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

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**1 February**  
**1 May**  
**1 August**  
**1 November**

Contributions are welcomed and should be sent to:

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 Notices pertaining to AICCM activities are free of charge.

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

**Disclaimer:** Publication of technical notes or articles with reference to techniques and materials does not necessarily represent an endorsement by AICCM. Whilst every effort is made to ensure the accuracy of content, the Editor and the AICCM National Council accept no responsibility for the content or opinions expressed in the AICCM National Newsletter which are solely those of individual contributors. The AICCM National Newsletter is published with the assistance of a grant from the Commonwealth Department of Communications, Information Technology and the Arts.

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

## Directions in Research

### Conference Program

Friday October 21st 2005, State Library of Victoria, Village Roadshow Theatrette

<b>08.30 – 09.00</b>	<b>Registration with the AICCM Victorian Division</b>
09.00 – 09.15	Eric Archer, President of the AICCM, will welcome the delegates
09.15 – 09.45	Keynote speaker; Dr Ivan Cole, Deputy Chief, Principal Research Scientist and Project Leader in the CSIRO Manufacturing & Infrastructure Technology
09.45 – 10.15	Vinod Daniel – <i>Directions in Australian Conservation Research</i>
10.15 – 10.30	Questions and announcements with Helen Privett, President Victorian Division
10.30 – 11.00	Morning tea
11.00 – 11.30	Dr Ian McLeod – <i>Funding issues in conservation research</i>
11.30 – 12.00	Kalle Kasi – <i>Artificial neural network analyses in conservation</i>
12.00 – 12.30	Carolina Izzo – <i>"No Man is an Island" – Conservation and the scientific approach</i>
12.30 – 13.00	Alison Wain – <i>Ultra fast pulse lasers in conservation</i>
13.00 – 14.00	Lunch (not provided)
14.00 – 15.30	Student presentations from The University of Melbourne Masters program Panel discussion <i>Conservation and Collaborative Research</i> . Chair: Angeletta Leggio
15.30 – 16.00	Afternoon tea; The University of Melbourne Masters students available in Theatrette to discuss research projects (abstracts included in program)
16.00 – 17.00	Panel discussion <i>What makes good research?</i> Chair: Detlev Lueth Closing address; Eric Archer and Helen Privett
<b>17.00 – 18.30</b>	<b>AGM; Chair – Eric Archer</b>



AICCM NATIONAL CONFERENCE  
2005 - 2007



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

# Directions in Research

Friday October 21st 2005, State Library of Victoria, Village Roadshow Theatre

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## COSTS (including GST)

- AICCM member . . . . . \$66
- AICCM student/concession . . . . . \$33
- Non-member . . . . . \$166
- AICCM member - late registration . . . . . \$77
- AICCM dinner at the Red Emperor (vegetarian options available) . . . . . \$65

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