

President's Report

Tamara Lavrencic

contents

President's Report	1
From the Editorial Committee	2
Letters to The Editor	2
Feature Article...	
77 Degrees South	3
Obituary	6
Special Interest Groups	7
Web Doc	8
People and Projects	9
Reports	16
Reviews	19
Technical Note	22

Change is in the air! The positions of Vice President and Treasurer on National Council were vacated due to an impending birth (Anne Carter) and works commitments (Kim Brunoro). The positions have been filled by Helen Privett as Treasurer and Detlev Lueth as Vice President. Kay Söderlund will stand in as Chair of the Education Standing Committee, a role traditionally held by the Vice President. Many thanks to Ann and Kim for their commitment and keen involvement in council issues, and an equally big thank you to both Helen and Detlev for stepping into the vacancies, at such a challenging time. Congratulations Anne, from all of us, on the birth of your daughter, Claudia.

One of the reasons that this is such a challenging time for AICCM is that we need to change our Secretariat provider, again! Our current provider, Secretariat Australia, has indicated that the amount of time involved in dealing with membership issues is much higher than expected and they would need to double their fee to recoup the costs. As we cannot afford this type of increase, we are working towards a handover in September, so please bear with us, as there may be teething problems with a new provider.

Finally, an appeal for change, especially to those members who undertake preservation needs assessments or preservation surveys for community organisations as part of the National Library of Australia's Community Heritage Grant (CHG) Program. Please include a list of prioritised recommendations in your report for these organisations. This list provides the "evidence" for future grant applications. Without prioritised recommendations, the organisation is less likely to be successful in applying for follow-up grants to implement recommendations. I ask this as one of the assessors for the CHG program. Over the past 8 years I've been impressed by the overall improvement in the quality of reports provided by conservators under this program. However I'm still coming across the occasional few that make a large number of recommendations, but without prioritising them. A list of priorities helps the organisation focus on the most urgent issues when applying for further funding.

from the editorial committee

This issue of the AICCM Newsletter is a milestone for the AICCM in that it is the 100th edition! Here we are, so many years down the track from the first edition in 19???. It also marks the 19th edition produced by the Victorian-based Editorial Committee, membership of which has changed over the years since early 2002. We'd like to acknowledge the people who have been involved on the Committee: **Katy Glen, Helen Privett, Pip Morrison, Penny Nolton, Alex Ellem and Jude Fraser.** We have also had support from the Publications committee of National Council: **Alice Cannon, Karina Palmer and Marcelle Scott.**

Our feature is a report from our intrepid colleagues who have wintered in the Antarctic at Scott Base, 77 degrees South. **Sarah Clayton, Nicola Dunn and Ainslie Greiner** have been working on objects from Shackleton's hut at Cape Royds. They give us a lesson in history and geography and enlighten us to the challenges of working in a difficult environment where initial planning is the key to ensuring materials and equipment are available for the tasks ahead.

Our own **Helen Privett** has provided a report on her participation in the Metals Conservation Summer Institute at the Higgins Armoury Museum in May this year. **Nicole Rowney** and **Lisa Stoddart** attended the recent IPC conference in Edinburgh and reviews the conference highlights. **Bernard Kertesz** keeps us up to date with the activities of DISACT, the Disasters ACT Network, and has also submitted a technical note on microfibre cloths. **Megan Phillips** provides a review of the recent Canberra workshop on the selection of display and storage materials, presented by Jean Tetreault from CCI. **Pam Dawson**, a recent conservation graduate from Lincoln University in the UK, reports on her work placement at CCMC at The University Melbourne.

Our president, **Tamara Lavrencic** alerts us to changes on National Council and to impending Secretariat changes. Publications Officer, **Alice Cannon** answers some questions about the AICCM web site. Members continue to use the Newsletter as a forum to raise issues of concern to them. Our regular columns: People and Projects, SIG News and the Calendar are also included.

Enjoy this 100th edition of the AICCM National Newsletter. The Committee relies on submissions from members to make the Newsletter a valuable resource for all members and we'd like to thank everyone who has contributed over the years to all

Letters to the Editor

Dear Editor,

I was disappointed with the recent decision to postpone the production of the AICCM Newsletter in electronic form. As I understand it, National Council made the decision after complaints and comments from AICCM members who wished to continue receiving the Newsletter in hard-copy.

If the Newsletter could be produced electronically (as a downloadable PDF file, for example) then huge savings could be made. One of the most repetitive criticisms by AICCM members is that they feel they don't get value for their membership money. If people would agree to accept the Newsletter electronically, the cost of currently printing and posting out the Newsletter could be redirected into other AICCM activities (such as supporting the SIGs). The Newsletter could also be made to look more interesting, with colour photos and hyperlinks among many possibilities.

Those people who insist that they need a hard copy of the Newsletter can surely print one off from the PDF version. There must be very few members who would not have access at least to a computer, if not a printer.

I would like to see the proposal for an electronic Newsletter put back on the agenda, and see it supported by AICCM members.

Yours sincerely,

Prue McKay
National Archives of Australia

Dear Editor,

I have a fundamental dilemma every time I receive a public enquiry which requires me to refer the enquirer to a conservator in private practice. As an employee of the Commonwealth, I'm guided by a proscribed set of values and code of conduct so my response is to refer enquirers impartially and without favour to the market place of service providers. The obvious place to refer them to would appear to be the AICCM's list of *AICCM Members in private practice*. Consequently I applaud the AICCM's inclusion of the *Guidelines for Commissioning Conservation Treatment on the Finding Conservators* page. This document is thoughtfully placed above the listing of conservators so that, hopefully, the prospective consumer will be forewarned and forearmed.

The listing of private conservators does however pose a problem for me. Listed there are an interesting grab-bag of service providers. Some are what I would consider bona fide private sector providers; full time businesses with premises, security, insurance and satisfying industrial safety requirements. Others however would appear to be part-time, back-room operations where some of the conservators have not even taken the trouble to divorce their contact details from their full-time public service employment. Apart from those ethical issues involved in moonlighting via an employer's contact structures, there are those where a perceived endorsement can be seen to flow by association with a reputable public sector employer.

I am therefore placed in the exceedingly uncomfortable position of referring the public to what I consider a somewhat flawed listing. Am I the only one who experiences this dilemma?

Bernard Kertesz
Australian War Memorial

77 Degrees South: The Conservation of Objects from Cape Royds Hut, Antarctica

Sarah Clayton, Nicola Dunn, Ainslie Greiner
Antarctic Heritage Trust

On 3rd February 2006 three conservators; Sarah Clayton and Ainslie Greiner from the Australian War Memorial, Canberra, and Nicola Dunn from the Museum of London, flew from Christchurch, New Zealand by C17 US military plane to Scott Base located at 77 degrees South, Ross Island, Antarctica. This was the beginning of an exciting seven-month experience, working for the Antarctic Heritage Trust (New Zealand). International

Conservation Services (ICS) Sydney, Australia contracted the team for the 2006 winter season.

The base is operated by Antarctica New Zealand, a Government organization whose primary function is staging and supporting scientific field events during the summer season from October through to February. During the summer there are up to 80 people on the base, and many more living and working out in the field. However, over winter the base is manned by a skeleton-staff that keeps the buildings running and prepares for the following season's science events. During winter 2006 there were 14 people on base, 11 from Antarctica New Zealand and the three conservators.

The Antarctic Heritage Trust (AHT) is delivering a project to save the expedition bases left by Antarctica's first explorers. It is a world first for heritage conservation in polar climates. AHT has converted, equipped and shipped two freight containers to Scott Base for use as conservation laboratories. The laboratories will be used over the summer months when space on the base is at a premium. The laboratories are self-sufficient and have solar panels and diesel generators for electricity and heating. They have been supported on skids so that they can be transported to



The team outside one of the summer laboratories

the hut sites to enable conservation work to be conducted in the field.

As the base is relatively empty during the winter period we were able to bring in materials and equipment from the laboratories and set up a temporary laboratory in the scientific event staging space in the Hillary Field Centre (HFC). The HFC was constructed in 2005 and is connected to the rest of the

base by link-way corridors. The centre houses all of the field gear and food for science events as well as food supplies for the base, which arrives by ship once a year.

Located on Ross Island are a number of historic hut sites from what is known as the *Heroic Era* of polar exploration, dating from the early part of the 20th Century. These include Shackleton's hut at Cape Royds, constructed for the 1907 Nimrod Expedition; and two of Scott's, the Discovery Hut at Hut Point (1901) and the Terra Nova Expedition Hut at Cape Evans (1911). Connected to continental Antarctica by the Ross Ice Shelf, Ross Island provides one of the most southerly points accessible by boat, and was consequently used by the explorers as a suitable starting point for attempts to reach the South Pole.

The aim of the AHT project for the 2006 winter season was to conserve relics from Shackleton's Cape Royds hut that were transported to Scott Base during the 2005-2006 summer. Summer transport of the relics to the base was necessary as it is not possible to access the hut during the winter months. The relics were packed in plastic crates and transported over the sea ice in a Hagglund all-terrain tracked vehicle and have been stored outside within two shipping containers at Scott Base. The objects that were

conserved during the winter were returned to storage and will go back the Cape Royds hut site during the 2006-2007 summer season.

Essentially the project for the 2006 winter season was divided into two parts; objects from inside the hut and those from outside. Our brief was to start by conserving the items from inside then, if time allowed, start on those from outside.

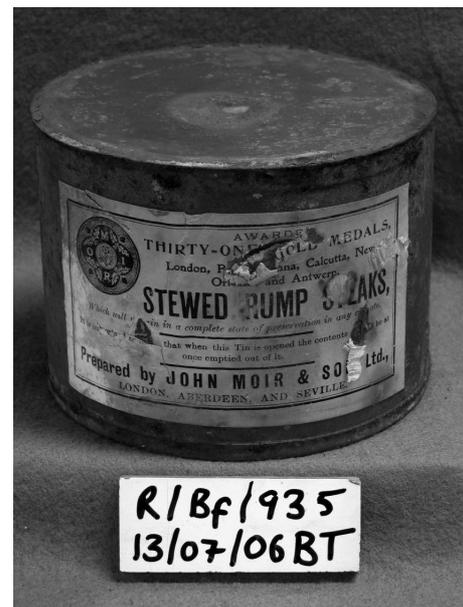
The objects removed for treatment from inside the hut have been prioritised as those that were actively deteriorating and were at high risk of structural breakdown. Although this included about 100 domestic objects including ski boots, sledging harness, clothing and kitchen utensils, the majority of the work was on approximately 500 cans of food. We completed the conservation of this group of artefacts in early August and began on the second stage of the project.



Nicola and Ainslie working on enamel ware

Over the 2005-2006-summer season a cache of stores from the exterior of the south and east walls of the Cape Royds hut were excavated to enable structural work to be undertaken. Around 3000 individual items were removed, most of which were tins or jars of food in plywood cases. When approaching the treatment of each of these objects, a decision had to be made on whether to return them to the outside or place them in the hut. Prior to access controls being imposed on visiting the huts, people wanting souvenirs had simply taken objects, depleting and thinning out the stores in the hut. Therefore, artefacts from outside that were in a good condition were conserved and will be re-located inside the hut filling in gaps on the shelves. This will also extend the life of the objects by improving their environmental conditions.

However, a large proportion of the tins were in a poor condition, punctured, leaking, structurally unstable and their paper labels were either missing or illegible so their contents could not be identified. These cans had their contents removed and were stabilised as far as possible. At present there are no conservation methods available that will protect objects for long sustained periods in the harsh outdoor Antarctic environment. A particular problem is that those on the outside of a group will be aggressively abraded by wind-blown gravel and snow and so, to some extent, must be seen as sacrificial at the current time. This part of the project is ongoing and will be continued by a team of summer conservators.



A can of Stewed Rump Steaks: Before treatment and After treatment

The project threw up a wide range of conservation issues that need to be addressed on a long-term basis. Probably the most challenging of these is the environment in which the artefacts are housed. All the huts, including Cape Royds, suffer from high humidity problems during the summer months in contrast to low humidity during the winter. This is primarily due to water in the form of snow drifting into the huts through small holes in their structure during winter blizzards. In the summer the external temperature then rises above freezing thawing the accumulated snow and ice and raising the relative humidity to over 90%. The effect of the high humidity is to cause corrosion on metals and mold growth on organic materials. Corrosion is further exacerbated by high levels of salt in the local environment, precipitated out of freezing seawater then distributed by the wind, giving rocks a white and slightly snowy appearance.

The project raised some unique challenges and problems, not least of which was that, being in Antarctica, we were physically cut off from the world for six months with no flights or ships in over winter. This meant that before heading south we needed to be as organised and prepared as possible. Inevitably as we worked through the objects we found that we didn't have some materials and equipment that we needed, but by being adaptable we were still able to complete the work program.

We found that a number of the cans were leaking or punctured which causes both environmental and conservation concerns, not least because at the hut site they are a biological hazard to the environment and to visitors. From a conservation angle, the cans leak onto and affect other objects, and if breached then it is likely that they are actively corroding on the inner surfaces and need to be treated. All leaking cans were therefore opened and their contents removed, a sample of each food type being kept and frozen for future reference.

However, an interesting challenge arose in how to actually open the cans. Unlike modern cans, the Heroic Era tins do not have the horizontal lip at the top onto which modern can openers clamp. Also, the surfaces of the historic cans were either painted or lacquered and would be scratched and damaged even if we were able to use a modern can opener. After many experiments and help from the engineers at Scott Base we decided the best method available was to open the cans using an electric Dremel hand tool with a thin cutting disk. The opening was made in the base of the can by cutting three sides of a square then carefully prising the flap open. The hole was made as large as possible to make removing the contents and cleaning the inside of the can easier.



Removing the contents from a can of curried rabbit

Once we had overcome the initial revulsion of dealing with decaying food, we all became fascinated by the contents of the cans. It was interesting to see what the food actually looked like and how it had survived or deteriorated. The *Mutton Cutlets* were of particular interest. Those in reasonable condition were composed of pink meat, fat and bones. However, we were disturbed to open one can only to find the whole contents had rotted completely, turning into a liquid the consistency of gravy and even the bones had disappeared - where did they go? Another favourite was a can of *Tripe and Onions* in which the tripe looked more like a tongue with a bright blue stripe down the centre.

The conservation of Cape Royds and the other historic huts is an on-going project. Sarah and Ainslie left Antarctica in August with Nicola staying on until October. Our places have been taken by two conservators who will work through the summer period. At present Antarctic Heritage Trust has project funding for two more years of object conservation at Cape Royds and it is hoping to secure funding to employ conservators based at Scott Base for the next six years, and to move on to the other huts on Ross Island. The Trust's project has caught the attention of the wider world. The Natural History Museum in the UK have been following the project and our work online.

We have all enjoyed the experience of wintering over in Antarctica, working on this very special collection. We wholeheartedly recommend it to anyone who thinks they are sane enough to do it!

Relevant websites:

Antarctic Heritage Trust: www.heritage-antarctica.org

Natural History Museum: www.nhm.ac.uk

Conservator job inquiries: www.icssydney.com.au

Obituary

Wendy Smith – an outstanding contribution to Australian library preservation

We were greatly saddened to hear of the death of one of Australia's leading shapers of library preservation, Wendy Smith, in Western Australia in early August 2006.

Wendy commenced work in the Conservation Section of the National Library of Australia in 1985, having graduated with a Master's degree from the Canberra College of Advanced Education's Conservation of Cultural Materials course. From that time on, Wendy made a lengthy and profound contribution to the development of library preservation in Australia, as a preservation manager, teacher and writer.

Wendy played a key role in implementing what was then a new approach to library conservation in this country, adapting the ideas of 'preservation' emerging particularly in American library circles and applying them to Australian conditions. This meant a new emphasis on collection management rather than a narrow focus on treatment of individual objects; it meant the development of library-wide policy rather than just treatment specifications; it meant enlisting the enthusiasm and care of staff throughout the library in looking after collections rather than looking to a small army of elite, white-coated specialists behind locked doors to do it all; it meant identifying priorities for a range of different approaches, based on a recognition that library collections required action if they were to serve their intended purpose.

Wendy contributed to the development of this new approach which was being fostered by Ian Cook and Jan Lyall in the National Library of Australia. In order to better understand librarians' needs and priorities, Wendy undertook further studies, and gained a Graduate Diploma in Librarianship. Wendy became a tireless practitioner and advocate in her role as a manager in the Library, and in her subsequent roles as a conservation educator, consultant, writer and presenter.

Those roles took Wendy to some interesting places, reflecting both her quiet but determined drive, and the



respect which her knowledge and experience justly earned.

In the early 1990s, Wendy pursued a new career in preservation education, leaving the National Library to take up an appointment as lecturer in paper conservation and library and archives preservation at the University of Canberra. Prior to this, Wendy had mapped out a comprehensive training course in library preservation, with special funding from the International Federation of Library Associations (IFLA) – a course which really came to life with the possibility of online delivery through the World Wide Web. (In 1997, Wendy worked with the University of New South Wales to adapt her IFLA-funded course into a new

Preservation Administration course delivered through the University's School of Information, Library and Archive Studies – sadly now just part of Australia's library and archive education history.)

Wendy also had a special interest in the problems of preserving library and archive materials in countries in the Asia and Pacific region. Wendy's interest and skills as a teacher took her to the Pacific and a number of South East Asian countries in the mid-1990s and beyond, to present library preservation workshops.

Ever open-minded to change, Wendy returned to the National Library in 1996 to lead the early establishment of an experimental Web archiving program, which would later become the PANDORA archive of Australian online publications – one of the NLA's great achievements in addressing the challenge of digital information content. Working with staff from IT, collecting, cataloguing, preservation and management areas of the Library, Wendy oversaw the development of business process models that have guided the development of the archive over the succeeding decade.

Wendy Smith left the National Library – for the second and last time – in the late 1990s. However, she remained an important influence in library preservation, working as a

consultant to the Community Heritage Grants scheme (which provides funding to help preserve nationally significant collections in the care of small community organisations); preparing widely-used and cited information resources such as glossaries; writing papers on subjects ranging from preservation of newspapers to the inadequacies of Web archiving programs in capturing a full record of information from the Australian wine industry.

In her retirement, Wendy continued her interest in the special problems of preservation in the Asia Pacific region, now working as a volunteer. She spent two months at the National Library of Laos, and a month at the Jose Rizal Museum of the University of the Southern Philippines, as well as giving training courses in Samoa and the Cook Islands. In the first years of the new millennium she enrolled as a doctoral candidate in the preservation of electronic information at Charles Sturt University under Ross Harvey. Wendy was nearing the completion of her PhD when she was diagnosed with kidney cancer just before Christmas last year.

Wendy and her husband Mike moved to Western Australia shortly before Wendy's death so they could be near other members of their family. Wendy's battle with cancer was conducted with much of the quiet resoluteness – and good humour - that she brought to her professional life, and many former colleagues were surprised to learn that she had been so seriously ill, and shocked at her passing.

Education SIG

The Education Special Interest Group will be holding a planning meeting on Saturday 21st October from 8:30am until 12:00 midday at the Research & Discovery Room, Level 2, The Australian Museum, College Street, Sydney. This meeting follows the AICCM Conference and AGM on the 20th October. The meeting will address:

1. The revised Aim and Terms of Reference for the Education Special Interest Group.
2. Focus Areas and Activity planning
3. EDSIG Forum to coincide with the AICCM Conference in Brisbane 2007.

Contact the Co-ordinator, Julie O'Connor for further information.

Special Interest Group Co-ordinators

Antarctic Heritage

Janet Hughes

Ph: 02 6273 1755

j.hughes@student.canberra.edu.au

Book and Paper

Prue McKay

Ph: 02 6212 6217

prue.mckay@naa.gov.au

Conservation Picture Framers

June Anderson

Ph: 02 9564 5576

Fax: 02 9564 5578

contact@asaframers.com.au

Conservation Science

Deborah Lau

Ph: 03 9252 6403

Fax: 03 9252 6244

Deborah.Lau@csiro.au

Education

Julie O'Connor

julieoconnor@telstra.ap.blackberry.net

Gilded Objects Conservation

Holly McGowan-Jackson

Ph: 03 8620 2125

holly.mcgowan.jackson@ngv.vic.gov.au

Objects

Amanda Pagliarino

Ph: 07 3842 9296

Fax: 07 3844 8865

amanda.pagliarino@qag.qld.gov.au

Paintings

Gillian Osmond

Ph: 07 3840 7294

gillian.osmond@qag.qld.gov.au

Photon

Detlev Lueth

Ph: 03 9881 6812

detlev.lueth@naa.gov.au

Preventive Conservation

Sarah Slade

Ph: 03 8664 7383

sslade@slv.vic.gov.au

Textiles

Kristin Phillips

Ph: 08 8207 7520

phillips.kristin@saugov.sa.gov.au

Did you know? Using the AICCM website

www.aiccm.org.au

Alice Cannon, Publications Officer

AICCM members can update their contact details online.

- Log on to the AICCM website by entering your logon name and password.
- Click on the *My Profile* link at the top of the main page.
- Click on the card-file-like tab heading labelled *Details*.
- Change your address and other contact details as required – you can also change your specialisation categories and elect to join SIGs on this page.
- If you wish to be included in the list of private conservators, make sure you have filled in the appropriate contact details under the heading of *Postal Address*.
- The details you enter under *Postal Address* are where your newsletter etc will be sent. The details you enter under *Street Address* are the details that will appear in the Membership Directory.
- Remember to click on the *Save Changes* button that appears at the top of the page.

AICCM members can print off tax invoices for membership fees.

- Log on to the website and click on the *My Profile* link as before, but instead select the *Summary* tab heading.
- By scrolling down the page you can see what membership fees you have paid and print invoices for these transactions – useful for tax returns!

AICCM members can access and send professional messages through their online inbox.

- Log onto the website and click on the *My Profile* link as before.
- Select the *Inbox* heading that appears above the card-file tabs. This will open the *General Messages* folder of your inbox, where you can see all the emails the Secretariat has sent out recently.
- On the left will appear a list of all the SIGs and committees to which you belong. If you click on these headings, you will be able to view all messages sent by other people who belong to that group – so, for example, if you are a member of the Objects SIG and click on this heading, you will see all the messages sent by members of the Objects SIG using the online system.
- You can send emails to all members of the groups to which you belong. Select the group heading you wish

to contact and then click on the *New Message* button that appears at the upper right of the screen.

- Give the message a title and then type and format your message. You can choose to address people by name by typing "Dear" (or "Yo", if you prefer) and then clicking on *First Name* – when your email is sent the system will automatically insert the recipient's name into this space.
- When you have finished, click on the button labelled *Select Recipients* and *Send*, located at the top right, above the message field. You will have the opportunity to select certain members of the group to which you belong, or to simply send your message to everyone in that group
- One drawback of the online messaging system is that you don't seem to be able to delete messages. To clear your inbox, select all the messages you wish to remove and click on the *Archive* button. You can then access these messages (if you need to) by clicking on the *Archive* folder on the left-hand side of the screen.

Please use the online email facility wisely – it should be limited to messages of a professional nature only. Please do not use this resource for commercial, political or fundraising purposes.

AICCM members can participate in the online forum.

- Log on to *My Profile* as before and click on the *Forum* link above the card-file tabs.
- The main forum page will appear, with a list of current discussion threads. Click on a heading to view the posts for a particular topic. This area of the site is quite new, so there aren't a lot of discussion threads going yet.
- You can follow the links to either start a new discussion under an existing topic heading, or to reply to a message that has already been posted.

Next Issue

Contributions gratefully accepted for the December issue of the Newsletter: news; reviews of conferences, workshops, books; reports, technical notes etc. Please contact Jude Fraser <jafrazer@unimelb.edu.au> prior to the deadline of 1st November if you wish to submit an article.

People and Projects

ACT

Australian War Memorial

The Large Technology staff are preparing the bridge, gun director and sundry other pieces of the destroyer HMAS *Brisbane* for outdoor display at the back of the Memorial building. These components were cut off the ship before she was scuttled last year, and now have to be stabilised and remounted on a specially built base that will also hold exhibition material relevant to the ship. This is proving a very challenging project, involving not only conservation work on the items themselves, but also liaison with the designers and mechanical services engineers to work out how best to integrate environmental control, fire suppression services and multimedia displays into a very cramped original space. Added to this is the challenge of providing a safe way to maintain objects up to 10 metres in the air.

John Kemister is leading this project, with **David Gordon**, **Andrew Pearce**, **Lee Davies** and **George Bailey** assisting him. George is also co-ordinating the treatment and reinstallation of the many pieces of equipment from a ship's bridge with the help of **Megan Phillips** and **Daniel Wardrop**.

Andrew Pearce has recently completed the preparation of a 1916 German artillery piece with help from **Laura Kennedy**. **David Keany** and **Alison Wain** performed some careful paint analysis on it. It was repainted to return it to its battlefield colour scheme. This left it looking too clean, so **Julie Whittlam** and **Anthony Whittlam** came in and skilfully simulated dirt and blasted metal with their paint brushes for us. This has proved so successful that our Director now wants to see all the large objects looking worn and dirty!

Jamie Croker has completed work on the Iroquois helicopter for the *Post 1945* exhibitions, and is preparing a GS Land Rover for display at the Vietnam Veterans' Day. **Andrew Schroeder** is in the final stages of preparing an armoured personnel carrier, also for *Post 1945*.

Alison Wain has also been organising laser workshops to be held later this year. Laura Kennedy has been revising the Memorial's Disaster Plan in preparation for our Intranet, but don't worry - we will keep some hardcopies around in case the network gets crunched by a disaster. The Memorial also has a new Preventive Conservation Assistant, **Mark Stafrace** who brings a whirlwind of enthusiasm to the job.

In the Paintings lab, **Sharon Alcock** and **Ilaria Poli** have been installing backing boards on 300 paintings over the

last year and doing some minor treatments to them.

The Textile lab has seen major changes this quarter. **Cathy Challenor**, after many years as Senior Conservator, has been lured away for 12 months to undertake a project involving in-depth cataloguing of the textile collection, and loves every minute of it. **Sarah Clayton** is still snowed in in the Antarctic. If you want to see what antics she and the merry crew have been up to, see: www.nhm.ac.uk/antarctica-blog. **Bridie Kirkpatrick** is currently standing in for Cathy as lab head. Sadly we said goodbye to **Anne D'arx**, our textile technician who has moved to Queensland. We welcome **Judith Andrewartha** on a temporary transfer from the National Museum of Australia and **Jessie Firth**, currently on break from conservation studies at The University of Melbourne. Jude and Jessie are undertaking treatments on Pre-WWI soft hats and attempting to make a dent in a mammoth survey list of textiles and objects for the refit of the *Post '45* Galleries due to be opened in 2007.

Endangered Heritage Pty Ltd

Endangered Heritage Pty Ltd (née Textiles) has expanded. We have a full-time objects conservator, **Ursula Sattler**, who has been working on site with the National Museum researching, analysing and conserving the 6" Grubb refractor telescope. This project will finish shortly and she will return to the lab to carry out a range of treatments, notably on an extensive private collection of PNG carvings and baskets. **Victoria Gill** has been working on a set of horsehair upholstery from late 19thC with **Greg Peters** from Patinations. This includes new seats for a First World War field gun and the canvas work cross stitch of a ship's chair. We have a new retail manager based in our second premises and we have been busy with a new web site: www.endangeredheritage.com

National Archives of Australia – National Office

The NAA Conservation Lab now has the pleasure of having two Conservation Chemists on staff – **Rajani Rai** has returned part-time from maternity leave, and is job-sharing with **Alana Lee**. Alana is continuing her ARC Grant research at the University of Canberra while working part-time at the NAA. **Ellie McFadyen** is acting as Exhibitions Conservator for the next several months, while **Karen Holloway** is on maternity leave. Cheryl Jackson is filling in for Ellie as our Preventive Conservator. Lab assistants **Clair Murray** and **Jess Wignell**, have been matting and

framing many collection items for the re-hang in the main gallery space in the NAA's public building at Parkes. Some fantastic original designs for wartime propaganda posters will be on display, along with some of the more unusual items to be found in the Archives' collection.

Sally Kneebone and Jess have been working on a group of large 19th century ledger books that were found to have a flaky brown/black residue in the gutters of almost every page. FTIR analysis found that this was tobacco! We can only surmise that the tobacco was either deliberately deposited in the books as an insect repellent, or that the clerk in that particular office was a very heavy (and messy) smoker.

Caroline Whitley continues her treatment of a large number of folios from our Tasmanian office, containing tidal and meteorological information recorded at Port Arthur from 1837 through to the 1850s. We understand these to be the earliest continuous records of such phenomena in Australia.

NEW SOUTH WALES

Australian Museum

Australian Museum signed a Memorandum of Understanding with PIMA (Pacific Islands Museums Association) at the Vanuatu Cultural Centre, Vanuatu in June. At this time, and, in collaboration with PIMA, a workshop entitled *Building for the future: designing new museums for the Pacific* was organised and presented at the Vanuatu Cultural Centre for participants from six Pacific cultural institutions. The workshop included presentations by **Vinod Daniel** and **Steve King** on issues of museum design, architecture and conservation. It also provided an opportunity for the participants to network and exchange ideas relevant to the Pacific environment. The conservation of four Lapita pots from excavations in Vanuatu was completed at the end of June and the pots were shipped back to the Vanuatu Cultural Centre for display. **Michael Sietz**, an archaeological conservator from Germany completed the reconstruction and packed the pots, following on from the work of **Takaronga Kuautonga** from Port Vila earlier in the year.

The preparations for the building of a new Zoology Science Building at the back of the Museum are well under way. This includes planning for moving off-site all objects too large to fit through the new access that will be created to our Pacific Anthropology store, such as large canoes and a 16 m wide barkcloth. It also requires the installation of a vibration monitoring and mitigation program for sensitive collections. **Sarah McHugh** is organising these two projects with assistance from **Susanna Collis**. The building work will have a major impact on the Conservation Laboratory, as the windows will be bricked up, a back wall demolished and two new doors cut at the front and back of the Unit. This will cause major disruption of the Unit's functions from October

until March 2007 and will necessitate work on projects in other locations including storage areas. Susie has also been working on the re-housing of the extensive Pacific mat collection in preparation for installation in new custom-made storage units, and creating an inventory of the Museum's current disaster-response supplies in readiness for any minor disasters which might occur during the upcoming building works in and around the Museum.

Kate Jones and **Tasha Brown** have been preparing Malagan material from New Ireland for loan to three international venues. The most challenging pieces are two 4 metre long carved Malagan poles that are particularly complex shapes to pack and prepare for display. Kate has been wrestling with PadCAD software to devise a packing system that will provide optimum protection for the poles during their international tour. **Michael Kelly** will courier the material on the first leg of the tour, enduring a four day journey on freight planes, one leg of which is called the 'milk run'. The loan material will be dispatched in October, just before construction of our new building begins. Michael has been carrying out the return of material that was displayed in the *Life Beyond the Tomb* exhibition on tour for the last 3 years. This exhibition was produced in collaboration with the Rijksmuseum, Netherlands and included artefacts from both institutions and from the Nicholson Museum, Sydney University. **Sue Valis** has recently travelled to Queensland for the return of three loans from Gab Titui, Yarrabah and Tjapukai Cultural Centres. Michael Kelly assisted her in the de-installation of the *Pacific Patterns* exhibition. **Heather Bleechmore** has commenced maternity leave and will return to work in February next year.

ICS

The Antarctic team of **Sarah Clayton**, **Ainslie Greiner** and **Nicola Dunn** complete their tour of duty in August - see the feature article in this newsletter - and will be replaced by **Robert Clendon** and **Amy Ng** until February 2007. Three conservators will then take over for the 2007 Winter season, and **Doug Rogan** and **Julian Bickersteth** have been interviewing applicants from a world-wide short list. The program will continue for at least the next four years, so contact Doug Rogan if you are interested in being considered (d.rogan@icssydney.com).

Archaeological collections have been keeping us occupied in the conservation of artifacts and in-situ remains, and in site interpretation. Our major work in this area is the old Parramatta Hospital site, occupied as a hospital since 1789, now being re-developed as the new Parramatta Justice precinct around some very important archaeological remains. **Ian Trapnell**, **Ceri Kerkendoll** and **Liz Holt** have been assessing the site and developing strategies for it and some of the extraordinary finds there, such as a bone button making set from the convict hut remains.

Nicole Rowney attended the *IPC 5th International Paper Conference* in Edinburgh, and used the opportunity to catch up with European paper conservation colleagues. Meanwhile **Marion Parker** (objects), and **Jessie Firth** and **Skye Firth** (textiles) have been enthusiastic interns during the winter recess from the Masters of Arts (Cultural Materials Conservation) at The University of Melbourne. Skye is staying on in the textiles department to work with **Miriam Wormleaton** on some large Naval Ensigns, one of which is being conserved to display the shrapnel holes it received in battle during WWII.

Felicity Turner, Emily Howard and **Eleanor Sampaga** have been busy working on a school archive collection of 1000 A3 boards of ephemera including photos, invitations, newspaper clippings and playbills. **Adam Godijn** and **Anna Diakowska-Czarnota** have started work on two beautiful altar pieces from Cowra. These were painted by an Italian POW during WWII and now require extensive consolidation to stabilise the paint surface.

State Library of NSW

Collection Preservation would like to welcome **Marika Kocsis**. Marika is a recent graduate from The University of Melbourne's Masters of Arts (Cultural Materials Conservation) by coursework and minor thesis. She has joined us from Melbourne where she has worked at the State Library of Victoria and the Centre for Cultural Materials Conservation. Marika is on a one year contract, and has begun her work with us conserving sub-division plans for digitisation and work on the exhibition *On the run: daring convict escapes*.

Following on from the information in the last Newsletter, **Cecilia Harvey** and **Nichola Parshall** completed treatment on the large, unfixed pastel portrait of Ricketty Dick (ca 1843-1846), in time for the Library's in-house exhibition *EORA- Mapping Aboriginal Sydney 1770-1850*. Once the paper was released from the wooden plank, the central tear was repaired and humidified. The recto edges were lined with strips of Japanese paper that were used to reduce the severity of the cockling by wrapping around a backboard, creating even tension.

In July, **Dana Kahabka** and **Guy Caron** couriered a rare copy of *First Folio: Shakespeare's Comedies, Histories and Tragedies* to the Queensland Supreme Court Library. The copy of the first folio was on display in the Rare Books Room during the VIII World Shakespeare Congress. The first folio, which is widely regarded as one of the most important books in the English language, was printed in 1623, seven years after Shakespeare's death. The State Library of NSW owns one of about 40 complete copies known to exist and the only copy in Australia. A rare copy recently sold in London for \$6.9 million.

State Records NSW

Elizabeth Hadlow has just completed the treatment of equity records that included parchment that had suffered water damage in the past leaving them shrunken, stiff and partially rotted where in contact with the water. The parchments were humidified in a "Gore-Tex chamber" to allow enough flexibility for gentle stretching and then light pressing between dry blotters.

Conservation has been puzzled by another group of parchment records that have shrunk to about a quarter or less of their original size – they are "welded" together in their folded position, very brittle and yellowed. The writing is still beautifully in proportion, and where visible, can be read easily. Unfortunately we have not yet managed to un-weld or unfold them – we have tried varying solutions of ethanol and water mixtures and started humidification. Our best guess as to the cause of their shrunken state is prolonged contact with a stable heat source – perhaps stored next to the boiler in an old basement. If anyone has come across this phenomenon we would be most interested to hear about it – and even more interested if you have managed to return them to some form of usable state.

Jill Gurney has been assessing some of the older and more significant collections of volumes held in the State archive, including original Tickets of Leave bindings and Convict Listings. The Tickets of Leave bindings are similar to a cheque book, in that the ticket was removed leaving a stub. This has resulted in significant distortion of the cover boards around the remaining text block. Jill has been creating purpose built book shoes and boxes to try to gently remedy some of the distortion and prevent further damage.

Frances Cumming has continued to treat the ferrogallic plans, as well as mouldy probates, divorce papers and equity records.

SOUTH AUSTRALIA

Artlab Australia

Having wished **Anthony Zammit** the very best for his retirement in March, we are happy to welcome **Colin Brown** as our new rare book conservator. Colin brings excellent skills and experience having run his own studio and taught book conservation for the last sixteen years in Essex, UK. Getting down to work without delay he has been treating some highly acidic 18th Century leather volumes. The books by Thomas Gibson describe the 'silencing' by an act of Parliament of 2,000 ministers in England on August 24 1662. **Elizabeth Mayfield** is restoring a small photo album (c.1912) of a boy's camp in Port Willunga, while **Michael Veitch** is working on a collection of acetate films for the State Library of South Australia, preparing over 10,000 negatives dating from 1935-1963 for cold storage.

The Paper Lab has just finished its annual clean up and is returning to its normal industrious state. **Fred Francisco** has been conserving some important early albumen photographs of Captain Samuel Sweet. He recently finished treating works of the artist George French Angas, which are now being exhibited around South Australia. **Jodie Proud** is busy removing tape from the fragments of a letter that will form part of the collection at Unley House in Adelaide. The letter, dated 1869, was from an Adelaide father to his daughter urging her to study the Bible in order that she may appreciate the beauty of the world. **Charlotte Park** has just finished reducing foxing on an 18th Century print of Charles II.

Eugene Taddeo has been developing a new hanging structure for the large Brett Whitely painting *The Olgas soon...* **Chris Payne** has revisited the painted ceiling of the summer sitting-room at Ayers House, and he and **Rita Bachmayer** will be traveling to the Clare Valley to inpaint decorative wallpaper. **Gillian Leahy** has treated an oil painting by Clarice Beckett, which is a new acquisition of the Art Gallery of South Australia, a large Fred Williams oil painting on masonite, and two Gladys Reynell paintings for the current exhibition. **Marek Pacyna** and colleagues have been treating a dozen Clive Stoward paintings for an exhibition of his work at the Greenhill Gallery. Clive Stoward is a recently rediscovered South Australian artist who painted from the 1930s – 1960s.

The objects team is now in post financial year trauma recovery. **Sarah Feijen** has returned from maternity leave and is in the hot seat as Objects Manager with **Anna Taddeo** back on the team part-time. Now it is **Jo Dawe's** turn for maternity leave with her baby boy, Edward. Team leader **Renita Ryan** has been preparing items of Australian modern art from the Art Gallery for travel to Japan, on loan to the Bridgestone Art Gallery. **Justin Gare** has thrown himself yet again into the preparations for Science Week, donning his Lord Carnarvon costume for the tale of Tutankhamen's treasure. **Sophie Parker** has been preparing Tiwi Island objects for an exhibition for the Art Gallery and is currently treating a variety of objects for the History Trust.

Kristin Phillips and **Bee Flynn** in the textiles lab have been working on Welsh, Greek and Chinese costumes for the Migration Museum. They have also recently completed the treatment of a Coburn Tapestry, a new acquisition of the Art Gallery. The tapestry had been extensively insect damaged and was very soiled. The damaged areas were stabilised and the tapestry was wet-cleaned. Stitch repairs were carried out and a Velcro hanging device was attached. They have also been busy with the preparation for the Textile Special Interest Group meeting, which will be held in Adelaide in September.

Joanna Barr has recently overseen the treatment of an Akio Makigawa sculpture. After research into the original appearance and a series of preliminary tests, an old teflon-based coating and years of accumulated grime were removed from the large marble elements and the finish originally intended by the artist was reinstated. Joanna, **Sarah Babister**, Rita Bachmayer, **Helen Weidenhofer**, Bee Flynn and **Ian Page** have just completed cleaning the stained glass windows in Scots Church - a tedious task with splendid results. Joanna has also been working on a physical assessment and conservation plan for the Talbot 474 (the first car to drive overland from Adelaide to Darwin) in preparation of a centenary 'tour' in 2008.

The staff of Artlab's Business Services and Special Projects team has been frantic closing off the 2005/06 financial year and preparing budgets for 2006/07. Several important changes have occurred in the team in the past month. We bid farewell to **Chris Holtham**, our Community Services and Education Officer and welcomed **Morgan Paparella**, Customer Accounts Officer and **Martin Deckys**, Technical Officer. **Louise Stack** will be taking up a new position in the team as Co-Ordinator, Marketing and Executive Support and we welcome our new receptionist, **Claire Le Duc**.

State Library of South Australia

Beth Robertson is continuing as Manager, Preservation until May 2007. **Heather Brown** has returned part time from Artlab to develop the preservation components of a new suite of Business Information Management courses intended, from the Library's perspective, to train the preservation managers of the future. This arises from a partnership between the University of South Australia, State Records SA, the State Library and Fuji Xerox to establish a Chair of Business Information Management at Uni SA, which was launched in January this year.

The Conservation team is back to full strength with the appointment of **Amalia Alpareanu** as our third Conservation Officer. The advertisement for this non-professional position called for applicants with demonstrated aptitude for tasks similar to conservation treatments, including accurate measurement, use of craft tools and use of electrical equipment, as well as high level manual dexterity and the physical ability to contribute to disaster response and the installation of exhibitions. It attracted 32 applications. Amalia is an accomplished artist who is working towards an Information Studies Degree in Visual Arts, with Glass as her sub-major. With Amalia's enthusiasm for conservation work, this combination augurs very well for the team.

Senior Conservation Officer, **Peter Zajicek** has been working on a small but significant item acquired by the Library in June. It is believed to be the only surviving diary kept by writer,

preacher, reformer and feminist, Catherine Helen Spence (1825-1910). It documents the year she spent abroad in 1894 meeting fellow progressives in North America and Europe and her return to Adelaide in time for the passage of the Female Suffrage legislation in the South Australian Parliament in December that year. The original stationer's half leather binding was in very poor condition, with the front cover detached and several sections broken away from the fastback spine. As the item had high priority for scanning, Peter decided to take the book apart completely for that process and re-bind it afterwards. Sections were repaired with wheat starch paste and fine Japanese tissue, consolidated and sewn back together in the original style. However the spine was converted to a hollow spine in the interests of the long-term conservation of the item. As the book is A5 in size and bears little weight in the text block, Peter decided that the hollow lining and the hinging of the endpapers would be sufficient to hold the text block to the cover. Once these had been joined together, the remaining original leather spine had old protein glue removed and was re-adhered to the new leather spine. A final leather dressing completed the process.

Meanwhile, the State Library as a whole is gearing up for the *National Treasures from Australia's Great Libraries* exhibition that rolls into town in January 2007. Preservation staff are focusing on the extra items being selected for supplementary display in the Treasures Wall for the three-month duration of the main exhibition, which will be housed in the Spence Building's Flinders Gallery.

VICTORIA

Centre for Cultural Materials Conservation, The University of Melbourne

Marika Kocsis has left us to take up a position at the State Library of NSW with **Nick Selenitsch** joining us to pick up Marika's projects. **Katy Glen** is on maternity leave with her new son, Eamonn. **Caroline Kyi** is also on maternity leave with her second son, Michael. **Petronella Nel** has picked up Caroline's teaching commitments. **Pam Dawson**, a conservation graduate from Lincoln University, volunteered with CCMC for four weeks recently, working on a variety of projects. See Pam's report elsewhere in this newsletter.

A number of major projects have been underway over recent months. **Jocelyn Evans** has co-ordinated a major project preparing the Groote Eylandt bark paintings from the University's Leonhard Adam Collection for an exhibition at the Ian Potter Museum of Art. She and **Holly Jones-Amin** supervised the treatments of 32 barks carried out by ten staff members, and 6 volunteers. The latter included students: **Rebecca Dallwitz**, **Georgia Harvey**, **Di Whittle**, **Kate Shepherdson** and **Karen Fisher**, and Pam Dawson, all of whom ably assisted in the project. Holly oversaw structural treatments, which included repair as well as removing previous mounting and display systems, while also

consulting on general treatment strategies. Pigment consolidation involved utilising 2.5 – 5% Plextol B500 in deionised water on some barks and 5% Rhoplex AC 33 in deionised water on others, pre-wetting with either ethanol or an ethanol and water mix with both consolidants. Jocelyn mused that down the road, it would be interesting to survey the collection as Nicki Smith did at the National Museum of Australia to compare the efficacy of the consolidation treatments over time. For now anyway, job completed!

Holly was assisted by Petronella Nel, Di Whittle and Kate Shepherdson in treating 75 silver trophies and other sports ephemera for the Melbourne Cricket Club with prize worthy results. She is about to depart for the IIC Munich Congress: *The Object in Context: Crossing Conservation Boundaries* and will present her paper, *Gamelan: Can a Conservation Conceived Protocol Protect it Spiritually and Physically in a Museum?*, based on the protocol she wrote in Singapore for the Asian Civilisation Museum in 2003. She will present the talk in Singapore as well, after taking the opportunity to visit conservation labs and teaching facilities in Europe.

Cushla Hill orchestrated the treatment of the 27 panels of the *Cavalcade of Transport* mural from Spencer Street Station, composed by Harold Freedman, State Artist of Victoria, and the Melbourne Mural Studio. The panels were filthy, covered with nearly thirty years of grime, pollution and dust associated with a transport hub which buckets of mild solutions of tri-ammonium citrate, microfibre cloths and perseverance moved successfully. The panels were cleaned in the IAS warehouse by **Alexandra Ellem** and conservation students **Raye Collins**, **Janelle Wills** and **Rebecca Dallwitz**, and **Deeksha Bhardwaj**, Pam Dawson and **Kylie Symiester**. Uncovered during the cleaning and consolidation were artists' annotations in the murals, and hidden under architectural features were test panels for paint, gilding and varnish. The process was carefully documented to provide a guide for its re-installation. The team's co-ordinated efforts completed the project a week ahead of schedule.

As part of the Masters in Conservation course two intensives were offered over the mid-year period, one focusing on Metals Conservation for objects students and Colour Theory and Inpainting for paper and paintings students. Dr. Ian McLeod from the Western Australian Museum delivered the Metals Intensive. This week-long session that explores metal types, deterioration processes, treatment and management was also open to external enrolments. The Colour Theory and Inpainting Intensive was co-ordinated and delivered by **Caroline Fry** with the support of **Dena Kahan**, **Mary Jo Lelyveld**, Juan Ford, (practising artist) Carl Willis from the NGV, CCMC PhD student **Elizabeth Hinde**, and Professor Jaynie Anderson and Dr. Alison Inglis from the School of Art History, Cinema, Classics and Archaeology (AHCCA). Masters students and members of the industry who participated offered very positive feedback. Also

during the semester break, other staff contributed to the delivery of the Graduate Certificate in Art Conservation, delivered in conjunction with AHCCA. Director, **Robyn Sloggett** co-ordinated the delivery of a subject in the Graduate Certificate in Art Authentication.

Museum Victoria

The conservation department temporarily farewelled **Penny Nolton**, who has taken the opportunity to miss most of a Melbourne winter on a six month contract at MAGNT in Darwin. We welcome **Melissa Gunter** to our team as a Conservation Intern. Melissa trained at the V&A/RCA program in London, specialising in natural history conservation. Since arriving at MV she has worked on artefacts from the Donald Thompson ethnographic collection and has also been preparing a thylacine for outward loan.

Karina Palmer, formerly of Heritage Victoria has also joined us. Karina has been cleaning, repairing and condition reporting objects for a travelling exhibition, *Destination Australia*. In sharp contrast to working with archaeological pot sherds, she has started evaluating some gorgeous 1950s household items for a loan to The Victorian Arts Centre where the home of Dame Edna Everage is to be re-created.

Alayne Alvis has been involved with the change-overs at the Scienceworks campus for the *Sportsworlds* and *House Secrets* exhibitions, which included the odd experience of brush vacuuming several vacuum cleaners. Alayne also prepared and helped install historic communications equipment loaned to the Queenscliffe Maritime Museum to celebrate the centenary of Australia's first overseas radio transmission, which took place at Point Lonsdale.

Helen Privett has been working with Melissa on the *Freestyle* exhibition. The exhibition showcases the work of 40 contemporary Australian designers and features over 550 individual objects, originating at Melbourne Museum and touring to four other venues. The logistics of such an exhibition are a challenge, but examining the wonderful works are more than adequate compensation for the long hours of preparation.

Michelle Berry is beginning the assessment of objects for the new exhibition on the mind, opening at Melbourne Museum next year. The Trade Union Banner project was completed by **Sharon Towns** in May this year and the banners exhibited to great acclaim in the Galleria at Melbourne Museum where they will be on show until November.

National Gallery of Victoria

The textile conservation lab has just finished treating and installing textiles selected for the changeover program of permanent collection gallery spaces. **Kate Douglas** conserved a sampler from 1783 with numerous losses in the

linen ground fabric. **Christina Ritschel**, a 3rd year intern from the University of Delaware Winterthur Conservation Program, wet-cleaned and compensated for losses in a 4.2 metre long 19th century Indian mordant painted hanging depicting scenes from the Ramayana, and **Bronwyn Cosgrove** conserved the textile components of five Javanese puppets. The section is now preparing works for two exhibitions opening later this year. Kate Douglas is preparing more than 50 hats for *Thomas Harrison, Milliner*, an exhibition opening at NGV Australia. Kate has undertaken extensive analysis of the numerous and varied materials present in these hats for conservation records and for exhibition labels. Bronwyn and Christina are working on textiles selected for *Ikata: Asian resist-dyed textiles*, an exhibition of more than 50 works for the Asian Temporary Exhibition gallery of NGV International.

The Paintings Conservation studio has been gearing up for a large exhibition on Australian Impressionism for next year. **Michael Varcoe-Cocks** is taking advantage of this opportunity to examine, document and, in some cases, treat works ahead of this important exhibition. Assisting him are **Melanie Vella** and **Raye Collins**. **John Payne** has completed his major restoration of Jacopo Amigoni's masterpiece, *The Singer Farinelli and his friends* (c.1750). **Carl Willis** has completed Palma il Giovane's *Portrait of an old man* (c.1590), and has commenced a full-scale treatment on *Profile portrait of a Lady*, a small Italian panel dated to around 1475.

State Library of Victoria

Our new lab is nearing completion, so by the time this Newsletter goes to press we might already be ensconced – albeit surrounded by boxes of yet-to-be-unpacked stuff and trailing computer cables. This should be the very last move Conservation ever has to endure (five moves in recent memory); we will be moving back into the Swinburne wing of the Library – that runs down Little Lonsdale Street, with nice big windows. Unfortunately the windows only look out onto the new QV development now, but it is a vast improvement on having no windows at all! We can't wait to be moved in, but are not looking forward to the process of actually moving.

Work currently underway in the lab includes preparation of about 300 items for an exhibition about Australian comic books, *Heroes and Villains*, to open in October. All conservation staff will be involved in this project although it will be managed primarily by our registrar **Catherine McFarlane** and paper conservator **Alice Cannon**. We have enjoyed reading little snippets of the adventures of Kazanda the Jungle Queen, Speed Umpletoop and Captain Period (don't ask) in between all the condition reporting and other documentation. Not many of the comics require extensive conservation treatment, but it has been interesting trying to discover what kinds of

treatment are considered acceptable in the comic-collecting world – while there are many schools of thought, some of the more conservative groups are even opposed to flattening and other fairly routine treatments, and appear fairly hostile to the whole concept of conservation in general. One internet discussion group participant even includes the following statement as part of his post:

I dislike the Conserved vs. Restored concept. It reeks of the slimy underbelly of a big city on a hot summer night with a thin rain drizzling through the humidity and the garishness of neon being reflected off slick sidewalks. (See <http://boards.collectors-society.com/Post39734>, accessed 17 July 2006)

We have yet to decide which treatment approach to adopt for our collections.

In October a number of items from the Rare Book collection will be travelling to Adelaide for the *Botanical Riches* exhibition. **Helen McPherson** and **Katrina Ben** are stabilizing items and preparing custom housings and exhibition cradles. Helen is undertaking a leather underback on a quarter-bound elephant folio, *Les Liliacées*, published in 1807. The treatment involves removing the boards, spine and spine linings and partially lifting the leather on the boards. The paste-downs on the inside of the boards are lifted to allow a new cloth spine lining to be attached. A new tailband will also be constructed. Pared kangaroo leather will be attached to the spine and inserted under the old leather on the boards, which is reglued in position. Minor consolidation of board corners and cloth lining will complete the treatment.

Our new Ballarat Off-Site store is now open and working; **Sarah Slade** is currently working with Building and Facilities and our OHS department to achieve an integrated emergency response plan for the Ballarat collections. If only there was such a thing as frequent driver points! Sarah has also recently helped revise the Disaster Plan for our Swanston Street building.

The opening of Ballarat has also meant that our newspaper collections are available again to library patrons; **Ian Cox** has wielded his mighty form-designing skills once more to help streamline the revised newspaper condition checking procedure for items coming in from off-site. Many of our older newspapers are quite fragile or are stored folded and require some conservation assessment so we can provide appropriate handling advice for the public.

As proof of our long-held belief that you can find any type of object in a library collection, **Sarah Haselton** has had to rehouse several rather revolting models of Jeff Kennett and other political figures. (No political statement intended; they are nude figurines made of something resembling Fimo).

We have bid farewell to **Marika Kocsis**, who has been employed with us for about a year on a casual basis.

Marika assisted with many of our projects, including the installation of our *Mirror of the World* book exhibition, and will be greatly missed. Marika has moved to Sydney to take up a contract at the State Library of NSW, and we wish her all the best.

WESTERN AUSTRALIA

Patricia Moncrieff, Textile Conservator, Consultant and Educator

With a project in Singapore delayed until late August, Patricia has been busy with local projects involving the conservation of two large 16th century Aubusson tapestries from a private collection and several smaller projects, which include an exquisitely worked 1830's pictorial sampler from the UK and a charming two dimensional Berlin wool work with a glass beaded border worked in North Sydney c.1870. Two interesting consultations were carried out. (1) The Heraldic Banner presented to the Right Hon Sir Paul Hasluck (1905-1993) upon his appointment in 1979 as a Knight of the Most Noble Order of the Garter. Sir Paul Hasluck was a former Governor-General of Australia. The banner is located in St George's Cathedral, Perth. (2) The Bicorn (two pointed hat) worn by Captain James Stirling, from the collection of the Royal Western Australian Historical Society. Captain James Stirling founded the Colony of Western Australia in 1829 and was its first Governor until 1839. The consultations involved examination, condition reports, and advice on conservation, display and storage.

Western Australian Museum

Ian MacLeod has been travelling in Scotland where he gave a lecture on the current developments and future directions for conservation of historic iron shipwrecks in Edinburgh. Recent work in Chuuk in the Federated States of Micronesia, saw the first collaborative research done on several historic World War II iron ships of the Japanese merchant and military fleet. With support from Earthwatch and their volunteers, **Maria Beger**, an experienced marine biologist from the University of Queensland, teamed up with Ian to record the corals that have colonised the iron wrecks and compared the biological diversity and life forms with the corrosion parameters. Preliminary results have shown remarkably fine correlations between the factors determining coral growth rates and the rate of decay of the wrecks. Of particular note was the experience of working on the Susuki Patrol boat and conducting corrosion measurements while the giant clams were spawning, creating a sea of gametes with giant clouds of yellow sperm and eggs bonding to create new life as the fish went berserk with delight for this food source.

DISACT Seminar on Disaster Preparedness

Bernard Kertesz,
Australian War Memorial

DISACT, the Disasters ACT Network, held a free seminar on disaster preparedness issues on the morning of Tuesday the 23rd of May, at the Australian War Memorial's Telstra Theatre. The seminar was programmed to coincide with Records Management Month.

The seminar, titled *Collections disaster preparedness planning - anticipating the risks*, consisted of two sessions. The first of these looked at the business continuity context of disaster planning for collections. Many institutions are pulling together business continuity plans to satisfy government requirements, however the integration of the various elements of emergency response, including collection disaster planning, can be difficult to properly integrate within the business continuity framework. For many of us, the concepts and philosophy of business continuity are somewhat opaque and outside the range of our professional experience. The keynote speaker to this session was Les Whittet, a senior consultant on business continuity and convenor of the Business Continuity Institute's Canberra Forum. His paper, *Plans, plans and more plans* was a comprehensive overview of the principles and practice of business continuity with the linkages between plans clearly explained. The real world examples he gave were graphic and very instructive. Implementation case studies on the integration of disaster planning into the business continuity framework were presented by Erica Persak, Assistant Director of Collection Services at the National Gallery of Australia and Lydia Preiss from Preservation Services at the National Library of Australia.

The second session dealt with risk management issues in disaster response situations. This issue was one raised by DISACT network members who have participated in disaster recovery situations but only later discovered the responder safety implications of their response actions. Three speakers spoke to this session; Peter Heal, the Senior Risk Manager from the ACT Insurance Authority presented a paper titled *Disaster response - Public Liability and Duty of Care issues*, Matthew Harper, the Director of Emergency Management Operations at the ACT Emergency Services Authority, spoke on liaison and communication between emergency services personnel and worksite emergency control organisations and Alison Casey, Team Leader for OHS Projects in the Workplace Health and Safety Division of Comcare (the Commonwealth Government's workplace safety, rehabilitation and compensation authority), spoke on *OH&S Risk Management in Disaster Preparedness*.

The seminar was well attended by both public and private sector representatives, with many of those attending responsible for records management. The disaster recovery service provider, BMS Catastrophe, generously sponsored our morning tea refreshments. Several of the papers presented are being transcribed and will be appended, with their Powerpoint presentations, to the DISACT website at <http://www.anbg.gov.au/disact/>

AICCM SEMINAR AND NATIONAL AGM

Sustainable Buildings- Cost vs Collection Needs

20 October 2006 Australian Museum, College Street, Sydney

In recent times, there has been a lot of major building development for the collection sector across Australia. These developments often lead to a tug of war between the cost and collection needs. All too often we look only at the immediate impact both in terms of cost and the collection.

This seminar will look at some current approaches that are taking a more holistic look at the building environment addressing collection, economic and environmental sustainability.

Keynote Speaker: Steve King, School of Architecture, University of NSW

The seminar will be followed by a discussion with Veronica Bullock, Collections Council of Australia, who will discuss the conservation survey into staff and skill needs across the collections sector that was completed earlier this year.

The day will close with the AICCM National AGM

For further information contact: Sarah-Jane Rennie, email: rennie@netspace.net.au

Phone: 02 9339 9908

A View from Abroad

Pam Dawson

Lincoln University, UK

It all began last September. I had decided to change career direction from nursing to conservation and had attained a place on the Post Graduate Diploma in Conservation Studies at Lincoln University in England. The course was challenging and comprehensive and covered all aspects of the conservation of objects. The need to consolidate the knowledge gained and extend our practical experience was part of the structure of the course. With encouragement and the networking connections of the tutors, we started looking for practical placement opportunities. I realised with some joy that with a daughter living in Melbourne, I was in an ideal situation to combine a placement with a trip to Oz to see her.

I emailed the University and within a few weeks had been allocated a voluntary placement for 4 weeks at the Centre for Cultural Materials Conservation at The University of Melbourne. I was thrilled and much envied by my colleagues.

My time at the CCMC has been wonderful. I started on the treatment of two oil paintings by the Australian painter W.D. Knox and then had the opportunity to work on-site at the Victorian Arts Centre with paintings conservator, Cushla Hill and objects conservator, Holly Jones-Amin to repair the 3D paintings by Colin Lanceley in the amazing Amcor Lounge. I was able to use my fledgling colour matching and in-painting skills using acrylics and observed Holly sculpt a repair using balsa wood.



Working on the Colin Lanceley in-situ

My involvement in an ongoing large project managed by Cushla involved joining a team of University of Melbourne conservation students to work on the cleaning of the Spencer Street Station mural by Harold Freedman. This was an enormous task with the 27 panels, each approximately 5m x 3m, being dusted and wet cleaned which involved the use of scaffolding, ladders and large buckets of water. This was excellent experience for me, not only in the conservation and treatment of the painting but also the insight into the logistical processes necessary to make a large project like this happen



UV examination of the Freedman mural

The arrival at the CCMC of 32 Groote Eylandt bark paintings from the University of Melbourne collection called for all hands on deck and under the guidance of Holly and Jocelyn Evans, I was able to help clean and consolidate some of these amazing objects, a unique experience for me and probably making me one of the few conservators in England with such experience. I am awaiting the call from the V&A to help them out with their collection!

Paper was the next challenge. This involved the consolidation of damaged prison records from the 1840's, an on-going project for the Public Record Office. It was fascinating, not only the treatment, but also reading the records gave an insight into the life and times of the people involved who were often dealt severe sentences for very minor offences. My developing love of paper was confirmed when I was given the opportunity to work on a 17th century leather bound book of Australian law and then on the humification and tensioning out of a parchment. I am



Consolidation of a bark

indebted to Louise Wilson and the other paper conservators for their patience and their generosity in sharing their knowledge with me.

This has been a great learning experience for me. The role of the CCMC as a commercial and academic centre of conservation excellence in Melbourne has given me insight into the running of a very busy institution that meets its



Tensioning out a humidified parchment

commercial imperatives without compromising the ethics of conservation practice. But for me the real joy was meeting and working with a fantastic team of people who welcomed me and supported me with true generosity and who have confirmed to me that conservators rock!

Guidelines for Selecting Display and Storage Products 5 – 6 June 2006, National Museum of Australia, ACT

Megan Phillips

Australian War Memorial / Conservation Works

I was lucky enough to attend this very entertaining workshop given by Jean Tetreault, Senior Conservation Scientist from the Canadian Conservation Institute, on the 5-6th June. Approximately 40 people attended the workshop, with participants hailing from every branch of conservation. The mix of people attending highlighted the importance of the topic to conservation practice in Australia.

Jean did not provide a list of materials which were either 'bad' or 'good'. Instead he introduced broader concepts which could guide material choice. The major concepts were:

- Avoid pollutants from outside sources,
- Block emissions from pollutants or objects,
- Dilute and Filter pollutants in buildings or enclosures,
- Reduce Reactions by reducing relative humidity, temperature, oxygen and light,
- Reduce Exposure Time of objects to pollutants.

Jean related these concepts in greater detail to plastics, wood products, coatings, and foams. Issues associated with the manufacture of different display enclosures, for example time required for off-gassing, gave rise to lively debate. Jean seemed to take great delight in playing the devil's advocate in these discussions. Jean demonstrated spot tests for chloride and sulphur, and other tests were discussed.

The National Museum of Australia was a magnificent setting for the well organised workshop. I found that the sessions stimulated such a high level of concern and interest amongst participants, that finding oneself in discussion with five unknown people during a tea break was not at all unusual.

Boston and Beyond: Metals Conservation Summer Institute 2006

Helen Privett, Museum Victoria

This year marked the third year of the annual Metals Conservation Summer Institute, held in Worcester, Massachusetts USA. This was the final year the course was supported by a grant from the Institute of Museum and Library Services, an independent grant-making agency of the US Federal Government.

Worcester is approximately one hour west of Boston, so my experience began with a beautiful summer's day enjoying the delights of Boston. This included visits to the Museum of Fine Arts, the Isabella Stewart Gardner Museum, Paul Revere's house and finally a night with the Boston Pops.

Worcester is an unusual place, having had a prosperous past which enabled the town to support the well funded Worcester Art Museum, private collections such as the Higgins Armoury Museum and the MIT-rival Worcester Polytechnic Institute. The WPI campus is leafy and spacious, with some lovely red brick buildings and the ubiquitous ivy covered walls. The surrounding town is now in a period of economic depression, steel mills having been the primary source of income and employment.

Upon arriving at the Worcester Polytechnic Institute, I discovered that two other Australians were participating in this year's summer institute – Jo Atkinson from University of Sydney Museums and Cathy Collins from National Gallery of Australia. The other 32 participants represented all other continents except Africa and Antarctica. While most attendees were conservators working in institutions or privately, there was also a heritage architect, several materials science graduate students and a materials scientist from the Federal Bureau of Investigation.

The course took place over eleven days and featured 30 lectures by 19 presenters; Robert van Langh of the Rijksmuseum was the facilitator for the event as well as a presenter on several topics. The course was roughly divided into several days studying metallurgy and alloy production; study of phase diagrams and sample preparation techniques with the final days spent on conservation of iron, copper and silver alloys. Additional topics included an introduction to risk management with Bart Ankersmit (ICN), the history of metals conservation and some more obscure lectures such as the metallurgical analysis of remnants from the World Trade Center Buildings. Laboratories were

opened before classes every morning to give everyone the opportunity to prepare samples and use the microscope equipment. In between the intense lectures there were more relaxed and social occasions including bronze casting and iron forging workshops and trips to visit conservation laboratories at the Worcester Art Museum and the Strauss Conservation Centre at the Fogg Art Museum at Harvard.



Preparation for polishing of cast samples with George van der Voort of Buehler, supplier of scientific equipment used for materials analysis

MCSI 2006 was a thoroughly enjoyable event, with intensive learning and fantastic opportunities for broadening knowledge of metals and their conservation, but also for providing the chance to meet so many colleagues. High praise must go to Christina Bauer of the Higgins Armoury Museum for her organisational skills, patience and general good humour. Additional thanks should go to Robert van Langh, Jeffrey Forgeng and especially to Kent dur Russell, the director of the Higgins Armoury Museum, who handed over his house and backyard to the students on a cold and rainy afternoon for bronze casting; but more importantly eating and drinking inside the warmth of his New England country house.

After leaving Worcester I returned to Boston for a day, where I visited the Harvard Museum of Natural History and the Peabody Museum. The HMNH was a highlight; their collection of Blaschka glass botanical specimens is extraordinary and a must see for anyone visiting Boston.



Aaron Shugar of Buffalo State College pouring bronze into a sand mold

While the MCSI 2006 experience was fantastic, I would recommend that those who wish to attend in the future do so aware that this is the high end of conservation; aimed at those with resources including materials scientists, analytical equipment and time at their disposal. While I now feel I have an increased understanding of the possibilities for analysis and treatment, this does not necessarily translate into the immediate application of the skills learnt on this course. There was an assumption that those of us attending would be spending large amounts of time on any project that was undertaken; this would certainly be an unusual experience at my institution, and I suspect the same is true for many other participants. To this end, the most practical and useful lectures for me were those on preventive conservation techniques and risk management for collections.

On a final note, Yancy Riddle, metallurgist and original instigator of the course, gave a good tip: don't be shy about approaching others for help. If you have an interesting object that requires technical examination or analysis, take this as a proposition to a local lab or university to see if there is the potential for doing some of the work at no charge. Who knows who you might meet, who might be inspired to write a paper on your analytical problem, or who might just have an abiding love for that particular type of tractor/sculpture/jewellery/period. If you seek out these relationships it is likely that continued contact may provide opportunities for analysis and treatment of objects that you could never ordinarily afford to experience.

I'd like to thank Museum Victoria and my colleagues for supporting my attendance of MCSI 2006. For further information about this and previous year's course content and application forms to attend see www.wpi.edu/Academics/Summer/MCSI/.

Editor: See Vanessa Roth's review of the 2004 MSCI in the AICCM Newsletter No.92 September 2004

AICCM National Newsletter No 100 August 2006

Research Opportunity: Getty Conservation Institute

Purpose: The Conservation Guest Scholar Program at the Getty Conservation Institute supports new ideas and perspectives in the field of conservation, with an emphasis on the visual arts (including sites, buildings and objects) and the theoretical underpinnings of the field. The program provides an opportunity for professionals to pursue scholarly research in an interdisciplinary manner across traditional boundaries in areas of wide general interest to the international conservation community.

Eligibility: These grants are for established conservators, scientists, and professionals who have attained distinction in conservation and allied fields. Grants are not intended to fund research for the completion of an academic degree. Applications are welcome from researchers of all nationalities.

Terms: Conservation Guest Scholars are in residence at the Getty Center for three to nine consecutive months. A monthly stipend of \$3,500 is awarded, prorated to the actual dates of residency, up to a maximum of \$31,500.

Application Deadline: 1st November 2006.

Additional information is available online at www.getty.edu/grants/research/scholars

People and Projects addition

Preservation Australia

The next few months will be busy at Preservation Australia. The project with the Department of Lands is taking up 3 days a week at the moment as we prepare to start scanning the large collection of plans. We have also moved the office into the warehouse and that has introduced all sorts of organizational issues, especially as hands-on work is also increasing. **Frances Cumming** has started working with us for two days a week which will make it all a little easier for us. On her first day we went to Goulburn and completely froze while assessing the collection of the lovely St Clair Museum, but it doesn't seem to have put her off. The next 3 months will also see a concerted effort to finish the web site and develop the product range – so now is the time to send us the 'wish list' for conservation products, tools etc that you would like us to stock.

IPC Fifth International Conference / ICON Book and Paper Group First Conference

26-29 July 2006 Edinburgh UK

Nicole Rowney, International Conservation Services

Lisa Stoddart, Conservator in Private Practice, Malaysia

In late July, some of us left the chilly southern winter and were greatly relieved that Edinburgh was having a decidedly Mediterranean summer. On the 26th-29th July, the IPC 5th International Conference and the first conference hosted by the Book and Paper Group of the Institute of Conservation took place. This is the first conference held since the merging of all disciplines under ICON and was held at the Edinburgh International Conference Centre.

Edinburgh, with its volcanic hills and architectural grandeur including 16th century tenement buildings, Georgian and Victorian masterpieces, provided a wonderful backdrop for the 402 international delegates.

Anna Southall, Chair of the ICON Board of Trustees, opened the Conference, a comprehensive programme of thirty-four lectures. The keynote address by Helen Shenton, Head of Collection Care at the British Library was about the changing nature and relationship between practical conservation and preservation of a collection. The new Centre for Conservation at the Library's St Pancras site, which will combine book and sound preservation studios with behind-the-scenes tours, display and visitor centre, together with conservation training was also previewed. See www.bl.uk/about/collectionscare/blcc

Gunilla Tornvall from Lund University Library in Sweden recounted the extraordinary expedition of a Swedish explorer who met an untimely death on the ice and the recovery of his diary 33 years later. Gunilla worked through her decision to abstain from any treatment and focused on preventive conservation.

Peter Bower, forensic paper historian and analyst spoke about interdisciplinary collaboration, illustrating his lecture with examples from his own work on two separate investigations; the first of recently discovered watercolours by Jacques le Moyne de Morgues and secondly his investigation into the papers used for a series of cartoons of *The Last Supper* by Leonardo da Vinci.

The openness of conservators in Amsterdam when discussing a treatment that went wrong was refreshing. The

large format contemporary work with acid staining was treated with hydrogen peroxide. Unfortunately, it broke out in a million tiny brown spots 3 months after treatment. The questions of whether this reaction could be foreseen and the reliability of material provenance, as well as the analysis to determine what had happened – provided lively debate and positive feedback to the presenter.

Rachel Mustalish from the Metropolitan Museum of Art in New York discussed the characteristics of synthetic polymers and how they can be easily manipulated and blended with paper fibres, making them more attractive to the paper making industry. The synthetic components, not visible to the naked eye pose a real problem for paper conservators as deterioration varies greatly between plastics and natural papermaking materials.

The changing nature of artifacts from functional to commemorative, to a museum piece and the role of conservators were highlighted by a small but unsettling insight into the September 11 2001 attack on the World Trade Center in New York. The presentation given by Walter Newman, Director, Paper conservation of the Northeast Document Conservation Centre, discussed the 40 wall panels outside the Bellevue Hospital NYC, which became one of the posting sites for missing persons. The impermanence of the materials was a major preservation problem as there were different types of media, tapes and adhesives. Understandably, whatever materials at hand were used. Photo documentation was an essential element to preserving the information for future research, as the conservation treatment required each item and tape to be removed, treated, barrier layers applied and then returned to its original position.

Again the collaborative nature of conservation was highlighted by work carried out on a diary that was recovered from the Colombia Shuttle crash. The diary belonging to the Israeli astronaut aboard the shuttle was found two months after the crash. In conjunction with the Israel Police forensics department and paper conservation department at the Israel Museum, the diary was preserved and facsimiles made for future reference.

Jim Bloxam, senior conservator at Cambridge University Library, UK shared his passion for 15th and 16th century girdle books. The research project covers a full description of the bindings, structure of the books, bibliographic details recorded, textual origins and provenance of all 23 girdle books in the library.

The posters are always an integral part of conservation conferences and again provided interesting conservation projects such as

- Conservation of architectural plans from London's West-End theatres.
- Manufacture and treatment of blueprint, gel-lithograph, aniline process, ferrogallic process, wet Photostats and diazo prints.
- Developments in using magnets for display of large format works and portrait miniatures at the Victoria and Albert Museum.
- Mounting a Chinese scroll in Emperor Huizong style, a style of hanging scroll suitable for calligraphy and paintings of a wide rectangular or square format.
- Zeolite chambers to significantly reduce disturbing odours such as fire-damaged materials.
- The 17th century alum industry in North Yorkshire.

The conference was informative and diverse in its subject matter. It will be interesting to see how the future conferences of the ICON Book and Paper group take shape.

Microfibre cloths for dry cleaning paper.

Bernard Kertesz.

Australian War Memorial

In their paper on electrostatic and micro-fibre cloths, Commoner and Wiegandt (2001)¹ note the effectiveness of these cleaning cloths and discuss the properties that make them so effective. They observe that those cloths with a deep textured, non-woven structure are particularly effective at picking up dust on flat surfaces with less pressure than flat, woven, micro-fibre cloths. They provide a useful listing of the brands available at that time with a listing of their main characteristics and composition.

One of the products listed, "Pledge Grab-it" electrostatic dusting cloths (S.C. Johnson and Son Pty Ltd), is readily available from supermarkets. The packaging notes on these disposable dusting cloths state that they are "electrostatically charged" but the "Cloths contain no sprays or polish so they won't leave a residue". The scented Pledge cloths clearly contain another additive and these were avoided.

The material safety data sheet² for these cloths does list a "film agent" at a concentration of 1-5%. In phone communication with SC Johnson, I was advised that it had 5% "mineral oil" in it. This would almost certainly be a paraffin oil. This quantity seems unlikely since 5% by weight would leave it feeling somewhat oily however this figure may be to allow for the extra additive in the scented cloths. The commonly available yellow Chux "antistatic" dusting cloths do indeed have about 5% of a "special emulsion" in them (again almost certainly paraffin oil) and leave a visible oily gloss on hands and surfaces.

Over the last year I've done several extractions using a variety of solvents to gauge the level of oil content in the Pledge cloths. Using the most effective of these solvents, Shellite, a

common solvent for paraffins, the most I've extracted from these cloths is 2.8% by weight and the least, 2.4%.

The significantly oily feel of the Chux cloths is also due to their flat paper-like structure which would provide significantly less surface area than the very open micro-fibrous structure of the Pledge cloths. The available surface area of the latter is very high so there is no sensation of oiliness and no offset onto smooth glossy surfaces. From burn tests on the Pledge cloth, the major component appears to be nylon fibre whereas the Chux is a felted, mixed fibre (mainly cellulosic) with a greater density.

From exploring a variety of uses for the Pledge cloths, I'm comfortable with the use of this product for dust and mould removal from sheet paper materials, as long as one avoids pencil and similar abrasion-sensitive media. Pressure is not required for the dusting effect to be effective and the nett movement of materials is clearly that of loose particulates to the cloth surface. Any movement of mineral oil to the paper would be negligible and probably significantly less than the residues of hand greases deposited by handling.

I'm not aware of anyone else who is using these cloths routinely and would consequently welcome any comments. I can be contacted by email at: bernard.kertesz@awm.gov.au

1. Lucy Commoner and Ralph Wiegandt, 2001, A preliminary overview of electrostatic and micro-fiber cleaning cloths. AIC News 26 (5); pp13-15.
2. <http://www.hescoinc.com/Msds/dr3281.pdf>

Endangered Heritage Pty Ltd

Saving valuable and sentimental heritage from extinction because the next generation deserves the opportunity to cherish its past.

Endangered Textiles has expanded, new staff, new skills and new products so we changed our name to better reflect our growth.

Endangered Heritage can now offer a holistic and comprehensive consultancy service Specialising in:

- ☞ Conservation of textiles and objects by qualified conservators.
- ☞ Project management for large jobs and small ones, co-ordinating with your team and resources or creating the right professional team for your heritage project
- ☞ Strategic planning in collection management for large and small institutions or even private collectors.
- ☞ A fully equipped lab, with vault, specialising in conservation treatment of textiles and objects
- ☞ Professional development training of heritage staff and volunteers by, University experienced lecturer.
- ☞ We have extensive documentation, condition assessments and reporting experience, to help you expand the knowledge of your collection on your database.
- ☞ Conservation support for your staff we can prepare, dye silk, paint out Stabltext or make ethefoam mannequins to free your staff to do their work.

We also know how frustrating sourcing materials and supplies can be so we decided to stock it ourselves

We are distributors for:

- ☞ *Stabltext*, conservation support fabric \$125per meter, for repairs encapsulations, chemical resistant of suspension of items in solutions etc.
- ☞ *Albox* storage and archiving solutions and photographic supplies
- ☞ *3mm* worry free double-sided acid free tape in large rolls!
- ☞ And *Intercept corrosion control* products for scavenging of Cl and S. Long-term CD-rom storage, film storage and sensitive item storage solutions. Intecept has new foam, covers, linings, bags, cardboard and cling-wrap film.

There are a million ways the private sector can help you meet deadlines and goals and we are fully accountable for the quality of work. Call Victoria Gill

Shop 4 Duffy place

PO box 7257

Duffy ACT 2611

Ph 02 62871291

Fax 02 62871209

www.endangeredheritage.com

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

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

Deadlines for copy are:

1 February
1 May
1 August
1 November

Contributions are welcomed and should be sent to:

Jude Fraser, Editor
The Centre for Cultural
Materials Conservation
University of Melbourne
Melbourne VIC 3010
Australia
Tel: (03) 9348 5748
Fax: (03) 9348 5656
jafraser@unimelb.edu.au

Advertising is accepted.

Positions Vacant

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

Commercial

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

Discounts

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

Inserts

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

Classifieds

\$0.88 per word including GST.

Notices pertaining to AICCM activities are free of charge.

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

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

The AICCM National Newsletter is published with the assistance of a grant from the Commonwealth Department of Environment and Heritage. (GVEHO).

AICCM NATIONAL COUNCIL 2005 – 2006

President

Tamara Lavrencic
Ph: 02 8239 2360
Fax: 02 8239 2444
tamara@hht.net.au

Vice-President

Detlev Lueth
Ph: 03 9881 6812
Fax: 03 9886 1267
detlev.lueth@naa.gov.au

Secretary

Jenny Dickens
Ph: 0403 978 440
JennyD@melbpc.org.au

Treasurer

Helen Privett
Ph: 03 8341 7235
Fax: 03 8341 7154
hprivett@museum.vic.gov.au

Membership Services Officer

Detlev Lueth
Ph: 03 9881 6812
Fax: 03 9886 1267
detlev.lueth@naa.gov.au

Publications Officer

Alice Cannon
Ph: 03 8664 7331
Fax: 03 9639 6559
acannon@slv.vic.gov.au

SIG Coordinator

Prue McKay
Ph: 02 6212 6217
Fax: 02 6212 3469
prue.mckay@naa.gov.au

Professional Membership/Accreditation Officer

Christine Ianna
Ph: 07 3131 7704
Fax: 07 3131 7764
Christine.Ianna@archives.qld.gov.au

Public Officer

Rowena Jameson

State Representatives

ACT – Rowena Jameson
Ph: 02 6262 1597
Fax: 02 6273 4535
rjameson@nla.gov.au

NSW – Sarah-Jane Rennie
Ph: 02 9339 9908
Fax: 02 9358 1852
rennie@netspace.net.au

QLD – Davina Bonner
Ph: 07 3840 7684
Fax: 07 3846 1918
davina.bonner@qm.qld.gov.au

SA/NT – Joanna Barr
Ph: 08 8207 7520
Fax: 08 8207 7529
Barr.Joanna@saugov.sa.gov.au

TAS – Cobus van Breda
Ph: 03 6211 4146
cvanbreda@img.tas.gov.au

VIC – Helen Privett
Ph: 03 8341 7235
Fax: 03 8341 7154
hprivett@museum.vic.gov.au

WA – Vanessa Roth
Ph: 08 9492 6733
fax: 08 9492 6734
vanessa.roth@artgallery.wa.gov.au

Bulletin Editor

Marcelle Scott
Ph: 03 8344 0091
mmscott@unimelb.edu.au

Web Editor

Karina Palmer
karina_palmer@hotmail.com

AICCM Secretariat

Ph: 02 6295 9074
Fax: 02 6295 9277
secretariat@aiccm.org.au

AICCM Home Page

www.aiccm.org.au

All correspondence should be addressed to:
AICCM Inc.
GPO Box 1638
Canberra ACT 2601
Australia