

**PROPOLY CONSTRUCTED
STORAGE BOXES****Amanda Pagliarino, Queensland Museum**

Custom building boxes for storage is a fundamental conservation practice. All conservators were box builders once. Some have maintained the practice, refining the skills and honing the craft to an art, while others have abandoned the practice after finding it redundant. Somewhere in the midst of this are the apprentices and the occasional box-makers. It is to these box builders that this article is specifically addressed.

Polypropylene

Polypropylene is one in a group of polymers called polyolefins. Polyolefins are essentially made up of carbon and hydrogen and have the tactile characteristic of 'waxiness'. Since the 1950s polypropylene has been manufactured using a technique called coordination polymerisation. Coordination polymerisation produces plastics with stereospecific molecular configurations. These arrangements are very ordered and in the case of the most commercially successful polypropylene, produce a plastic that is linear and highly crystalline. Polypropylene's physical properties of strength, rigidity and hardness are due to this molecular structure.

Polypropylene is now being widely used in storage systems for artefacts. Its popularity as a storage material stems from its lightweight, tough characteristics and the ease with which it can be cut and fixed in place. One of the most outstanding features of this plastic is the 'living hinge'. This refers to the strength that exists along fold lines. The fold or 'hinge' has extremely high durability and as such provides a very useful feature around which box patterns can be designed. It is these positive characteristics which make it a useful material for storage systems, but there are other features that need to be considered if the material is to be used for long-term or archival storage.

Polypropylene contain quantities of additives in the form of catalysts, propagating agents, stabilisers, fillers, impact modifiers and flame retardants, to name a few. As an organic polymer, polypropylene will age and degrade, but of more consequence, Travis (cited in Larkin, Makridou & Comerford 1998: 85) notes that some plastic products could potentially release hydrolysable chloride species. Chlorides may be present in polypropylene as residues of the catalyst. A catalyst preparation is made up of several components, some containing elements of chloride including titanium trichloride and aluminium diethyl monochloride. (Brydson 1975: 218-219). It appears to be suggested that if not adequately neutralised during manufacture, these chloride-containing compounds may provide a slowly released supply of 'hydrolysable chloride species.'

A further concern is polypropylene's frustrating capacity to accumulate electrostatic charge. The attraction of particulate matter to the plastic's surface does not assist in the provision of the 'dust-free' environment that as conservators we all strive to attain. The fact that dust can trap moisture compounds the problem. Polypropylene can be treated to prevent the electrostatic charge from building up but this increases the product costs and is yet another additive that must be taken into account.

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1998-1999**

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Box Construction

Drawing and cutting out a pattern

When using polypropylene board for box construction, note that the corrugations are rarely square to the edges of the sheets and should not be relied upon as a guide for measuring out the dimensions of a box.

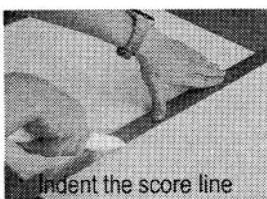
Before marking out a box pattern it is advisable to draw out a base line that is square to the sheet corrugations. This will make the job of folding the sides much easier.

Mark out box patterns in pencil as this can be easily removed if so desired. Cut the plastic with a sharp Stanley knife by scoring along the edge of a ruler. Remove the ruler and carefully make deeper incisions along the score line until the plastic is cut. Alternatively, once the score lines are made it is possible to snap the corrugations over the edge of a table. It is then easy to make the final cut through the plastic.

Assembly method

There are a few assembly methods available including cutting and folding, which opens and exposes the corrugations, and the use of plastic angles as side and corner supports. The most convenient method takes advantage of the thermoplastic nature of polypropylene - scoring, indenting, heating and bending.

After the pattern has been cut out and the interior folds marked out in pencil, score along the fold lines with a Stanley knife. To provide a neat folded edge, run a bone folder along the score line to indent the score. The indent does not have to be deep as the fold is essentially made through the scoring and bending process. Once the indent has been made pass a heat gun or a hair-drier along the fold lines a few times. When the plastic is sufficiently heated the folds can then be easily creased into place.



Indent the score line



Heat the score line

Assembling considerations

It is important to remember that when working out the dimensions of a box, the size of the folds must be taken into account. Polypropylene can be purchased in several corrugation widths, 3 and 5mm being widely used. When a fold is made the plastic will protrude across the fold line. The

CORRECTION

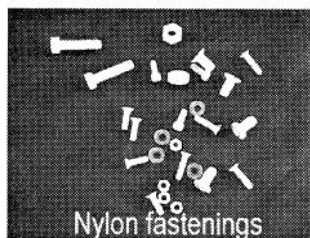
The author of last issue's feature article, *Plain Plastics*, was omitted from the by-line. The author was **Amanda Pagliarino**.

dimensions of the box must be sufficient to allow for the folds, depending on how tight and neat they are. This could be anywhere between a couple of millimetres to the full width of the board.

The cut edges of polypropylene board can be quite sharp, particularly at the corners. It is recommended that any exposed edges be rounded off to prevent possible damage to people and objects.

Fastening methods

Screws, nuts, bolts and washers are very useful for securing large boxes. The plastic can be easily drilled for the placement of these fixtures with the prepared box being reliably sturdy. It is recommended that the fittings be plastic. An advantage of plastic fastenings is that they are easily cut to the appropriate length, so it is simple to customise the fastenings for different jobs. Finding a supply of plastic fittings has proven to be difficult, with the author unable to locate any suppliers of polypropylene fittings and very few of nylon. Do not use brass fastenings as the component copper can catalyse a decomposition reaction when in contact with the polypropylene. (Goodman 1999 pers.comm. & PIA 1980: 47).



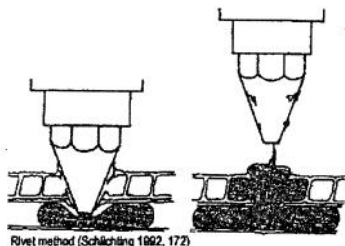
Nylon fastenings

Another useful method for fixing plastic boxes is to use hot-melt adhesives. The fastening is obviously not as strong as that provided by screwing mechanisms. The benefit of hot-melt adhesive is that it is quick and neat. Some adhesives are made specifically for adhering polyolefins as they are notoriously difficult to bond, and it is advisable to search out a supplier who can provide an adhesive specific to the job.

From the Editor

Thanks to all those who contributed to this issue of the Newsletter, especially **Amanda Pagliarino** and **Holly McGowan-Jackson**, for their feature articles, **Pamela Najar** for her Lab Profile on the Library and Information Services of Western Australia, and **Wendy Smith** for her article on preservation-related Internet sites. Thanks also to **Vicki Humphrey**, **Marg Alexander**, **Sue Mayrhofer**, and **Gina Drummond** for their advice and assistance.

When adhering a box together it is worth spending time using the hot-melt as a 'rivet'. Hot-melt 'rivets' penetrate the two polypropylene sheets being adhered together providing a strong, reliable bond. This is particularly well demonstrated by Schlichting (1992: 172-173) in *Storage of Natural History Collections: Ideas and Practical Solutions*.



Rivet method (Schlichting 1992, 173)

Yet, the author must admit to taking short cuts when using hot-melt adhesives specifically designed for polyolefins. When weight and size are considered manageable, box assembly is carried out by simply adhering the two contact surfaces. Pulling apart joints using this method has proven to be extremely difficult if not impossible, indicating that there is considerable strength in the bonds.

It should be noted that while the main constituent of most hot-melt adhesives is ethylene-vinyl acetate, which is considered to be fairly suitable for conservation purposes, other components might not be so acceptable. Hot-melt adhesives may also contain plasticisers, antioxidants, fillers and other unidentified components. The effects of these on the long-term stability of the adhesive and the secondary effects on objects housed within adhered boxes are unknown. The Queensland Museum conservation department is currently reviewing a range of hot-melt adhesives available in Australia.

Supplier information

General information

(including supplier information):

Plastics and Chemical Institute of Australia
Melbourne
Tel: (03) 9699-6299

Corrugated polypropylene sheets:

3R Packaging Services Pty Ltd
7 Ocean View Road
Gorokan, NSW 2263
Tel: (02) 4392-3347

Products - wide range of 'Corflute' polypropylene sheets manufactured in several grades, including an archival grade that contains no recycled material, UV inhibitor or other additives that have the capacity to leach out over time.

Plastic fastenings:

RX Plastics
B7 Links Av. South
Eagle Farm, Qld 4009
Tel: (07) 3268-4977

Products - wide range of nylon screws, bolts, nuts, washers.

Hot-melt adhesives for plastics:

Jambro Pty Ltd
2/35 Steel Place
Morningside, Qld 4170
Tel: (07) 3399-9541
(divisions in other states).

Products - No. 1942 for plastic, wood, leather; No. 2000 for plastic, ceramics (NB. No. 2000 is likely to be phased out with a replacement adhesive currently under consideration).

3M Australia
Tel: 13 6136

Products - No. 3748 for polyolefins, non-corrosive to Cu.; No. 3764 for plastics, polyolefins.

References

- Brydson, J.A. 1975, *Plastics Materials*, 3rd edn, Newnes-Butterworths, London.
- Goodman, Elizabeth 1999, American Plastics Council, Personal communication.
- Larkin, N.; Makridou, E. & Comerford, G. 1998, 'Plastic Storage Containers: A Comparison' in *The Conservator* No. 22, pp 81-87.
- Plastics Institute of Australia Inc. 1980, *Know Your Plastics* PIA: Australia.
- Schlichting, C. 1992, Boxes and Trays Fabricated from Fluted Plastic Using Hot Melt Rivets in *Storage of Natural History Collections: Ideas and Practical Solutions*. eds. C. L. Rose & A. R de Torres, SPNHC, Pittsburgh, pp. 171-173.

Other useful references

- Norton, R. 1990, 'Appendix 3: Construction of Storage Boxes and Folders' in *The Conservation of Artifacts Made from Plant Materials*, eds. M-L Florian, D. Kronkright, & R. J. Norton, Paul Getty Trust, pp. 293-298.
- Schlichting, C. 1994, *Working with Polyethylene Foam and Fluted Plastic Sheet (Technical Bulletin NO.14)*, Canadian Conservation Institute.

A Special Sydney Accommodation Rate For Australian Institute for the Conservation of Cultural Material Association Members

Madison's Central City Hotel

A special accommodation rate of only \$85 per room per night has been offered to all AICCM members and their guests when travelling to Sydney, for either AICCM-related business or for more personal reasons.

This rate, valid until 30 November 1999, is subject to availability and is subject to State Government 10% bed tax.

When making a reservation or an enquiry, call toll-free and ask for the "Association Special Rate".

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President's Report

Well, this is to be my last President's report, as I will be stepping down from the position at the next AGM. It has been an exhilarating and extremely interesting three years in which to have had the privilege to represent the AICCM as President, and I am stepping down with a sense that the organization is in the middle of some extremely important programs which are supporting a new level of professional awareness and identity.

When I took over from Tamara as President three years ago the organisation was already developing some important strategic directions, and these have been identified in the Strategic Plan. The South Australia Branch of AICCM has been updating the Strategic Plan as required and my thanks to them for their commitment to this critical task.

The State Branches have been responsible for most of the major initiatives including the review of the by-laws which is being undertaken by Tasmania, the development of the *Draft Code of Practice* which has been undertaken by the Code of Practice Sub-Committee in Victoria and the review of the *Code of Ethics* which was undertaken by Western Australia. Queensland and New South Wales have also picked up tasks to support Council such as investigating the possibility of a mentoring program and assisting with the *Bulletin*.

Membership has steadily increased to a point where we now have over 510 members. There has also been a steady increase in the professional membership category.

In political terms the development of the National Conservation Policy and Strategy have been critical developments in focussing government thought and funds towards conservation, and the profession has had a good presence on the Collections Management and Conservation Working Party, and on the Heritage Collections Committee through the work of a number of AICCM members.

The next twelve months will be very important in defining materials conservation for the next century. In October 2000 we host the 50th anniversary of IIC. By next year, with the support of the Heritage Collections Council, we will have completed two important review projects, the Skills Gap Audit and the Research Audit, and will have a number of standards and tools in place including *reCollections*, *Disaster Preparedness*, *Significance Assessment* and *Museum Building Standards*. Next year we will also be reviewing the Code of Practice. I wish to maintain strong links to Council over the next year and hope to contribute positively to the new directions set in place by the new President.

Over the next three years I think there will be major shifts in the profession, which involve some substantial challenges. These include the move towards contracting and outsourcing

conservation, and issues involved with new technologies and the role and function of the object, to name only two. As a profession we need to be constantly assessing our role in a wider context and finding ways to act as advocates for the profession wherever possible. Your membership and active contribution to the AICCM, as the peak professional body, is the most effective way to contribute to this.

My thanks to all the office bearers who have, over the past three years, worked to support the aims of the AICCM. Many were there long before I was elected, while others contributed for short periods. The length time is not important. What is important is that as many members as possible feel they can contribute to the development of the profession through the AICCM.

Thank you all for your help, support and commitment to the aims of the Institute during my term as President. For me personally it has been a very fulfilling three years. I look forward to the next President's term with great optimism and back to my term with many thanks to the membership.

Robyn Sloggett

Tasmanian Division News

At our April meeting, we held a round table meeting for information exchange on Disaster Response and Recovery, followed by a presentation by **Gerard McCarthy**, Fire Training Officer from Fire Service Tasmania.

At the Division's AGM in July, last year's executive committee was re-elected:

President: **Linda Clark**

Treasurer: **Geraldine Sadler**

Secretary: **Stephanie McDonald**

Following the AGM we had another information exchange on **picture glass** in an attempt to shed some light on the different processes. We looked at both historical and contemporary processes and examined the implications of viewing art works with different types of glass and related products. **Ray Prince** (Artisan at the Tasmanian Museum and Art Gallery) gave a major contribution on the history and technology of glass, **Therese Mulford** talked about contemporary solutions and conservation and **Stephanie McDonald** provided some sources of information on the internet.

Notices

Janet Hughes has been accepted as a Professional Member of the AICCM.

New Members

Robert Muir	Maria Kubik
Tasha Brown	Meg Miller
Davina Hacklin	Brian P. Gordon
Clare McFarlane	Jennifer Fea
Brenda Ellen	Geoffrey Gettens
Dana Kahabka	Prue McKay
Rodney Prusa	Lahra Foote
Andy Goodfellow	Lincoln Andrews
Ishikawa Shingo	

Membership Directory Erratum

By now all members should have received a copy of the 1999 Membership Directory. A loose-leaf erratum sheet is included with this edition of the Newsletter, to be kept with your Directory. Please contact the Secretariat if you have any questions regarding the Directory.

Membership Renewal

Membership renewal is now due. If you have questions, or wish to join the AICCM, please contact the Secretariat officer.

Code of Practice

A final design has been approved for the *Code of Practice* and will be printed shortly.

Skills Gap Audit

A draft response to the Skills Gap Audit has been formulated and State Presidents have been asked to hold workshops in order to discuss issues, priorities, and what is realistically achievable. Workshops will involve heads of laboratories, AICCM Members, conservation educators and all major stakeholders. Contact your state president for details.

Research Activity Audit

Expressions of interest in helping with the Audit were posted in the June Newsletter. An initial literature survey and phone survey are the next steps in the project. A project co-ordinator will also be appointed. (See ad opposite). A panel session at the National Conference will discuss the audit. An interim document will then be produced, followed by a more in-depth survey. For details contact Robyn Sloggett on (03) 9344-7989 or at r.sloggett@art-museum.unimelb.edu.au.

IIC Congress 2000 Report

Papers for the conference have been called for and are now being assessed. The level of interest overseas is beginning to build and the planning stages are moving forward fairly fast - inquiries about the trade displays are already being received. For details or to volunteer help, contact Julian Bickersteth on (02) 9417-3311 or at

AICCM 22nd National Conference: The Practice of Conservation

The National Conference will be held in Sydney at the Quarantine Station Conference Centre, Manly, on Friday 24th and Saturday 25th September 1999. Flyers have been posted out to AICCM members.

General papers will be presented on the first day of the conference (see program). The second day of the conference will be devoted to Special Interest Group meetings. For details contact Julie Potts on (02) 9225-1782 or at juliep@ag.nsw.gov.au.

The Practice of Conservation - Program

Friday, 24th September

- 8.30 **Registration** Bussorah Merchant Room
- 9.10 **Welcome** Cath Akeroyd, President AICCM (NSW)
- 9.20 **Conference Opening** Robyn Sloggett, National President, AICCM
- 9.30 **Opening Address** Margaret Anderson, Co-Chair of the Collections Management and Conservation Working Group of the Heritage Collections Committee
- 9.50 **"Stormy Weather"... Public Practice, Private Practice, Globalisation and the Industry** Ian Cook, Artlab Australia
- 10.10 **The Draft Code of Practice and Its Use** Jenny Dickens, Heritage Victoria
- 10.30 **Morning Tea**
- 11.00 **National Conservation Strategy** Margaret Anderson, Co-Chair of the Collections Management and Conservation Working Group of the Heritage Collections Committee
- 11.30 **The Heritage Collections Committee - Research Activity Audit and Needs Assessment** Robyn Sloggett, National President AICCM; Julian Bickersteth, National Treasurer AICCM
- 12.30 **Buffet lunch** served at Conference Centre Dining Room
- 1.30 **Instant reCollections** Artlab
- 2.00 **Skills Gap Audit Report** Panel Session, Chaired by Robyn Sloggett, National President, AICCM
- 2.45 **Towards 2000 - Where Are We Going As A-Profession?** Panel Session
- 3.30 **Afternoon Tea**
- 4.00 **Overview of Quarantine Station** Lady Jean Foley, Historian
- 4.30 **Guided tour of Quarantine Station** lead by National Parks guides
- 6.00 **AICCM (Inc) Annual General Meeting**

The National Research Audit

Project Co-ordinator	Project Researcher
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A National Conservation Strategy Project Funded by the Heritage Collections Council

In last months' newsletter expressions of interest were sought for members to be involved in the Research Audit. The AICCM is now interested in appointing a project co-ordinator and a researcher for this project. The primary purpose of this project is the completion of an audit of research activity within Australia relating to the conservation, preservation, care and management of, and access to, heritage collections and a research needs assessment of the sector.

The project's objectives are to:

- ◆ audit research activity within Australia relating to the conservation, preservation, care and management of, and access to, heritage collections (including specialised collections, Indigenous collections, natural science collections and art museum collections);
- ◆ encompass within this audit not only research relating to materials conservation but other aspects of museological and heritage practice, including, for example, the effectiveness of skills development and education programs directly relevant to heritage and conservation practice, and the effective use of multimedia in providing access to collections; and
- ◆ through consultation with a wide variety of stakeholders within heritage organisations, museums and industry bodies, undertake a 'needs assessment' for research within the sector. The assessment would be expected to be a synthesis of views within the sector as to areas of priority for research activity, and the extent to which current research activity is addressing these priority areas.

In order to achieve these objectives AICCM is required to:

- ◆ employ its existing resources, as well as the additional funds provided, to conduct an audit of research activity within Australia;
- ◆ through consultation with a wide variety of stakeholders, develop a synthesis of views within the sector as to areas of priority for research activity, and the extent to which current research activity is addressing

these priority areas; and

- ◆ prepare a report on research activity within Australia, together with recommendations on issues that arise.

The AICCM is required to work closely with Museums Australia to develop this project. Currently an initial literature survey and phone survey of conservation research are being conducted to provide an overview of current activity and directions. A panel session has been scheduled to discuss the Audit at the AICCM Conference in September.

Completion of this project, with the final report to the Heritage Collections Council's Collections Management and Conservation Working Party, is required by December 1999.

It is envisaged that the project co-ordinator will be responsible for:

- ◆ managing input from various interested parties;
- ◆ ensuring timelines are met;
- ◆ liaising with Museums Australia to achieve outcomes; and
- ◆ to co-ordinate the various streams of information and research into a finalised report.

The project researcher will be responsible for providing a report on conservation research activity within Australia in line with the objectives outlined above. Both positions are required to liaise broadly and to involve AICCM members who have expressed interest in this Audit, and to work closely with Council to achieve the outcomes required for the project.

Persons interested in working as either the project co-ordinator or project researcher are asked to present a short outline of their proposed modus operandi along with the cost of the provision of this service. At this point proposals should be no more than one page in length, and should be marked "Confidential". Proposals should be sent Robyn Sloggett, The Ian Potter Art Conservation Centre, The University of Melbourne, Parkville, Victoria, 3052; (03) 9344-4484, r.sloggett@art-museum.unimelb.edu.au.

If you have any queries please call Robyn on (03) 9344-7989.

Responses are required by 30th September 1999.

The Library and Information Service of Western Australia (LISWA)

Pamela Najar, Senior Conservator

LISWA has responsibility for Western Australian heritage and information collections, including the State Reference Library, the J.S. Battye Library of Western Australian History, and the State Records Office of Western Australia. The conservation laboratory at LISWA is part of the Preservation Services unit that also provides micrographic, photographic and multimedia services to the institutions listed above. This is the result of the slow evolution from a small, one-conservator unit allied to the in-house bindery and photographer in the 1970s, through a conservation unit closely involved with new building development in the 1980s, to the multi-service centre existing today.

At the present time the conservation, micrographics and photographic /multimedia teams operate under separate work programs negotiated with the State Reference Library, J.S. Battye Library and State Records Office, with cooperative work within Preservation Services set up on a project basis. The challenge as the 1990s draw to a close will be to move this cooperation from a project to a program basis so that we can offer a true preservation service rather than a set of separate, related services. This will not only be more cost-effective and efficient - and we all know that is the best incentive these days - but also will enable the unit to better meet the new technological challenges that face the library/archives/records management sector.

The Conservation Unit staff includes Senior Conservator **Pamela Najar**, Paper Conservator **Amanda Simper**, acting Book Conservator **Timothy Cooke**, and technicians **Patrick Smith** and **Susan Anderson**. We also get assistance from Photographic/Multimedia Coordinator **Toni Munro**, Photographer **Bob Diggins**, our Micrographic Unit colleagues and some very much appreciated volunteers.

A wide variety of conservation work comes through the laboratory in the course of a year, reflecting the range of media and differing collection policies of the institutions within LISWA.

An active packaging program provides phase boxes for bound materials, portfolio boxes and encapsulation for maps and architectural plans, and specialty packaging for photographic and film media. Most of this packaging work is carried out on a monthly quota of material selected by collection managers. Last year alone we produced over 1100 boxes and portfolios, and encapsulated over 2700 maps and plans.

Surveys, condition assessment, and reporting are an important part of all the conservation programs. Large scale surveys are carried out to assist with the development of collection and preservation management planning. Last year,

for example, surveys of this type were carried at the State Records Office map and plan holdings and the J.S. Battye Library Pictorial collections. Similar surveys are planned this year for the State Records Office rare book collection, and the Private Archives section of J.S. Battye Library.

Condition assessments are carried out on large groups or series of items, to assist with conservation management planning, to set program priorities, and to prepare for projects such as photographic duplication, microfilming or scanning. The three media types most likely to be subject to such assessment are large paper-based archival collections, photographic negatives, and cinema films from the State Film Archives section of J.S. Battye Library.

Formal condition reporting of individual items is restricted to material selected by collection managers, or those identified as priorities from assessment programs. As in most similar conservation laboratories in the library and archives area, we have been carrying out less and less of this type of single item project. With our resources stretched to care for large collections, larger-scale stabilisation projects carrying out mass treatment work such as basic cleaning, flattening, and packaging are much more cost-efficient - and achievable - than item by item restoration-level treatments.

Over half of the work coming through the conservation laboratory now involves such stabilisation projects, sometimes combined with assessment work. For example, projects completed in the last year include:

- ◆ preparation for microfilming of a series of tattered and soiled stock brand registers from the 1950s-1970s;
- ◆ cleaning, flattening, repair and packaging of 45 boxes of Colonial Secretaries Office papers from the 1870s and 1880s;
- ◆ assessment and rewinding of 43 cellulose acetate cinema film reels, with 11 reels sent out for restoration and preservation copying;
- ◆ assessment and repackaging of over 1400 cellulose nitrate photographic negatives.;
- ◆ assessment and repackaging of over 9500 full-plate glass negatives;
- ◆ assessment, listing, cleaning and repackaging of over 750 half-plate glass negative portraits of W.W.I soldiers.

In that same period the conservation staff completed restoration-level treatment on:

- ◆ 23 bound volumes from the 18th, 19th and early 20th centuries;
- ◆ six small collections of 19th century letters, manuscripts and documents;
- ◆ four 19th century maps;
- ◆ five prints.

Currently we are beginning to look at the problems developing with electronic media, such as the variety of video formats that are coming into the State Film Archives, audio tapes in the

Oral History Archives and State Records Office, and the daunting prospect of computer records from everywhere. While we can always take refuge behind the comforting excuse of

"technological obsolescence", it does bring our current problems with brittle paper, vinegar syndrome, fading, white ants and the like into perspective!

HEALTH AND SAFETY

NOTE ON TIN-MERCURY MIRRORS

Holly McGowan-Jackson

During relocation of the collection at the National Gallery of Victoria it has been necessary to address the issue of safe handling, transport and storage of tin-mercury mirrors. Staff were first alerted to a problem when small beads of mercury were observed in a box (with an acrylic sheet cover) containing a deteriorated mirror. Subsequently, small quantities of mercury have been observed in association with six objects in the collection

Tin-mercury mirrors were produced from the 16th century until the early 20th century. Their tin amalgam coating is inherently unstable; over time mercury slowly evaporates from the surface and fluid mercury migrates towards the bottom of the mirror. Undisturbed mirrors do not generally pose a health risk, however, the potential for exposure to mercury is increased during the handling and transport of these items. The following procedures were developed with reference to Hadsund (1993) and advice from the Victorian WorkCover Authority.

Inspection & Handling

During inspection, nitrile gloves are worn to prevent skin absorption of mercury should any be present on exposed surfaces. In addition, carpeted or parquet flooring beneath the mirror is protected with plastic sheeting as it is virtually impossible to decontaminate these surfaces of mercury.

Suspect mirrors are inspected for mercury droplets on the mirrors themselves as are associated surfaces such as frames or cabinetwork. In several cases, mercury droplets have only become apparent once a mirror stored upright was laid down flat.

Collection

Mercury is collected with an appropriate device such as a Scienceware Mercury Collector (Crown Scientific). Under no circumstances should a vacuum cleaner be used as this will vaporise the mercury in the room. It should be noted that dust in the vicinity of the mirror (such as the back of a frame) may also contain drops of mercury. It is also necessary to consider the eventual disposal of the collected mercury and contaminated materials with a waste disposal/recycling company.

Transport and storage

In the NGV collection, mirrors exhibiting liquid mercury have been identified with warning labels and wrapped in polyethylene plastic (or isolated in some other way) to contain any future mercury

contamination. Where possible, the mirrors will be kept in their normal orientation to avoid damage through flooding of areas with mercury (Hadsund, 1993). Otherwise, the mirrors so far identified will be transported and stored in the same manner as others in the collection.

Reference

Hadsund, Per 1993. 'The tin-mercury mirror: its manufacturing technique and deterioration processes'. *Studies in Conservation* 38 (1993) 3-16.

Letter to The Editor

We believe that the organising committee of the 1997 AICCM National Conference has been grossly misrepresented in a letter sent by the AICCM National Council to conference delegates. This letter stated the following:

"The organising committee of the 1997 AICCM National Conference on Rottnest Island, Western Australia, has not been able to produce the Proceedings for which you paid the fee of \$25 at the time of registration for the conference. National Council of AICCM has undertaken to reproduce the papers from the conference as two issues of The Bulletin. These volumes are presently with the Production Officer and will be printed and distributed shortly".

We would like to bring to the attention of the delegates of the 1997 AICCM National Conference that the issue of publication of the conference proceedings was discussed at the conference by a group which included the then editor of the AICCM Bulletin. It was proposed that, rather than publish a separate conference proceedings, the papers be used in future editions of the AICCM Bulletin. All papers were submitted by the Conference Coordinator, Paul Malone, to the Bulletin editor in January 1998 for this purpose. Since that time the WA AICCM committee has inquired frequently as to the progress of the publication of these papers.

The 1997 AICCM conference organising committee was ready and prepared to get the proceedings to the delegates in early 1998. As late as August 1998 the WA Committee again offered to organise publication of the proceedings, using the small profit generated by the conference to offset publication costs.

We feel very strongly about this matter and would appreciate the opportunity to put the record straight via publication of this letter in the AICCM National Newsletter.

1997 National AICCM Conference Organising Committee, 23/8/99

The current economic climate has seen both the public and private sectors within Australia becoming increasingly "outcomes-based". In conservation, jobs are now more often awarded on contract, as fewer permanent positions are becoming vacant, and as funding for conservation is frequently only allocated to special projects ("outcomes").

Is this trend a good one, and is it here to stay? How would you like to see the conservation profession working in the future? Does the move to contract-based work change the way in which conservation work is carried out, and what skills are acquired by the worker? Comments could also include the effects of contract work on personal stability, commitment and loyalty, and relations between staff, as many institutions have permanent and contract workers.

For some time now, public servants working for the Western Australian Ministry for Culture & the Arts have had to negotiate their pay increase through increases in productivity. The increased productivity had to result in genuine cash savings before a pay rise would be granted. The ceiling on the rise was 7% over two years to which the Government would contribute 3½% in the same period - if the proposed productivity increases had been achieved. The process has become known as Enterprise Bargaining Agreement.

Last year this process was amended. It now not only includes productivity increases but it also requires us to generate cash. The Department of Materials Conservation of the WA Museum has been requested to contribute to this cash generation by taking on private (contract) work to raise a stipulated amount. Targets are reviewed every six months or so, before the next pay rise is granted - the pay rise is coming in installments.

Since the Museum does not have specially assigned positions for contract work, this means that conservators now work on a mixed bunch of contract work as well as on the State collection, exhibitions etc. without additional staff.

Doing contract work for private collectors within an institution whose primary responsibility is the State collection of course changes our situation substantially. It not only moves the focus away from that particular collection, it also changes our legal liability and exposes the conservator to a completely different kind of scrutiny and stress. Owners may feel entitled to influence the result of a treatment, which the conservator may find to come into conflict with ethical and professional standards. Conservators could also be pressured to finish a treatment within a time frame that may be stressful and which may unduly influence the outcome of that treatment.

Doing private work means that the conservator has to develop business skills - for example, negotiating the cost and duration of a particular treatment - as well as having to do the resulting administration work. Conservators not only have to deal with the curator, designer etc., they have to deal also with the 'outsider' who may be uninformed and completely ignorant of

conservation standards and practices.

Then there is the unavoidable conflict of "what comes first" - the contract work that generates an income which contributes to a pay rise, or the care of and commitment to the State collection for which conservators in this institution were originally employed. While the emphasis still may be on caring for the Museum's collection, boundaries could become more and more blurred in the future. And when and where do we stop? It may become an easy way to generate a supplementary income to fill the coffers or to boost an insufficient budget. Then there is the danger that success is mainly based on outcome rather than quality. Who decides when enough is enough?

On the other hand - apart from contributing to a pay rise - contract work could provide that additional money needed to purchase an otherwise unobtainable piece of equipment etc. This could substantially broaden the conservators' abilities and allow advanced treatment methods to be applied to the institution's collection. It may add to the variety of objects to be treated, therefore providing for greater scope as well as stimulation.

I do not really have a yes or no answer, but I think we do have to take care that private contract work carried out in otherwise publicly funded institutions does not become a mere money-making exercise. It has to be carefully managed in order to maintain a controllable balance and it must not take precedence over the well-being of the State collection.

Ulli Broeze-Hoernemann, WA

Public collections face the challenge of balancing the allocation of limited resources with the deterioration of collections, which are the reason for the existence of the institution. This has led to museum staff having to justify approaches to collection care and to quantify results for comparison with competing interests. Executives need to use resources efficiently and be seen to do so. Outcome based projects offer an opportunity to efficiently achieve highly visible and quantifiable goals and these are often carried out with contractor employees.

There are many, many more permanent positions in conservation in Australia than 20 years ago. This reflects a number of factors, including the profession raising the awareness of administrators to the need and the availability of well trained, experienced and demonstrably useful professionals to appropriately address that need. There are also vastly more private conservators now, many with highly developed specialist skills which would be difficult to maintain in an institutional environment.

The National Gallery of Victoria has approached the problem of whole collection conservation with a combination of "permanent positions", though the definition has changed significantly in recent years; yearly contracts for in-house based people; short term contracts for out-of-house based private conservators; and

2nd Call for Papers
for the
First Australian Book and Paper Symposium



To be held 16 to 18 March, 2000
Canberra, Australia



The AICCM Book and Paper Special Interest Group, and the Special Interest Group Photon, are calling for papers and posters in the areas of book and paper conservation, library and archives preservation and the conservation of photographic materials.

Topics may range from specific examination and treatment methods to the broader issues of preservation and collections management.

Abstracts (approx. 150 words in length) are due by 29 October 1999.

Please send your abstract to:

Kerry McInnis
Director
Art and Archival
PO Box 998
Queanbeyan NSW 2620.

For enquiries, or to discuss your ideas for presentations or posters, contact:

Kerry McInnis
Tel/Fax: (02) 6297 7670

Detlev Lueth
Tel: (02) 6208 5025
email: d.lueth@nma.gov.au

Tracey Golds
Tel: (02) 6201 2018
email: golds@science.canberra.edu.au

CALENDAR



AUSTRALIA

Conservation versus Commercialism, 3rd National Remote Area Museums Conference

20 - 23 September 1999, Battery Hill Mining Centre, Tennant Creek, Northern Territory. Contact: Joanna Seczkowski, Manager/Curator, Tel: (08) 8962 1281 email: tennantmining@switch.com.au (C71)

The International Society of Education through Art (INSEA) 30th World Congress

21 - 26 September, 1999. Queensland. Contact: Ozacomm Conference Services, Tel: (07) 3854-1611 or www. qut.edu.au/insea99/insea. (C72)

AICCM National Conference 1999

The Practice of Conservation.

24-25 September, 1999. Sydney.

Day one: general session, AICCM AGM. Day two: Special Interest Group meetings. Contact: The National Secretary, Tel: (02) 6254-8695, alexand@dynamite.com.au. (C71)

ICOMOS Australia Conference

Rural Heritage

November 1999.

Contact: marilyn.truscott@ea.gov.au, www.icomos.org/australia. (C71)

1999 AICCM Metals Symposium

24-25 November, 1999. Melbourne. Theme: the Conservation of Historic and Archaeological Metals, Artworks and Working Objects. Contact: Barbara O'Brien, Conservator, Museum Victoria, 10/108 Lonsdale Street, Melbourne 3000, Tel: (03) 9291-2195, Fax: (03) 9219-2159, bobrien@mov.vic.gov.au. (C71)

AICCM Book and Paper Symposium

16-18 March, 2000. Canberra.

Call for Papers

Presented by the AICCM Book and Paper and Photon Special Interest Groups. Topics may range from specific examination and treatment methods to the broader issues of preservation and collections management. Abstracts approx. 150 words in length are due by 29 October 1999. Send abstracts to: Kerry McInnis, Director, Art and Archival, PO Box 998, Queanbeyan NSW 2620. (C71)

IIC 18th International Congress

10-14 October, 2000. Melbourne. Theme: *Tradition & Innovation: Advances in Conservation.* Contact: Julian Bickersteth at International Conservation Services, 53 Victoria Avenue, Chatswood, NSW 2067, Tel: (02) 9417-3311, Fax: (02) 9417-3102. (C70)



INTERNATIONAL

Archives of the Information Society in the New Millennium

22-28 September, 2000. Seville, Spain. 14th International Congress on Archives. See <http://www.archives.ca/ica>. (C72)

UNESCO Landslide Prediction & Mitigation for Cultural Heritage Sites & Sites of High Societal Value.

20-22 September 1999. Paris, France. Contact: UNESCO World Heritage Centre 7, place de Fontenoy, 75352 Paris 07 SP, France, Tel: +33-1-4568-1876, Fax: +33-1-4568-5570, wh-info@unesco.org. (C70)

UNESCO International Congress on Risk Preparedness & Disaster Mitigation for Cultural Heritage

23-24 September 1999. Paris, France. Contact: UNESCO World Heritage Centre 7, place de Fontenoy, 75352 Paris 07 SP, France, Tel: +33-1-4568-1876, Fax: +33-1-4568-5570, wh-info@unesco.org. (C70)

UNESCO Meeting of States Parties to the Hague 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict.

October/November 1999. Paris. France. Contact: UNESCO World heritage Centre 7, place de Fontenoy, 75352 Paris 07 SP, France, Tel: +33-1-4568-1876, Fax: +33-1-4568-5570, wh-info@unesco.org. (C70)

Conservation of Wallpaintings & Architectural Surfaces

October 1999. Venice, Italy. Contact: International Academic Projects, 31-34 Gordon Square, London WC1H 0PY, Tel: +44-171-387-9651, Fax: +44-171-388-0283, iap@archetype.co.uk. (C70)

New Frontiers in Grey Literature GL'99 - Fourth International Conference on Grey Literature

4-5 October 1999. Washington DC, USA. Contact: GreyNet, Grey Literature Network Service, Koninginneweg 201, 1075 CR Amsterdam, Netherlands, Fax: +31-20-671-1818, GreyNet@internet.nl.net. <http://www.konbib.nl/infolev/greynet/>. (C70)

The Broad Spectrum: the Art & Science of Conserving Colour on Paper

5-9 October 1999. Chicago, USA. Contact: Harriet Stratis, Department of Prints and Drawings, The Art Institute of Chicago, Tel: +1-312-857-7662, Fax: +1-312-443-0085, hstratis@artic.edu, or Elizabeth Sobczynski, Voitek Conservation, 9 Whitehorse Mews, Westminster Bridge Road, London SE1

7QD, Tel: +44 171 928-9920, Fax: +44 171 928-6094, VOITEKCWA@Binternet.com. (C68)

Edge Tools for Conservators

5-7 October 1999. West Dean College, West Sussex, England. Contact: Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, Tel: +44-1886-832-323, Fax: +44-1886-833-688, clare@ipc.org.uk. (C72)

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

6-9 October, 1999. Tallin, Estonia. Contact: Heige Peets, Chemist Conservator, Conservation Centre KANUT, Pikk Street 2, EE0001 Tallin, Estonia, Tel: +372-6442-563. (C69)

Ground-penetrating Radar Techniques for Discovering and Mapping Buried Archaeological Sites

8-10 October, 1999. Denver, USA. Contact: Tel: +1-303-871-2684, www.du.edu/anthro/GPRclass2.html. (C72)

University of Victoria, Canada Professional Learning Opportunities

Collections Management. 8 October, 1999 - April 16, 2000.
Heritage Area Conservation: Strategies for Sustainable Management. 25-30 October, 1999.
Planning in Cultural Organisations. 1-6 November, 1999
Communicating through Exhibitions. 22-27 November, 1999.
Contact: Kelly Wilhelm, Program Co-ordinator, kwilhelm@uvcs.uvcs.ca, Tel: +1-250-721-6119, Fax: +1-250-721-8774. (C72)

SSCR Perth Seminar: 1993 Flood Disaster

11 October 1999. Perth, Scotland. Contact: Elaine Martay, Tel: +44-131- 556-8417, Fax: +44-131-557-5977, admin@sscr.demon.co.uk. (C72)

Scientific Principles of Conservation

11 October-10 December, 1999. Rome, Italy. Subject: the composition of materials, the processes of deterioration that affect them, and different approaches to conservation solutions. Language: English. Contact: ICCROM Training and Fellowship Programme Office, Via de San Michele 13, I-00153 ROME, RM Italy, Tel: +39-6-585-531, Fax: +39-6-5855-3349, training@iccrom.org, <http://www.iccrom.org>. (C72).

"Master Inpainting" Mt Carroll, IL

13-16 October, 1999. Mt Carroll, Illinois, USA.
Interdisciplinary, hands-on workshop for paper, objects, and paintings conservators. Contact Mary Wood Lee, Campbell Centre, www.campbellcenter.org. (C71)

Conservation of Lacquer

14-16 October, 1999. Mt Carroll, Illinois, USA.
Contact: the Campbell Center, Tel: +1-815-244-1173, http://www.campbellcenter.org.

Conservation of Japanese Woodblock Prints

October 14-16, 1999. Mt Carroll, Illinois, USA.
Contact: the Campbell Center, Tel: +1-815-244-1173, http://www.campbellcenter.org.

Advanced Wet-Collodion Class

16-17 October 1999. Rochester, USA.
Two day class in the production of ambrotypes, tintypes, negatives. Uses skills acquired in the introductory course. Instruction will also be given in the printing of wet-collodion negatives.
Contact: George Eastman House, Department of Conservation and Museum Studies, 900 East Avenue, 900 East Avenue, Rochester, NY 14607, Tel: +1-716-271-3361, Fax: +1-716-271-3970, workshop@geh.org. (C72)

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

17-23 October, 1999. Mexico City, Mexico.
Contact: Arq. Carlos Flores Marini, ICOMOS Mexicano, Mazatlan 190, Col. Condesa C.P., Mexico, DF 06140, Mexico, icomosnex99@compuserve.com.mx. (C69)

West Dean College Professional Development Courses 1998/99

1999. Chichester, West Sussex, England.
Conservation and Repair of Stone Masonry. 19-22 October 1999.
Issues and Approaches in Upholstery Conservation. 19-22 October 1999
Conservation and Repair of Flint Buildings. 16-18 November, 1999.
Conservation Engineering. 7 - 9 December.
Contact: West Dean College, West Dean, Chichester, West Sussex PO 18 0QZ, UK. Tel: +44-1243-811301; Fax: +44 243-811343. Westdean@pavilion.co.uk,

Association for Preservation Technology Conference

Winds of Change
20-23 October, 1999. Banff, Alberta, Canada
Contact: Larry Pearson, Head, Planning and Preservation Program; Historic Sites Service, Alberta Community Development, 8820 112th Street., Edmonton, Alberta, Canada T6G 2P8, Tel: +1-403-431-2307, lpearson@mcd.gov.ab.ca. (C71)

South Eastern Museums Conference Annual Meeting

20-24 October, 1999. Birmingham, Alabama, USA.
Theme: *2000 and Beyond - Museum's Response to the Millennium.* Contact: Scott m Brown, Director, Davenport House Museum, Savannah, GA; Tel: +1-912-236-8097, Fax: +1-912-233-7938. (C71)

Managing Archaeological Information

4-9 October, 1999. Canada.
Tutor: Luke Dalla Bona. Contact: Kelly Wilhelm, Cultural Resource Management Program, Division of Continuing Studies, University of Victoria, PO Box 3030 STN CSC, Victoria, British Columbia, Canada V8 3N6, Tel: +1-250-721-6119, kwillhelm@uvcs.uvic.ca, http://www.uvcs.uvic.ca/crmp/. (C72)

Archaeological Conservation: Specialized Techniques and Research for Wet Objects

18-21 October, 1999. CCI, Ottawa, Canada.
Professional Development Workshop
This intensive, four-day workshop will focus on the research, analysis, and treatment of wet organic materials, iron, and iron/wood composites and will combine presentations, hands-on experiences, lab tours, and demonstrations. Special features of the workshop include: lab tours of CCI and the new Ontario Service Centre (Parks Canada Agency); updates on basketry, leather and iron research projects; session on the parylene coating process; review of conservation procedures for baleen. Participants should have practical experience in the conservation of wet archaeological materials. Conservation students and archaeologists with a special interest in the area are welcome. Contact: Christine Bradley, Sales and Distribution Coordinator, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5, Canada, Tel: +1-613-998-3721 ext. 250, Fax: 613-998-4721, christine_bradley@pch.gc.ca, http://www.pch.gc.ca/cci-icc/. (C72)

Preservation Options in a Digital World: To Film or To Scan

26-28 October, 1999. Austin, Texas, USA.
A workshop on preservation microfilming and digital imaging of paper-based materials. Contact: Gay Tracy, tracy@nedcc.org, Tel: +1-978-470-1010 ext. 217. (C72)

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

31 October - 10 December 1999. Chan Chan, Trujillo, Peru.
Contact: PAT99, The Getty Conservation Institute, 1200 Getty Center Drive, Suite 7000, Los Angeles, California, 90049-1684, USA, Fax: +1 310-440-7702. (C69)

National Archival Heritage: Problems of Conservation

1-4 November, 1999. Kyiv, Ukraine.
Contact: Ukrainian State Scientific Research Institute of Archives and Documentation, Solomyanska vul., 24, Kyiv-110, Ukraine 252601, Tel: +380-33-277-9057, Fax: +380-44-277-3655. (C72)

Conservation of Historic Horse-drawn Vehicles

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

Human Remains: Conservation, Retrieval & Analysis

7-11 November 1999, Williamsburg VA, USA
Contact: Emily Williams, Department of Conservation - BHW, The colonial Williamsburg Foundation, PO Box 1776 Williamsburg VA 23187-1776, Fax: +1 757-565-8752, or dchapman@cwf.org. (C69)

Smithsonian Center for Materials Research & Education Optical Microscopy Series

15-19 November, 1999. USA.
Plant Anatomy and Morphology for Objects Conservators and Archaeologists.
Contact: Ms. Francine Lewis, Smithsonian Institute, Tel: +1-301-238-3700 x102. (C70)

International Conference on the Conservation of Paper and Photographs

16-18 November, 1999. Havana, Cuba.
Contact: Archivo Nacional de Cuba, Tel: +53-7-62-9470, Fax: +53-7-33-8089, arnac@cenai.inf.cu. (C72)

Conserving the Painted Past: developing approaches to wall painting conservation

2-4 December, 1999. London, England.
Contact: amanda.holgate@english-heritage.org.uk, Tel: +44-171-973-3314, Fax: +44-171-973 3249. (C72)

Short Courses: The Structure & Decay of Ancient & Historic Materials

13-17-December, 1999. University of Bradford, UK.
Subject: *Ancient and Historic Textiles*
Other modules to follow: Microscopy and Instrumental Analysis (Easter 2000), Metallic Corrosion (June 2000), Conservation & the Care of Collections (December 2000), Experimental Design in Conservation Science (Easter 2001). See www.brad.ac.uk/acad/archsci/depart/pgrad/strucdec/, or contact: The Postgraduate Secretary, Department of Archaeological Sciences, University of Bradford, W. Yorks, UK, BD7 1DP, Tel: +44 1274 235534, Fax: +44 1274 235190, or John McIlwaine, Co-ordinator for Continuing & Professional Education,

j.j.mcilwainé@bradford.ac.uk.. (C70)

Unmounting and Mounting of Photographs: Treatment Alternatives and Ethical Considerations

January 2000. Pittstown, New Jersey, USA
Contact: Nora Kennedy, Tel: +1-212-650-2168, nora.kennedy@nyu.edu, or Debra Hess Norris, Tel: +1-302-831-3489. (C70)

The Society for Historical Archaeology Meeting

4-9 January, 2000. Quebec City, Canada.
Themes: issues surrounding the development of conservation strategies; preventive conservation; minimal treatment. Contact: Andre Bergeron, Centre de conservation du Quebec, 1825 rue Semple, Quebec QC, G1N 4B7, Canada, Tel: +1-418-643-7001, Fax: +1-418-646-5419, andre_bergeron@mcc.gov.qc.ca, (C71)

University of Victoria, Canada Professional Learning Opportunities

Heritage Interpretation. 7-12 February, 2000.

Museums in the Marketplace. 21-26 February, 2000.

Approaches to Repatriation. 10-15 April, 2000.

Distance Education - Museum Information Management, 17 January - 21 April, 2000.

Contact: Kelly Wilhelm, Program Co-ordinator, kwilhelm@uvcs.uvcs.ca, Tel: +1-250-721-6119, Fax: +1-250-721-8774. (C72)

88th Annual Conference of the College Art Association

23-26 February, 2000. New York, USA.
AIC sponsored session theme: In Restrospect: The History of Art Conservation. Contact: Rebecca Rushfield, 66-10 149th Street, Apt. 4C, Flushing, NY 11367, wittert@jno.com. (C71)

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

Spring 2000. Dresden, Germany.
Contact: Wolfgang Hesse, Rundbrief Fotografie, P.O. Box 21-02-56, D-01263 Dresden, Germany, Tel: +49 351-316-0990, Fax: +49 351-316-0992, rundbrief@dresden.nacamar.de. (C69)

North American Textile Conservation Conference Textile Symposium 2000

29-30 March, 2000. Asheville, NC, USA.
Contact: NATCC Symposium 2000,attn: C. McLean/C. Varnell, L.A. County Museum of Art, 5905 Wiltshire Blvd., Los Angeles, CA 90036, USA, cmclean@lacma.org. (C69)

Terra 2000, 8th International Conference on the Study and Conservation of Earthen Architecture

11-13 May, 2000. Torquay, England.
Contact: terra2000@plymouth.ac.uk, Fax: +44-(0)1752-233-310. (C72)

Symposium 2000 - The Conservation of Heritage Interiors

17-20 May, 2000. CCI, Ottawa, Canada.
Theme: The professional collaboration required to plan and execute successful conservation projects in historic interior spaces. Contact: Symposium 2000, Canadian Conservation Institute, Department of Canadian Heritage, 1030 Innes Road, Ottawa ON K1A 0M5, Canada, tel: +1-613-998-3721, Fax: +1-613-998-4721, james_bordeau@pch.gc.ca. (C70)

The Third National Conference on Women and Historic Preservation

19-21 May, 2000. Washington, DC, USA.
Call for Proposals.
Proposals for presentations on any aspect of women and historic preservation are invited. Contact: Gail Dubrow, Conference Chair, Conference on Women and Historic Preservation, Preservation Planning & Design Program, University of Washington, Box 355740, Seattle, Washington, USA 98195-5740, womenpres@hotmail.com. Conference web site: <http://www.caup.washington.edu/WomenPres/>. (C72)

Contemporary Photographic Processes

June 2000. Chicago, USA.
Five-day workshop. Contact Nora Kennedy, Tel +1-212-650-2168, nora.kennedy@nyu.edu, or Debra Hess Norris, Tel: +1-302-831-3489, dhnorris@udel.edu. (C70)

Bookbinding 2000

1-3 June, 2000. Rochester, USA.
A conference celebrating the installation and opening of the Bernard C. Middleton collection of books on bookbinding. Contact : David Pankrow, Rochester Institute of Technology, 90 Lomb Memorial Drive, Rochester, NY 14623-5604, Tel: +1 716-475-2408; Fax: +1-716-475-6900, dppwml@rit/edu. (C69)

AIC 2000: 28th Annual Meeting

9-10 June, 2000. Philadelphia USA.
Topic: the preservation of electronic art and cultural material. Contact: AIC, 1717 K Street NW, Suite 301, Washington DC 20006, Tel: (202) 452-9545, Fax: (202) 452-9328; pmessier@bosart-conserv.com. (C69)

Silver Coatings Workshop

21-25 August, 2000. Omaha, Nebraska, USA.
Contact: Gerald R. Ford Conservation Center, Tel: +1-402-595-1180, Fax: +1-402-595-1178, grfcc@radiks.net. (C72)

Toning Materials for Conservation Repair

Summer 2000. Oxford, England.
Call for Papers
Subject: Dyeing and colouring of paper and other materials for use in conservation treatment of paper-based collections and related artefacts. Topics may include colouring methods, technical information, scientific analysis, ethical issues, histories, case studies. Materials

might include paper, tissue, leather, textiles etc. Send abstracts to Sabina Pugh, Room 325, Bodleian Library, Broad Street, Oxford, OX1 3BG, Tel: +44-1865-277-080, Fax: +44-1865-277-182, sp@bodley.ox.ac.uk. (C72)

Nineteenth & Twentieth Century Finishing of Photographs Materials & Techniques

January 2001. New York, NY, USA
Five-day workshop. Contact: Nora Kennedy, Tel +1-212-650-2168, nora.kennedy@nyu.edu, or Debra Hess Norris, Tel: +1-302-831-3489. (C70)

development positions for recent graduates of conservation training limited to a maximum of three years. It is in our interest as an institution to support and encourage the development of all these sectors.

In 1984 I took up the position of Chief Conservator and proposed contract conservators be hired for a series of "Year Of.." projects. The first target was storage which was addressed, but, not surprisingly, not possible to solve within the year. We then had The Australian Watercolour Project where a number of beautiful and important paintings were examined and treated prior to exhibition. The highly visible success of that project led to recurring funding of \$200,000 for a series of projects which have run for nine years. One such project succeeded in remounting virtually all of our 25,000 prints and drawings and most of our 13,000 photographs over a seven year period involving slightly more than two full time positions split into part time lots.

Contract positions offer an opportunity to achieve a specific goal which is far easier to fund than an open ended permanent position. But we have to recognise that lack of security of a permanent position has significant implications on the lifestyle of the contractor. One contractor who has been with me for about 10 years was unable to get a bank loan because their contract was guaranteed only to the end of the financial year. Other contractors have expressed appreciation for the flexibility which contract work makes possible. While there is certainly potential for permanent and contract staff to have problems working together, I can't recall a conflict in 15 years of having the two working

side by side.

Whether the trend towards contract employment is a good one or not, it does present opportunities and I expect it is here to stay. Public institutions the world over, including the NGV, have significantly less public funding than a decade ago and institutions have to raise a far greater percentage of their operating budget. I do not see any major political party radically changing this if elected. I am happy to offer both contract and permanent employment and, without the opportunity to offer contract work, would have far fewer positions and far less comprehensive collection care.

Thomas Dixon, Victoria

Opinion Question for December Issue

The following is the Opinion discussion question for the December issue of the AICCM Newsletter. Please send submissions to the Editor at acannon@bigpond.com or by fax to (08) 8207-7529.

Conservation work frequently involves the use of potentially dangerous solvents or substances. Conservation projects may also involve working under poor conditions.

How do you balance your work with your health? Do you ever decide that fully treating an object is not worth the damage it would do to your health, and propose alternatives or compromises, or do you feel that conservators should do whatever it takes to treat objects successfully? Do you ever refuse work outright? Do you feel that you receive enough support for health and safety issues in your workplace? Comments could also include suggestions as to how general health issues might be better addressed in the conservation community.

GRANTS & FUNDING

Australian Museums On-Line

AMOL's regional grants program aims to help install Internet hardware and give training to regional museums. Contact: AMOL Co-ordination Unit, Powerhouse Museum, 500 Harris Street, Ultimo NSW 2007, Tel: (02) 9217-0346, Fax: (02) 9217-0616, amol@amol.phm.gov.au.

The Churchill Trust

Grants are available to help Australians to undertake overseas study programs that will enhance their usefulness to the Australian community. For information, send a self-addressed stamped envelope (12x24cm) to The Winston Churchill Memorial Trust, 218 Northbourne Avenue, Braddon ACT 2612, or see: http://sunsite.anu.edu.au/churchill_fellowships.

Community Heritage Grants

The National Library offers grants of up to \$7000 to assist community organisations to preserve significant documentary remnants of the nation's history. Contact the Coordinator, Community Heritage Grants, Public Programs Division, National Library of Australia Canberra ACT 2600, Tel: (02) 6262-1147 Fax: (02) 6273-4493, chg@nla.gov.au, www.nla.gov.au/niac/chg/.

Fulbright Scholarship Program

The Australian Fulbright Program offers scholarships to

Australians wishing to study in the USA. The competition opens on 1 July and closes on the 30 September of each year. Contact the Australian-American Educational Foundation, GPO Box 1559, Canberra ACT 2601 Tel: (02) 6247-9331, Fax: (02) 6247-6554 amanda@aaef.edu.au, <http://sunsite.anu.edu.au/education/fulbright>.

International Specialized Skills (ISS)

ISS is a national enterprise which provides opportunities for Australians to gain skills and knowledge in areas that are not currently available through accredited courses in Australian educational institutions. Contact Carolynne Bourne, Director, ISS, c/o AMF, PO Box 538, Carlton South 3053, Tel: (03) 9349-4554 Fax: (03) 9347-2218, or Owen Eckford, Managing Director, Insearch, UTS, Tel: (02) 9330-2151, Fax: (02) 9330-2109.

The Queen's Trust for Young Australians

The Queen's Trust provides grants of up to \$15,000 to help young Australians aged 18 to 28 years to further their development and the pursuit of excellence in their chosen fields. Contact The National Secretariat, 12th Level, 600 Bourke Street, Melbourne, Victoria 3000, GPO Box 239E, Melbourne, Victoria 3001, Tel: (03) 9670-5436 or see <http://www.ozemail.com.au>.

Australian Capital Territory

Australian War Memorial

If we had hoped for a quiet time following the opening of the re-developed galleries at the War Memorial it has not eventuated.

A large team of conservators and volunteers has been working away preparing large items for the Bradbury Aircraft Hall which will open next year. The size and complexity of these projects has meant an early start to planning and carrying out treatments. Collection Services has successfully and without incident removed *G for George* (Lancaster) and the other aircraft from Bradbury Aircraft Hall, which is now closed to the public. **David Keany** has covered the mural which will not feature in the newly designed gallery.

George Bailey is heading the Objects Laboratory while **Alison Wain** is on maternity leave.

The Paper and Textile Labs have been catching up on remedial work before the next onslaught of exhibitions. **Dara Rome** attended the Museum Building and Environment Workshop in Sydney and is organising this year's Army Curators Course.

Sunao Gazzard and **Helen Butler** have checked, produced condition reports and repaired some items in the AWM's very successful travelling exhibition *Too Dark for the Light Horse* which has returned to the temporary exhibition space at the AWM as its last venue until 5 October 1999.

There will be a big celebration shortly to celebrate the 20th anniversary of the establishment of the War Memorial's conservation annex at Mitchell. The building of a conservation and storage building and the employment of more conservators marked a real revolution in the care of an important cultural collection. Certainly something worth celebrating!

National Library of Australia

During the past few months Preservation Services has undergone more staff changes and reshuffling. **Kim Morris** has decided to retire from the library after 13 years. We are all sorry to see him go, and wish him the very best. **Chesley Engram** is acting as head of a new treatment team until we can complete our recruitment process.

We have advertised 2 other positions, one in the reformatting unit and the other in digital preservation, and are waiting for responses.

We would like to congratulate **Rachel Stoneham** and **Rowena Jameson** who have joined us as permanent staff members. Rachel has been very busy over the last few weeks working on an annual report for our environmental monitoring program, and is now happy to be getting some treatment done. Rowena is involved with the exhibition and loan program, which is keeping

her fully occupied.

Following the very successful *Birds!* exhibition is *Terra Napoleon - Australia through French eyes*. The exhibition is organised by the Historic Houses Trust of NSW, in collaboration with the Museum d'Histoire Naturelle, Le Havre, France, as well as including material from our collection, which makes for a lovely exhibition.

Joy Tonkin has finished work on the Coedes collection of rare publications from the 19th century. She coordinated the commercial rebinding of 783 items, as well as carrying out conservation and restoration treatments where necessary. Joy will continue on at the Library 2 days per week for the next few months, working on our routine book treatments.

Over the past few months the PADI (Preserving Access to Digital Information) team, **Hilary Berthon** and **Deb Woodyard**, joined by **Susan Newbery** and **Adrian La Palombara** have been working with the IT section to redevelop the PADI website. From October 1 it will contain a news and online forum, as well as linking to policies, research and information relating to digital preservation. It can be found at <http://www.nla.gov.au/padi/>.

New South Wales

International Conservation Services

It has been an Andy Warhol month for the paper department at ICS. **Nicole Rowney** has been busily conserving Mick Jagger and Moi Tse Tung Warhol screenprints, as well as preparing the department for **Lisa Stoddart** who has now joined ICS.

Meanwhile the paintings department completed a very tricky project for the University of Technology, where a number of exterior painted signs in the Haymarket with very curly paint required consolidation.

Vanessa Roth is helping out in the objects section for six months and is working on some small archaeological finds that have been recovered from the Conservatorium of Music. She has also been fortunate enough to treat some rather large rubber eggs, which incurred expensive champagne staining after an exhibition opening. Of course sampling was mandatory for identification purposes.

Fiona Tennant and **Claire Wilde** have completed the conservation of the HMAS Waterhen ensign, which was retired 6 months after the ship was sunk in 1942. After it was finished they sunk a few themselves!!

Julian Bickersteth is off the UK at the end of the month to source tiles for St. Andrews Cathedral.

State Library of NSW

Things have started to slow down for **Cath Thomson** and **Alex Philp** in Conservation Access, thanks to the help of **Holly Guinness**

who has returned from maternity leave. Meanwhile down the corridor, **Nicky Parshall** and **Selena Bersten** have both returned from their long service leave and **Narelle Jarry** has left us to take up a post in America. The next few months will be rather busy for all staff due to loans and exhibitions. There will be three de-installations and three installations of exhibitions that will occur.

A particular challenge will be the exhibition called *Birds: The Art of Audubon and Gould*. This exhibition will showcase a rather heavy selection of volumes with hand illustrations of birds by John James Audubon (America) and John Gould (Australia). The Audubon volumes weigh 24 kgs each and will be displayed in a large glass showcase and will be suspended by horizontal and vertical stainless steel wires. The Gould volumes contain exquisite hand drawings of botanical specimens composed by his wife Elizabeth. Most of the volumes will undergo changeovers and page turnings regularly throughout the duration of the exhibition. This is a first endeavour for **Avryl Whitnall** in her new career move as she is the curator of this major exhibition. *Birds: The Art of Audubon and Gould* is on display at the Library from 11 September 1999 to 11 January 2000.

Queensland

Queensland Museum

Christine Ianna has been kept busy with the QM Outreach Program. She has recently returned from a weekend workshop on disaster preparedness, held in Cairns. The workshop was facilitated by Christine and by **Tamara Lavrencic**. Chris has also been working on a program along with the curator of the Queensland Department of Main Roads Heritage Centre, on the preservation of large machinery.

Jennifer Blakely has continued working on the maritime packing and loans programs. Jennifer and **Jessica Turner** were fortunate to attend a one day workshop held at the University of Canberra called *D.E.E.P. Museum Problems*, where issues regarding indoor pollutants were discussed.

Jessica has been working further on maritime treatments, as well as the design of a conservation display that will be part of the exhibitions in the new Museum of Tropical Queensland.

A BBC film crew recently visited the lab to continue filming for their documentary series, *Voyages to the Bottom of the Sea*. Filming concentrated on the concreted Sextant that was found during this year's expedition.

Amanda Pagliarino has been working on a small research project looking at the characteristics of hot-melt adhesives available in Australia. She has also been inundated with a large collection of mouldy Australian Aboriginal bark paintings and equipment.

Amanda and Christine are currently compiling

the statistics on 18 surveys carried out over the last 2-3 years on various collections held at the QM. Approximately 4000 objects have been surveyed and from this data a report will be written to present to the board on the current condition of collections and the projected conservation work required.

After a review of the condition of the Cook anchor for the National Museum of Australia, **David Hallam** has been putting together a detailed report. David has also been working his way through the survey of 130 pieces of office and communication equipment, that are currently being considered for an exhibition entitled *Everyone's Business*.

Robin Tait and **David Hallam** will be leaving Queensland to take up positions as laboratory heads in the NMA. Robin will be heading the Paper and Textiles laboratory, David Hallam will be heading the Metals and Objects Laboratory.

South Australia

Artlab Australia

Artlab Australia, on behalf of AusHeritage Ltd, is currently hosting two arts practitioners from the Indonesian Department of Education and Culture. **Andryanto Rikrik Kusmara** and **Pustanto Pustanto** will undertake conservation training in order to tackle the enormous challenges that exist in maintaining Indonesian art collections.

Rikrik is a lecturer at the Department of Fine Art, Faculty of Art and Design, at the Bandung Institute of Technology and Pustanto is head of Exhibitions at the National Gallery of Indonesia in Jakarta. They will be in Australia until December. Their stay is generously supported by the Australian Indonesia Institute. Rikrik and Pustanto will also attend the Asia Pacific Triennial in Brisbane later in the year.

Imagine having to condition check 50 copies of the same painting - that's just what **Sarah Feijen**, **Gillian Leahy**, **Eugene Taddeo**, **Chris Phillips** and **Marek Pacyna** have been doing recently, for the exhibition *Reflections: Evening Shadows*. *Evening Shadows* by H.J. Johnstone, was the very first work accessioned by the Art Gallery of South Australia and was commissioned specially for its collection. Since then it has been copied extensively by artists and students alike.

The paper lab has not escaped the *Evening Shadows* exhibition either - **Fred Francisco** has been working on a number of *Evening Shadows* photos, charcoal drawings, pencil drawings and one jigsaw puzzle.

Helen Weidenhofer and **Keith Fernandez** have just returned from Bali where they have been working on the first stage of the Cultural Heritage Conservation Project (part of the Bali Urban Infrastructure Project) for SAGRIC International. Artlab is working with **Bruce Pettman** of SACON Heritage Unit, Danvers Architects and **Brian Hayes QC** to develop a system for preserving the cultural heritage of

Bali.

Sarah Feijen and **Kristin Phillips** have been participating in a series of launches of *reCollections* — Australia's National Conservation Package, on behalf of the Heritage Collections Council. Successful launches have been conducted to date in Adelaide, Mannum, Sydney, Orange, Melbourne, Bendigo and Canberra. More are scheduled for WA, NT, QLD and Tasmania. The package has received a very positive and enthusiastic reception.

In the Objects lab, **Anna Taddeo**, **Joanna Barr**, **Holly Jones**, **Sophie Parker** and **Bee Flynn** are in the middle of preparing about 2200 objects for installation in the new Australian Aboriginal Cultures Gallery, opening in the South Australian Museum in February 2000. So far, they have almost finished preparing the collection of baskets for display — these required humidification, small repairs and shaped support forms - and have just started work on a collection of painted sheet iron masks, which require some consolidation and display mounts. Hanging frames will be made for the iron masks, using Perspex backs and painted aluminium clips. There are also a number of spears and spear-throwers to check and brush-vacuum, and samples of medicines, narcotics and food that require some innovative mounting methods — an adaptation of the traditional herbarium-style mounts are currently being evaluated.

Tasmania

Archives Office and State Library of Tasmania

Stephanie McDonald has been treating a large (1200mm x 383mm) platinum panorama photograph of Queenstown (Tasmania) taken in 1903 by the American photographer Melvin Vaniman. These photographs were taken with a #16 Cirkut Camera using 16"-wide roll of negative film, which was contact printed. This particular print has suffered severe oxidation of the paper support from many years on exhibition at the Mt. Lyall Museum and suffered its final blow when the glass in the frame shattered and ripped through the print. The print has been washed and re-lined. **Sandy Hodgson's** work has included preparation (with **Penny Carey Wells**) of the *Ferdinand Bauer, Natural History Drawings: 1801 - 1803* exhibition for the Allport Library and Museum of Fine Arts (State Library), and treatment of a number of convict items for the Archives Office.

Queen Victoria Museum and Art Gallery.

Vicki Warden and **Tamara Hollister** (paper) have been preparing collections for the move to the Launceston Inveresk Railway Workshops site. **Therese Mulford** (paintings) is doing the final edit of a book to be published about Bea Maddock and the production of *TERRA SPIRITUS, with a darker shade of pale*, a circumliteral

incised drawing of the entire coastline of Tasmania. Bea has donated her tools and drawings to the QVMAG.

Michael Smith and **Linda Clark** are working on the conservation of the Compressor and Switchboard Room in situ, including its machinery. This is the first stage in the conservation of the railway site. The exhibition programme work continues as usual for all areas.

Tasmanian Museum and Art Gallery.

The Tasmanian Museum and Art Gallery's Heritage Furniture Restoration Unit was established in July, 1998 and is managed by **Tony Colman**. The Unit undertakes both private and corporate restorations of furniture and wooden objects. Profit from these commissions funds the restoration of collection items.

At present treatment of a 1933 MG body is almost completed and the first of the Hobart trams for restoration will be received at the museum workshops in September.

Tasmanian Conservators in Private Practice:

Keith Adkins is currently working on the re-backing of a bible for a New Zealand client. The bible is in 2 volumes and was published in London in 1785.

Cobus van Breda has now arrived in Hobart and is looking forward to setting up a freelance paper conservation business in the near future.

Erica Burgess has a steady but varied flow of work from private and public collections. In April she was at the Auckland Art Gallery working with **Sarah Hillary** to research and analyse the materials and structure of a painting by James Tissot. The painting was badly damaged last year and there has been little research into Tissot's techniques. Erica also works in the Curatorial/Registration Dept. at the Tasmanian Museum and Art Gallery for 2 days a week, a relief from the solitary work of private practice.

Michael Staples carried out a conservation assessment of a small fishing vessel for the Lady Denman Heritage Complex in Huskisson, NSW. He also repaired the windows of the Deal Island Lighthouse Superintendent's Residence.

Victoria

Abigail Hart Textile Conservation

Work has been varied and interesting since my last entry in the newsletter. Some of the larger projects have been the conservation of the City of Yarra mayoral robe collection, conservation of the Queens Colour (a type of flag) for the HMAS Cerebus naval base, and re-weaving of two very damaged Tibetan carpets with Victorian Tapestry Workshop-trained **Abigail Howells**. Textile conservation work has now also commenced with the VCCCM. Interspersed with the hands-on work has been textile conservation lectures for students and textile artists at several

institutions. I have also gone online and can now be contacted at nom@bigpond.com. There really is no rest for those with interesting jobs!

Heritage Victoria

Jenny Dickens and **Karina Acton** have started a condition survey of maritime archaeological artefacts held in private custodians' collections. In 1993 (under the Commonwealth Historic Shipwrecks Act) an amnesty was declared whereby private individuals holding artefacts from shipwrecks could declare these artefacts and be given delegation to retain them. There are approximately 15,000 such artefacts held in Victoria. We will use the results to develop conservation management strategies for them.

Karina has been working on artefacts from the Viewbank excavation at Heidelberg, among them the skull of an eastern quoll. This animal has been extinct on mainland Australia since the 1950's, so its discovery at Viewbank was particularly exciting. The skull was broken into many pieces and was very flaky and fragile. She has also been working on bone dominos and large numbers of broken ceramics. Fortunately we have had many archaeological volunteers working in the lab to find the joins in all the ceramics.

Jenny has been continuing with the lab database project, fortunately some kind of end appears to be approaching. In her collection management role she has also been managing a data backlog entry project.

NOTE: Heritage Victoria phone and fax numbers have changed. Jenny Dickens can be reached on (03) 9616-2390, Karina Acton on (03) 9616-2391 or (03) 9616-2392, and both by fax on (03) 9616-2393. The postal and e-mail addresses remain the same.

National Gallery of Victoria

It was with great sadness that we farewelled **Cobus van Breda** who sailed off to Hobart to set up privately - lucky Tasmania! Cobus, we miss you.

With the gallery now closed to the public until the temporary display site at Russell St opens in October/November, the entire NGV staff are moving full steam ahead on preparation of artworks for movement out of the St.Kilda Road building.

John Payne has designed the new purpose-built painting trolleys to be used for the relocation and for use in the future multi-campus NGV. This has involved painstaking consultation and liaison with suppliers, relocation staff and installation crew members. With luck, they should roll off the production line very soon.

Linda Waters has been overseeing the massive project of arranging the construction of handling frames for the most vulnerable paintings. Using a sophisticated new database set up by **Michael Varcoe-Cocks**, Linda, with the help of the entire paintings conservation staff, has been examining and re-measuring hundreds of hard-to-access paintings.

Michael, who has been carrying out lots of minor treatments to make paintings safe to leave the building, has also set up our newly arrived infrared imaging system and the results from the initial viewing of under-drawing in nineteenth century Australian and early Netherlandish paintings have been extremely promising.

Carl Willis was a speaker at the recent *Frameworks for Portraiture* seminar held by the National Portrait Gallery at the University of Melbourne. He and Professor **Jaynie Anderson**, Chairperson of Fine Arts, Classical Studies and Archaeology at the University of Melbourne, co-authored a paper on the recently-restored portrait by van Dyck, *Rachel de Ruvigny, Countess of Southampton*.

Exhibitions Conservator **Catherine Earley** has been preparing loans for the deluge of paintings which will be out on long-term loan to Victorian regional galleries during the NGV refurbishment. "What we lend out we don't have to pack and store" is the going motto which is creating so much additional work for Catherine.

Catherine Millikan and **Kylie Roth** have continued a program of treating barks to stabilise them for transport, as well as a whole range of "things" objects, including Ming Dynasty figurines, nineteenth century European ceramics, contemporary jewelry and sculpture, and a seventeenth century embroidered casket. With the Gallery closed Catherine misses the public and the coffee shop, but "rust never sleeps...". Kylie recently presented a well-received talk on the problems of airborne pollutants to Gallery conservation and exhibitions design staff.

Fashion and textiles conservator **Carol Campbell** has completed packing of the Historical Costumes collection and will soon be moving on to, among other things, the tapestries.

The relocation process has provided **Holly McGowan-Jackson**, **Louise Clarkson** and newly appointed Frame Project conservator, **Lisette Burgess** with the opportunity to examine and document the condition of many objects for which no previous conservation records exist.

Ruth Shervington finished her contract as Art Foundation Development Paper Conservator in June but happily she now fills the position vacated by Cobus. We welcome **Katy Glen** as the new Art Foundation Development Paper Conservator. **Lyndsay Knowles**, Ruth and Katy are extremely busy with preparations for the move of the collections to the new NGV offsite storage facility and labs at North Melbourne.

Western Australia

Western Australian Museum

Ulli Broeze-Hörnemann conducted a workshop on preventive paper conservation for the Metropolitan Chapter of Museum Australia, WA Branch. It was attended by 23 people - mainly volunteers in small museums and historical

societies, as well as owners of private collections. It is surprising how much interest and demand there is for such courses among the public and there will be more held in the future.

Ian MacLeod flew briefly to Texas in June to inspect the progress on the conservation and restoration of a PBY 5A World War II Catalina which is to be purchased for the WA Museum by the State Government. It is proposed that the Catalina will be the centrepiece for an Australian American Catalina Memorial on the Crawley waterfront (Perth, near the University of Western Australia) where the aeroplanes were based in the last war. He then travelled to Canada to visit the Canadian Conservation Institute and the National Aviation Museum in Ottawa, and the Toronto Aerospace Museum. Ian is currently the Museum's representative on the Board of Trustees of the Memorial Foundation."

As preparations are made for the New Maritime Museum, opening in 2001, two specialist shipwrights, **Bill Leonard** and **Don Cockrell** have joined the staff of the Department of Materials Conservation at the WA Museum. With their extensive experience in the ship building industry, they are well qualified to prepare the boat collection for the new displays.

Bill Leonard was trained as a shipwright in Scotland on wooden and steel ships and went on to join ship yards in America, and UK before emigrating to Western Australia. A major project in Britain was the J Class yacht *Endeavour* replica, the original yacht won the 1934 America's Cup. Bitten by the America's Cup bug he moved to WA to join Steve Ward in the building of *Australia III* and *IV* culminating in the *Australia II* win of the America's Cup in 1986. Following this he moved to work on Alan Bond's gift to the nation, the building of the *Bark Endeavour* replica and became the head shipwright and draftsman of the project. It was a natural progression for him to become the head shipwright of the Duyfken replica project which followed. Between times he has worked in the Maritime History Department of WA Museum drafting plans and building cradles for the boat collection. Bill currently is

preparing the small craft for the Leisure Gallery of the New Maritime Museum

Don Cockerell's training as a shipwright was in Fremantle, WA where he has worked for various local boat builders making wooden cray boats, fibreglass harbour patrol boats and aluminum ferries. His first work on replica boat building was with the Duyfken. Don is drafting and making precision cradles for the historic boat collection ready for display in the New Maritime Museum.

Library & Information Service of WA

Wendy Smith is working as a conservation consultant here in Perth for July and August while Senior Conservator **Pamela Najar** is acting manager of Preservation Services, and Paper Conservator **Amanda Simper** competes with the national women's kayaking team in Europe. Wendy is reviewing public handout information, preservation policy documents, fumigation systems and internal training programs, as well as overseeing day to day laboratory administration.

Pilot programs in assessment programs to monitor the condition of cellulose acetate cinema films and photographic negatives that have been carried out in the last months are resulting in programs to upgrade packaging and storage, as well as planning to develop long-term preservation programs for the collections.

The archival photographic negative collections previously housed in standard stack conditions in metal drawers are being repackaged in boxes and moved to a low temperature/relative humidity vault. A regular condition monitoring program and review of the preservation copying program will follow.

Similarly a condition assessment maintenance program for archival cinema film has been initiated, following a pilot project earlier in the year. This should lead to better planning and prioritisation for future restoration and preservation copying programs for the film collections.

FURTHER AFIELD

An Aussie conservator at the Bavarian National Museum, Munich, Germany

Janelle Borig

It is always a pleasure to receive the AICCM National Newsletter and read up on all the conservation news and 'goings-on' in the various institutions throughout Australia. I thought it now due time to contribute myself and fill you in on what a fellow Aussie is up to on the other side of the world.

After graduating from the University of Canberra in 1995, with a specialisation in Objects conservation, I began an initial one-year internship at the Bayerisches Nationalmuseum, in Munich, Germany, in the 'Volkskunde'

(European ethnographic objects) Restaurierung laboratory. Note: the term 'Restaurierung' is used throughout Germany to describe our profession, rather than 'Konservierung', as this is considered only a part of our work.

The museum itself was established in 1855, by the King of Bavaria at the time, and is currently housed in a building erected between 1894-1900. It is difficult to describe such a vast collection in a few words, however it is one of the largest in the world for European handicrafts and sculpture ranging from the early middle ages to the 19th C. A large part also consists of tapestries and costume, armour and weapons, furniture, musical instruments and paintings. The Volkskunde collection consists of approximately 85,000 religious and daily-life artefacts so diverse in form, size and material - for example, painted, wooden, folk furniture;

reverse glass and panel paintings; puppet-houses and toys; metal motifs and amulets; and everything from wax, ivory, hair and plastic to bread dough and flasks of oil and vinegar. A special part of the Volkskunde department is the 'Krippen' collection (nativity scenes or cribs), the largest in the world. The numbers of visitors increase dramatically before Christmas due to this permanent display.

There are eight separate conservation laboratories spread throughout the museum, as well as one freelance team working solely on the Krippen. The very first project I was involved in was the conservation and packing of objects for transport and their complete installation in a new branch museum in a 14th century castle in Straubing, 1 ½ hrs away from Munich. (The BNM has a total of 14 branch museums in southern Germany).

I was, and still am, so fascinated by the history and myths related to many of the Volkskunde objects. One such story involves 'Totenbretter' (death boards): When someone in the middle ages in Bavaria died by accident, i.e. without the prior blessing of the priest to send their soul to heaven, their soul was believed to have gone to a middle stage, Purgatory. A plank of wood painted with the details of the person was then posted in the ground along the main street. Passers-by would pray for this person's soul and only when enough prayers had been said and the plank had completely rotted away, would the soul be released to heaven. Although this is no longer the official belief, you still have a bad conscience when meticulously consolidating all fragments of wood and flaking paint trying to ensure its 'eternal' preservation, picturing a very frustrated person shaking their fist and yelling out to you "What the heck do you think you're doing!"

Conservation has a long history in the museum and much of the work carried out today is due to past 'mistakes'. Many wooden objects are contaminated with pesticides now known to be highly toxic. The building itself and many works of art were damaged during the bombings of WWII and still show signs of this.

Controlling the climatic conditions in such a large, old building is also a constant struggle. There is no air-conditioning and Munich experiences such great differences in climate - extremely cold and dry in winter and surprisingly hot and humid in summer. As the museum is surrounded by busy highways, exhaust fumes and other industrial pollutants are a constant deterioration factor, especially noticeable on the now blackened porous stone facade of the museum building itself. This is currently under renovation however for the centenary of the museum in its present building in 2001.

There is much debate and conflict in the conservation profession in Germany in the area of training. Skilled crafts people can, and do, call themselves and work as restorers, and in some institutions there is still on-the-job training for museum conservators. The trend though now is towards a formal university or technical college

training. At least eight recognised study programs are available throughout Germany. Although having slight differences and requirements, a general outline of their structure is as follows: a compulsory three-year practical internship in a conservation environment (private practice and/or a state facility) is required before one may sit for an entrance exam and interview. On average, ten students are accepted into each course per year. The programs are all eight semesters (four-years) long, including one practical semester often undertaken in a foreign country and a thesis must be completed in the final year. The later age at which schooling is completed, compulsory military or civil service for all males, and then at least the seven years of conservation training, all push the minimum age of a conservation graduate much later than that of Australian graduates. Furniture and metal conservators also tend to have a prior apprenticeship in carpentry and gold-smithing respectively. To have me turn up at the door with a degree in my early twenties must have been quite a shock!

At first my colleagues were very happy at the chance to practice their English with me, however when I decided to extend my internship for a second year, they switched from one day to the next into German. This was extremely difficult at first (answering the telephone was a nightmare!) but in hindsight was really the best way for me to catch on to the language. After completing my two-year internship, I was then, and still am, employed by the museum on a half-day basis, working the other half-day as a freelance conservator at the museum. This involves the conservation of objects damaged during transportation or while on loan to other institutions - for example, insurance claims; loan requests for objects in a poor condition where the lending institution must pay for the conservation work; and also the conservation of artefacts for private clients.

I must admit, that one of the favourite parts of my job are the courier trips. I have heard one conservator say "Oh, not again to Italy!" but I am always thrilled at every opportunity to visit another town or city, although in the Volkskunde department this is not particularly frequent.

The most exciting project for us BNM conservators at the moment is the imminent move into a newly erected conservation complex behind the museum and linked to it by an underground tunnel. The facility is very modern and spacious and as all laboratories will be brought together it should encourage a better exchange of information.

Anyone wishing to contact me or if by chance passing through Munich (for Oktoberfest or whatever!) do get in touch. My address is:

Janelle Borig
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Bayerisches Nationalmuseum,
Prinzregentenstr. 3, 80538, München,
Deutschland
Tel: +49 (0)89 21124-263,
Fax: +49 (0)89 21124-210.

SPECIAL INTEREST GROUPS

Special Interest Group Co-ordinators

Antarctic Heritage

Janet Hughes
Tel: (02) 6208 5253
Fax: (02) 6208 5299
j.hughes@nma.gov.au

Book and Paper

Kerry McInnis
Tel: (02) 6297 7670

Conservation Picture Framers

June Anderson
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Fax: (02) 9564 5578
pnj@ozemail.com.au

Conservation Science

David Hallam
Tel: (07) 3840 7681
Fax: (07) 3846 1918
davidh@qm.qld.gov.au

Gilded Objects

Conservation

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Tel: (02) 9225 1766
Fax: (02) 9221 6226.
margarets@ad.nsw.gov.au

Objects (incorporating Wet Organics)

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Tel: (03) 9628 5924
Fax: (03) 9628 5235
mberry@mov.vic.gov.au

Paintings

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Tel: (02) 9225 1720
Fax: (02) 9221 6226
paulad@ag.nsw.gov.au

Photon

Detlev Lueth
Tel: (02) 6208 5025
Fax: (02) 6208 5167
d.lueth@nma.gov.au

Preventive Conservation

Sarah Slade
Tel: (02) 9298 3764
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sslade@anmm.gov.au

SMOCM (Sculpture, Monuments and Outdoor Cultural Material)

Donna Midwinter
Tel: (02) 9225 1735
Fax: (02) 9221 6226
Donnam@ag.nsw.gov.au

Textiles

Bronwyn Cosgrove
Tel: (02) 9298 3778
bcosgrove@anmm.gov.au

ACT Book and Paper Group

Dara Rome

We had our first AICCM ACT-BPG get-together on 24 February at the National Archives of Australia to discuss and plan the year's activities. We agreed to:

- ◆ have a meeting every 2 months or so, starting in March;
- ◆ include meeting topics of interest to our group members, including topics related to photographic conservation;
- ◆ join, when we can, the meeting of the national BPG (this year to be organised by Kerry McInnis);
- ◆ support the work of paper conservation students and to attend the students' presentation of their work at the University of Canberra toward the end of the year.

We also discussed the role of the convenor and the organisation of each meeting. We came to the conclusion that it is important to have a convenor for the year's activities so that the convenor will make sure that the meetings take place and can help with the organisation of the meeting, if required. The member or institution will have responsibility for the actual organisation of their meeting.

A new convenor will be nominated/selected at the last meeting of the year.

Activities that have taken place already in 1999 included a demonstration of a Swiss binding style, b Joy Tonkin, in March, a presentation on the identification of historic photographic prints, given by Cheryl Jackson, in May, and a meeting about Disaster Response in July.

Events yet to occur include the National AICCM BPG meeting at the conference in September, to plan for the 2000 BPG Symposium, and the student presentations at the University of Canberra. A new convenor for 2000 will be selected at the last meeting.

PHOTON

Detlev Lueth

There have been some changes to Photon in the last few months. The most important of these is that Cheryl Jackson and Kim Tough have withdrawn from any direct committee involvement due the pressure of paid work and other AICCM committee involvements. It is therefore with eternal gratitude that I thank Cheryl and Kim for all their help in getting Photon off the ground and in shaping the future development of photographic conservation and preservation practice in Australia.

With the departure of Cheryl and Kim, I'm currently the only formal contact for Photon. I'm keen to change this so that Photon becomes as inclusive as possible. Therefore, I'm on the hunt to recruit members who want to be more directly involved in the planning and organising of Photon activities. The work is not hard or time consuming and very professionally rewarding. If you like to be involved at any level, please contact me at my new workplace - see contact details below.

The other major development is that Photon has agreed to be involved in the first Australian Book and Paper Symposium to be held on the 16-18th of March, 2000, in Canberra. This is a direct result of the AICCM Anniversary Conference where BPG and Photon had a joint session and members were asked what future activities they would like to see organised.

Personally I have a strong interest in seeing that some of the results of the Photon members survey be realised at the symposium. These may include having photo conservation and preservation workshops, lectures, demonstrations and posters on topics such as:

- ◆ Australian photographic history
- ◆ Identification of 19 & 20th century photographs, including modern processes
- ◆ Photo chemistry
- ◆ Film and Modern Moving Image archiving
- ◆ Archival copying, including an overview of digital technology
- ◆ Photographic historical processes workshop
- ◆ Exhibition techniques and conservation framing for photographs
- ◆ Disaster workshop - salvage of photographic collections
- ◆ Housing techniques and materials for photographic collections
- ◆ Lab visits, swap sessions and informal information exchange - 'networking'.

To make these activities and the Symposium a successful venture, Kerry McInnis, Tracey Golds and myself have formed a core organising committee. We are now calling for people to submit abstracts, ideas and interest for the Symposium. Submissions will be tabled and reviewed by a panel at the AICCM National Conference in Sydney, September 1999. Therefore, Photon has no plans to conduct any activities at the September conference, other than a symposium planning session closely linked to the BPG session.

If you have any interest in presenting a paper, workshop or being involved in Photon, no matter how big or small please don't hesitate contacting me on:

Detlev Lueth
Conservator of Paper & Photographic Materials,
National Museum of Australia,
GPO Box 1901
Canberra ACT 2601,
Tel.: (02) 6208 5025,
Fax : (02) 6208 5167
d.lueth@nma.gov.au.

Textiles

Fiona Tennant

The TSIG conducted a regional meeting on July 23rd 1999, in Canberra. The day began with a brief discussion on the current situation of textile conservation training in Australia. Broadly, the TSIG has been working on two fronts:

- ◆ developing a list of potential sponsors for a textile conservation lecturing position;
- ◆ conducting a national survey on the status of textile conservation training in Australia, and ascertaining desirable changes to the current UCAN curriculum.

The TSIG has also begun a letter-writing campaign to inform colleagues, politicians, associated peak bodies, craft groups, media etc of the current status of textile conservation in Australia and the UCAN course. We would like to encourage members and interested colleagues to join us. Wendy Dodd has offered to coordinate the

campaign and can be contacted on: (02) 6243-4419 or at wendydodd@awm.gov.au.

Debbie Ward from the National Gallery of Australia then spoke of behind-the-scenes preparation for their latest Ballet Russe exhibition *From Russia with Love*. The textile conservators faced several challenges, as eight loaned costumes from St Petersburg arrived only five days before the opening. The solution was to use wire coated mannequin forms that were flexible, fast and easy to adapt at the last minute. They were modified by NGA staff, to include internal supportive frames, articulated hip, leg and arm joints, adjustable leg heights and standard mannequin joint plates, so standard fibreglass mannequin limbs could be used if necessary. This presentation was followed by guided tour of the exhibition.

The day concluded with the election of **Bronwyn Cosgrove** as the new TSIG coordinator. Bronwyn can be contacted at the Australian National Maritime Museum on (02) 9298-3778. I hope Bronwyn will find her term as rewarding as my last three years, and wish her continued support from the group.

As a final note, the TSIG is participating in the upcoming National Conference in Sydney, conducting a meeting on the morning of 25th September, 1999. Could all those interested in attending please contact Bronwyn, as well as those wishing to present a paper.

Publications

Architectural Reproductions

Architectural Photoreproductions: A Manual for Identification and Care, by Eléonore Kissell and Erin Vigneau, is now available from The Oak Knoll Press, 310 Delaware Street, New Castle, Delaware, USA 19720, tel. +1-302-328-7232, fax +1-302-328-7274, oakknoll@oakknoll.com, http://www.oakknoll.com. The authors describe detailed methods for identifying architectural reproductions based on visual examination techniques. The publication includes the history and use of different processes, trade names, manufacturing process, degradation processes, storage methods, an identification flowchart, and 54 colour illustrations.

New Titles available from Archetype

The Conservation of Decorative Arts, edited by Velson Horie.

The papers included in this publication were originally given at one of the first conferences held in this field, organised by UKIC, The Victoria and Albert Museum and the National Trust. Papers include: *Decorated tin-glazed tiles: conservation and restoration* by Robert Payton; and *Wallpaper - in and out of context* By Amy Collier, *Deterioration and treatment of*

eighteenth-century wood marquetry, by Paul Tear and Flavia Philp.

The Conservation of Late Icons, edited by Nina Jolkkonen, Auli Martiskainen, Petter Martiskainen, and Helena Nikkanen. The Valamo Art Conservation Institute, 1998.

Contains twenty-seven papers which were presented at the seminar *The Conservation of Late Icons* held in New Valamo, St. Petersburg, Helsinki and Crete in 1997. The papers address topics such as climate control, the relationship between local churches and conservators, and the debate over where icons should be located once they have been conserved.

Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper, 1575-1755. Oxford University Press 1998.

This publication accompanied the exhibition *Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper, 1575-1775* held by the Phoenix Art Museum. The book includes essays on the role copper supports played in Europe and Spanish America, the materials and techniques employed by European artists and the production and use of copper in Europe from the late sixteenth century until the mid-eighteenth century.

INFORMATION

Interdisciplinary Approach About Studies and Conservation of Medieval Textiles, Preprints of the Interim Meeting of ICOM's Textiles Working Group, 22-24 October 1998, edited by Rosalia Varoli-Piazza. Il Mondo 3 Edizioni 1998.

Papers include *A thirteenth-century Sicilian silk textile in a case examination*, by Nobuko Kajitani and Masako Saito, *The scientific research of a set of seven funeral textiles found in the 7th-8th centuries "Kara-Koba" tomb in the Altai*, by Valery Golikov and Olga Lantratova, and *The conservation of textiles coming from medieval tombs: a hundred years of experience, today's knowledge and unsolved problems*, by Ursula Rothamel.

Care of Photographic, Moving Image & Sound Collections, Papers from the conference held by Institute of Paper Conservation, 20-24 July 1998, York, England, edited by Susie Clark. The Institute of Paper Conservation 1999.

Papers address issues concerning the conservation and care of photographs, film, and sound recordings.

The Conservation of Earth Structures, by John Warren. Butterworth-Heinemann, 1999. The companion volume to *Conservation of Brick*. Provides a fundamental understanding of the processes of repair and reconstruction of earth structures. Contact:
Archetype Publications
6 Fitzroy Square
London W1P 6DX
Tel: +44 207 380 0800
Fax: +44 207 380 0500
email : orders@archetype.co.uk.

Melbourne Journal of Technical Studies in Art

The first volume of the *Melbourne Journal of Technical Studies in Art* is now available. The aim of the Journal is to provide a forum for the publication of valuable first generation research in order to promote the care and conservation of art, through providing access to material not easily published elsewhere. The Journal will be published on a regular basis, around a common theme. The first volume is devoted to frames, frame-makers and framing with a major emphasis on Australian contributions.

Cost: \$25.00 plus postage
(\$6 within Australia, \$12 overseas).

To order your copy please contact:

The Ian Potter Art Conservation Centre
The University of Melbourne
Parkville Victoria 3052
Tel: (03) 9344-7989
Fax: (03) 9344-4484
conserv@art-museum.unimelb.edu.au.

New Archaeological Journal

A new international journal that addresses the public aspects of archaeology will be published in September 1999. The journal is edited by Neal Ascherson of the Institute of Archaeology at the University College, London, and will address a variety of issues, including heritage legislation and the relationships between the antiquities trade, archaeology and conservation. Anyone interested in contributing or receiving a free sample should contact:
James & James (Science Publishers) Ltd
35-37 William Road
London NW1 3ER, England
Tel: +44-171-387-8558
Fax: +44-171-387-8998,
james@jxj.com.

Net News

Historic Properties

The General Services Administration in the US, responsible for the stewardship of many historic Federal properties, has developed technical procedures for evaluating, maintaining and repairing historic properties. See www.gsa.gov/pbs/hptp.

Sites for Paperholics

See the British Association of Paper Historians web site, www.baph.freeserve.co.uk, and the International Association of Paper Historians (IPH) at www.paperhistory.org. The IPH connects historians, art historians, librarians, museum curators, conservators, book sellers, paper industrial engineers, hand paper makers, paper artists, publishers, and antiquarians.

Suppliers' Corner

RH Conservation Engineering US Office

RH Conservation Engineering has moved its US office to:
11 Prince Street, Suite 4C
New York, NY 10012
Tel: +1-212-625-1390
Fax: +1-212-625-1817.

Archetype Books

Archetype have recently moved their shop a few blocks west, into their main office at 6 Fitzroy Square, London, W1P 6DX. This has allowed them to expand their selection on display in the showroom, and to extend their opening hours from 9:30 to 5:30 on weekdays. Contact:
Tel: +44-201-380-0800
Fax: +44-207-380-0500
info@archetype.co.uk.

Neschen Products Samples and Catalogue

Neschen AG supply a variety of self-adhesive tapes and films, such as *filmoplast P90*, made

from solvent-free and acid-free materials. For a sample package of products or a free copy of Neschen's main catalogue, contact:
Neschen AG
BU Buch
Hands-Neschen-Str. 1, D-31675
Buckeburg
Tel: +49-5722-207-0
Fax: +49-5722-207-159.

Training Courses

Microscopy Training Courses

Practical training courses in light microscopy are offered by Highland Scientific, in a workshop format. Courses are designed to suit clients' needs and are held in the clients' laboratories, using existing equipment. Most courses last 1-2 days and include elements of basic microscopy, contrast techniques, and photomicrography. Courses include practical work, illustrated talks and demonstrations. The Highland Scientific courses are led by Roy Freere, an experienced teacher and author. Contact:

Roy Freere
Highland Scientific
PO Box 43
Robertson, NSW, 2577
Tel: (02) 4885-1766
Fax: (02) 4885-1150.

Highland Scientific have run courses for a range of clients, including the University of Canberra, National Museum of Australia, Powerhouse Museum, Australian National Gallery, and the Australian War Memorial.

New Cultural Heritage Courses at Deakin University, Melbourne

Deakin University in Melbourne will introduce new Masters, Graduate Diploma and Graduate Certificate courses in Cultural Heritage in 2000, subject to course accreditation, under the direction of Bill Logan, Professor of Cultural Heritage Studies.

The program offers a holistic approach to Cultural Heritage studies in line with guidelines of the International Council on Monuments and Sites (ICOMOS). Units will cover theoretical and practical elements and may include architectural conservation, heritage law, the Burra Charter, economics and planning, industrial heritage, cultural tourism, museum studies, intangible heritage, Koorie interpretations of heritage, and approaches to shared heritage.

These fee-for-service courses will be available in full-time and part-time and on- and off-campus modes. Most units will be taught in intensive modules which will also be available as non-award short courses for professional development purposes. For further information, contact:

Marion Hansen
Tel. (03) 5227-1328
Fax: (03) 5227-2282
sais@deakin.edu.au.

Masters Programs at the Textile Conservation Centre

From autumn 1999 the Textile Conservation Centre at the University of Southampton, England, will be offering two new Master's programs as well as offering PhDs and post-doctoral research opportunities.

The MA in Textile Conservation is a two year programme which will combine the theory and principles of textile conservation with object-based learning and practice.

The MA in Museum Studies is aimed at those who wish to develop a career in museums as curators, preventive conservation specialists and collection managers, or for historians and researchers interested in object-based studies.

For further information contact:

The Textile Conservation Centre
The Secretary
Apartment 22, Hampton Court Palace
East Molesey, Surrey KT8 9AU,
Tel: 44-181-977-4943
Fax: 44-181-977-9081
tccuk@compuserve.com.

Masters in Book History, Drew University, USA

Drew University in New Jersey, USA, is offering a new MA in book history. Subjects include: mass media; mass communication; electronic text; literacy; linguistics; lexicography; archives and research; the book trade; publishing. Contact:

Office of Graduate Admissions
Drew University, Madison.
New Jersey 07940-3110 USA.

CONSERVATION EMPLOYMENT WEB SITE

I would like to start a web site to advertise job vacancies in the conservation field in Australia and am interested to hear from the profession as to whether this would be useful. The aim of the web site is to make it easier for employers to find a suitable employee more quickly and to reduce the likelihood of job seekers missing out on a position because they didn't spot the newspaper advertisement.

Although this idea is still in its formative stages (i.e. there is currently no web address), I imagine employers will e-mail me an advertisement for a job which I will then post on the site. Ultimately, it may be possible to have an interactive page that will automatically post out advertisements. If supported, the web site could be linked to the AICCM homepage for easier access.

Please let me know if you would use this service, or contact me if you have any questions, comments or suggestions.

Vanessa Roth
Tel. (02) 9417 3311
vanessaroth@hotmail.com

UNIVERSITY OF CANBERRA

DIVISION OF SCIENCE AND DESIGN

CONSERVATION OF CULTURAL MATERIALS

MASTER OF APPLIED SCIENCE

Specialisation in Conservation of Cultural Materials

This specialisation within the Degree of Master of Applied Science gives the student the opportunity to carry out research in the conservation of cultural materials, within one of the following areas of specialisation:

- ◆ **Objects:** Inorganic and organic materials used in the construction of artefacts found in art, archaeology, ethnography, science, history, technology and natural history collections.
- ◆ **Paintings:** Traditional and modern materials, including works that use a variety of mediums and supports, in various formats.
- ◆ **Paper:** Paper-based materials and other materials found in libraries and archives, museums, galleries and in private collections, including works of art on paper.

Students graduate from the course by passing an examination of their thesis.

Course Duration: Minimum of 2 years full-time, or the equivalent part-time; maximum of three years full-time or the equivalent part-time.

Admissions Requirements: Applicants should have completed an undergraduate degree with above average performance.

For entrance into the Master of Applied Science course, specialising in the Conservation of Cultural Materials, applicants need *either*

- ◆ A suitable undergraduate degree, studies in tertiary chemistry and five years professional experience in cultural materials conservation, *or*
- ◆ A pass degree in conservation, or equivalent, plus one year of professional practice in cultural materials conservation, *or*
- ◆ A Bachelor of Applied Science (Honours), specialisation in conservation of cultural materials, or equivalent.

The course staff will interview applicants before making an offer of place. Before choosing their major area of study and their research topic, students must consult with the course convenor and the lecturer-in-charge of the relevant area of specialisation.

Residency Requirement: The student will be required to participate in the academic activities of the University for a minimum period of one semester of full-time attendance or the equivalent part-time attendance.

Course Structure: The course may be a combination of coursework

DEGREE OF DOCTOR OF PHILOSOPHY

The program is designed to provide an opportunity for high calibre graduates to undertake scholarly postgraduate research in the conservation of cultural materials.

Successful completion of the program requires candidates to:

- ◆ conceive, design and carry to completion a piece of original research which, in the opinion of three independent assessors of recognised standing, adds substantially to existing knowledge and understanding of the field of study;
- ◆ demonstrate a thorough knowledge of the scientific literature in their field of study and be aware of current or potential areas of contention likely to form the focus of future research in their field;
- ◆ develop the skills necessary for communicating the results of their work effectively to other professionals in their field of study;
- ◆ demonstrate a high degree of scholarship.

Admission Requirements: For entrance into the Degree of Doctor of Philosophy, applicants shall:

- ◆ have a degree of Bachelor with first or upper second class honours, or equivalent, awarded by an Australian university or other recognised higher education institution;
- ◆ provide evidence of research training and aptitude for research.

An applicant seeking admission to a PhD program who does not satisfy the requirements above shall not be admitted to the program unless the University Higher Degrees Committee is satisfied that the applicant holds an award or has completed work that has honours equivalence, and has attained significant research ability and professional performance.

Study Program: Doctoral students are expected to undertake a research project and prepare a written thesis. In addition, they are to prepare and present at least two work-in-progress seminars at different stages of the project.

Duration: The Doctoral program is designed to extend over a nominal period of three years for a fulltime candidate, or equivalent for a part-time candidate. A thesis will not be accepted from a candidate sooner than two calendar years or later than five calendar years from the date of admission, or equivalent for a part-time candidate.

Residency Requirement: A student will be required to participate in the academic activities of the University for a minimum period of

ENROLMENT: Applicants wishing to enrol in postgraduate courses should first discuss their ideas for projects with the relevant staff. Advice regarding eligibility and design of the postgraduate study program should be referred to the Postgraduate Course Convenor, Conservation of Cultural Materials Program, University of Canberra ACT 2601 Australia. Tel: (02) 6201 2369, Fax: (02) 6201 419. For an *Application for Admission* contact the Student Information Officer, Division of Science and Design, University of Canberra ACT 2601 Australia. Tel: (02) 6201 038 or 6201 5199, Fax: (02) 6201 5030, info@science.canberra.edu.au. Completed forms should be returned with a full CV and a brief outline of the proposed area of research. Applicants must be prepared to attend an interview.

FURTHER INFORMATION: For further information applicants should refer to the *University Handbook* which can be purchased from the University Co-operative Bookshop, or write to Student Administration, University of Canberra, or see <http://www.canberra.edu.au>. Overseas students requiring more information on fees and expenses, equivalent education requirements, visa procedures etc., should

Consolidants for Sydney Sandstone? - A Progress Report

Introduction

In September 1997, staff at the Department of Chemistry, Materials and Forensic Science at the University of Technology, Sydney (UTS) received an Australian Research Council Australian Post Graduate Award (Industry), to begin research into the effects of consolidants on Sydney sandstone buildings. The research project is being undertaken by a graduate from the NCCHS in Canberra with the supervision of materials scientists, analysts, geologists and engineers at UTS, and in co-operation with heritage architects, stone masons and engineers associated with the NSW Department of Public Works and Services (DPWS) in Sydney.

Background

After more than a century of natural weathering, many of Sydney's culturally significant carvings, monuments and buildings are actively deteriorating. Many of Sydney's heritage sandstone buildings, including the GPO, Australian Museum, St Mary's Cathedral, the Chief Secretary's building and the Lands Department building, were built during the Victorian era from "yellow block". This is a type of Hawkesbury sandstone, from one of the four main Triassic age units in the Sydney Basin. The closure of the inner city quarries caused a shortfall of appropriate replacement stone for restoration, so consolidants are now being considered to stabilise deteriorated stonework.

On the basis of overseas research, ethyl silicates, silane and acrylic copolymers and epoxies offer some practical advantages over other stone consolidants because they can be worked with and cured at a high relative humidity, have low viscosity, and are more resistant to color

change than polyurethanes, vinyl polymers and waxes.

Although some success has been achieved with these products overseas, the major limiting factor for their use on Sydney sandstone is their low penetration (5mm). Sydney sandstone is less porous than other sandstone types both overseas and in Australia, and very little is known about how these products interact with the binders found in Sydney sandstone.

This project takes an interesting approach to the problem by firstly analysing the mineralogy and chemistry of the binders found in Sydney sandstone before testing or designing consolidants that will perhaps restore the physical, chemical and structural properties of deteriorated stone to those of sound stone.

Project Aims

- 1 To identify, characterize and analyse the binding materials in Sydney sandstone through petrographic, x-ray, thermal and chemical analyses.
- 2 To establish the nature and extent of interaction between different consolidants and the rock matrix through appropriate laboratory tests.
- 3 To carry out on-site tests to complement the laboratory tests, thus ensuring that full environmental conditions have been assessed.

The initial objectives of the project are to:

- ◆ Maintain and photo-document the cultural significance of Sydney sandstone.
- ◆ Consider the ethical obligations related to the conservation of the built and urban environment.
- ◆ Understand the history and technology used in the manufacture of building stones.
- ◆ Identify the variables that cause the deterioration of Sydney sandstone.
- ◆ Analyze the chemical, physical and structural properties of Sydney sandstone.
- ◆ Discuss the advantages and disadvantages of consolidants historically used in building conservation.
- ◆ Characterize the bonds at the interface between consolidants and Sydney sandstone.
- ◆ Photograph the condition of the buildings related to the project on a case study basis.
- ◆ Compare the effects of trial consolidants on Sydney sandstone samples.
- ◆ Artificially and naturally age the samples by enacting variables which cause decay.
- ◆ Monitor changes in the structural, chemical and physical properties of deteriorated stone as a result of consolidation with trial consolidants while preserving the natural features of the stone.

TECHNICAL EXCHANGE

The Queensland Museum is looking to expand its conservation section and is asking if other institutions would provide information on their staffing levels in order to aid their cause.

The information the QM would like includes: current conservation staffing in FTE (full time equivalents); current collection size in number of objects; current major projects (e.g. opening new museum); approximate current conservation budget; and current pay scales. All information would only be used internally. Contact:

Richard Robins
Queensland Museum
richardr@qm.qld.gov.au.

Outcomes:

To develop a working model for industry, using the results of our experiments, to facilitate selection of consolidants for the different Sydney sandstones under different conditions.

To consider whether consolidants are a satisfactory treatment for deteriorated stonework on the basis of laboratory and on site tests.

Project Summary to Date

During the completion of the first stage of the project, analysis was carried out on one Maroubra sandstone cross-section originating from the discarded cornice of the southern wall of the Barnet Wing of the Australian Museum in Sydney. The sandstone and the clays were characterized, and its condition was gauged after a century of natural weathering.

The main aim of the next stage of the project is to determine changes in the structural, physical, chemical and mechanical properties of deteriorated sandstone as a result of consolidation with consolidants.

Acknowledgements

Acknowledgement is given to the assistance of the staff of the Micro-structural Analytical Unit (MAU) and the Department of Chemistry, Materials and Forensic Science for their assistance with the analysis. The MAU is available to any individual, institution or organization wishing to develop research locally, nationally or internationally.

Research Group

Julie O'Connor, with the supervision of **Professor Abhi Ray**, **Professor Brenda Franklin**, **Doctor Barbara Stuart** and the Heritage Group at the Department of Public Works, Sydney.

Abstracts from The Textile Conservation Centre Graduates

Students in the final year of the three year postgraduate Diploma in Textile Conservation undertake two 12-month projects. One is an object-based project which addresses a complex conservation problem requiring research and problem solving, the other is an investigative research project which may address any aspect of conservation theory or practice. The research projects of the current graduates are as follows:

Elisabet Cerdà I Durà: *The effect of environmental conditions on three tapestry collections in Catalonia, Spain*; and *Conservation Strategy for an English 17th Century Raised Work Box, the 'Mercy Jewel Cabinet'*

Helen Bacchus: *Developing Guidelines for the documentation, characterisation and analysis of metal threads*; and *From private meditation to public access: the conservation of a rare Chinese embroidered thangka*.

Sylvie François: *Issues in conserving a Stage Costume Collection within a Non-museum environment: A Canadian Case history*; and

Dressed to impress: the treatment of an incomplete French Musette.

Martina Krüger: *Evaluating the Use of Organic Solvents on Wet Archaeological Textiles: A Preliminary investigation*; and *Scenes from the Life of Joseph: The Solvent Cleaning and Pressure Mounting of a Tapestry Panel from an Egyptian Burial*.

Marilyn Leader: *Weaving is a language: the Identification, Analysis and Documentation of Woven Textiles*; and *Marching on: treating two starched cloth posters, rare documents of the women's suffrage movement, for an archive*.

Flora Nuttgens: *An evaluation of the Potential of High-Concentration Laponite Poultrices to Prevent Ringing in Localised Cleaning of Historic Textiles*; and *Deteriorating Rubber and PVC: the Characterization and Conservation of a World Airways Flight Bag*.

Howard Sutcliffe: *An initial investigation into the cleaning of historic textiles using laser radiation*; and *Recovering History: The Characterisation and Conservation of a 'Coptic' Tapestry Cover with Pile Border (A Study of the use of alpha-Amylase Enzymes)*.

For details contact:

The Textile Conservation Centre
University of Southampton
Winchester Campus
Park Avenue
Winchester, Hants O23 8DL
Tel:+44-2380-597-100, Fax +44-2380-597-101.

ADVANCE NOTICE COLLECTION REFORMATTING MANAGER

State Library of Victoria
VPS4, \$44,321 - \$62,503

The State Library of Victoria announces that it will shortly be seeking applications for the position of Collection Reformatting Manager.

The position is responsible for the effective management, planning, development and implementation of existing photocopying, microfilming and photography services across the Library. In addition, the position is required to establish a program for the preservation of the Library's electronic resources in digital and analogue formats.

The position reports directly to the Manager, Preservation and Storage Division and is an integral part of the Division's senior management team. It is expected that the position will play an active and vital part in the development of the Division, which has over 100 staff and an annual budget in excess of 4 million dollars.

To receive a copy of the job application package, or to discuss the position, please contact Alan Howell, Manager, Preservation and Storage Division, State Library of Victoria, Tel: (03) 9446-7446 (mobile 0417-523-631), ahowell@slv.vic.gov.au.

National Cultural Heritage Account for National Treasures

Museums, galleries and archives can now apply for financial assistance to buy artefacts considered too precious to leave Australia. The National Cultural Heritage Account has been set up with seed funding of \$500,00 after recent amendments to the Protection of Cultural Heritage Act. Allocations will be made by Ministerial approval on the recommendation of the National Cultural Heritage Committee (*The Australian*, Tuesday July 27, 1999, p.6 and *Artbeat*, July '99, p.5).

New Name for the NFSA

The National Film and Sound Archive has a new name: *ScreenSound Australia*. The announcement was made at the recent opening

of its new extension, in June 1999, by the Prime Minister. Recent Commonwealth funding contributed to the redevelopment and upgrade of the facilities, including seven new audio studios, a purpose-built recording studio, and a film treatment unit. See www.screensound.gov.au for more information. (*Artbeat*, July '99, p.8).

Federation Grants

A total of \$30 million has been awarded to more than 1000 local projects across Australia to help celebrate the Federation in 2001. The projects have been funded under the Commonwealth Government's Federation Community Projects program. A full list of the Federation projects is available on the Department of Communications, Information technology and the Arts website at www.dcita.gov.au/fcp. (*Artbeat*, June '99, p.16).

REVIEWS

AIC General Meeting, St. Louis, Missouri, 8-13 June, 1999

Jennifer Hodgeman, Adelaide City Archives

This meeting was held in historic downtown St. Louis, a short walk from the Mississippi, in the shadow of the iconic Jefferson National Expansion Memorial - Eero Saarinen's elegant and beautifully engineered Gateway Arch. The Conference Hotel was a retrofitted factory/warehouse, and around 700 conservation-interested professionals drifted in and out of the conference proceedings.

The pre-session activities included an Architectural Tour - highlights included viewing historic office buildings with Terracotta facades and the stunningly idiosyncratic mosaic and stained-glass-encrusted New Cathedral - and a reception at the St. Louis Art Museum in Forest Park, one of the few remaining structures built for the 1904 World fair.

The theme of the general session was *The Cost of Conserving our Cultural Heritage: Can we afford it?*. Eighteen presentations were given on marketing, dealing with present fiscal conditions, the use of volunteers and sponsorship to spread the dollar, and prioritizing conservation against competing demands.

Brian Alexander (Shelbourne Museum) talked about the angst, but ultimate success of a controversial de-accessioning exercise, where 22 objects were de-accessioned and auctioned for 25 million to create an endowment to assist in maintaining a collections care program.

Several speakers talked about conservation projects augmented by volunteers - for example, Michigan stucco murals, friezes in the Detroit Athletic club, New Mexico Altar screens and an Adirondack museum locomotive. The consensus presented was that the projects couldn't have gone ahead without the financial savings made in using volunteers - volunteers were needed to meet targeted timeframes and to halt deterioration before irreversible damage

occurred and before more invasive and expensive treatments were needed. The tasks allocated to volunteers needed to be sensitively managed and the initial selection of the "right" sort of potential trainee was critical.

Finally **Pamela Hatchfield** (Museum of Fine Arts, Boston) talked of the challenges of conserving loan items in an environment of outsourcing and project-driven conservation programs, often at the expense of strategic planning and the long-term conservation needs of the collection. Loan items, especially long-term loans, require conservation although not a priority from the viewpoint of the whole collection.

The SIG sessions (Photographic and Book and Paper) included details of meticulously executed treatments - for example, the treatment of a discoloured, varnished watercolour of a blackbird, where analytical techniques were used to propose and check the progress of the treatment, and the treatment of a family album from the Hermitage requiring a collaboration between a Regional conservation service and The Hermitage museum, which allowed for a greater understanding of each culture's conservation philosophy. Several well-researched talks on the materials and techniques of portrait silhouettes and copy paper processes were also given.

The relatively new Electronic Media Group (EMG) presented a variety of talks, but many centered on the use of digitization to add power to databases and access projects. The emergence of inkjet-generated prints in collections was examined, with talks given by an inkjet ink manufacturer, a digital photographer and conservators assisting in the development of the Iris printing process and testing of the stability of inkjet formulations.

Overall it was a very invigorating conference, particularly seeing conservation from a North American viewpoint and seeing how the use of innovation and dedication can achieve collection and treatment goals.

ONLINE REFERENCES

CARING FOR COLLECTIONS

Prepared by Wendy Smith, July 1999

With widespread community access to the Internet, it is becoming an important resource for satisfying general enquiries about caring for collections. Many cultural institutions and organisations have mounted their information leaflets online. The list that follows is a starting point for directing users to simple information concerning the care of their important papers and documentary heritage materials. It was prepared to satisfy enquiries from the general public at the Library and Information Service of Western Australia (LISWA). Some of the sites also contain more complicated professional and technical information, and some contain information about other materials.

There are many sources of online information about conservation - once you start looking, it is sometimes hard to stop. Some online information is not of a very high quality. You need to look at the credentials of the authors or the host site, and use the information accordingly.

Most of the sites listed here belong to important and major government institutions - national libraries and archives, universities, or other preservation facilities - who almost always provide reliable information.

Some commercial suppliers and private individuals may have a bias that influences the sort of information they provide.

A major difficulty with the Internet is the ease with which sites change not only their names and/or locations (URL's) but also the information contained in them. All the following online references were checked out at the end of July 1999, but that does not guarantee the information will still be there in the future.

Australian Sites

National Archives of Australia (NAA): <http://www.naa.gov.au/> NAA has a very useful set of online leaflets. As of July 1999, preservation related ones include: *Protecting and handling paper files*; *Protecting and handling archival volumes*; *Protecting and handling maps and plans*; *Protecting and handling gramophone discs*; *Protecting and handling magnetic media*; *Protecting and handling optical discs*; *Protecting and handling photographs*; *Protecting and handling microforms*; *Protecting and handling objects*; *Caring for your family archive*; *Archival quality packaging*; *Displaying archival materials*; *Salvaging flood damaged records*; *Thermal paper*; *Which paper?*

National Library of Australia (NLA): <http://www.nla.gov.au/preserve/> There is a mixed bag of information at this address, some of it quite NLA specific. It includes: preservation policy and planning; information sheets; staff articles, papers; preserving access to digital information; national and international activities.

The Community Heritage Grants site: <http://www.nla.gov.au/niac/chg/> This site contains useful information for general preservation, including: *Caring for collections - audio, film, video* (ex NFSA, now SoundScreen); *Collections at risk* (including how to identify PVC); *Preservation needs assessment survey*;

Collections and the immediate environment; *Preservation bibliography*; *Preservation glossary*; *Professional conservation services*; *Micrographic bureau*; *Conservation materials suppliers in Australia*.

There is also some information about paper and paper quality at <http://www.nla.gov.au/niac/paper/>, such as: *Paper for posterity*; *Australian paper sources*.

Australian Museums Online (AMOL): http://www.amol.org.au/craft/conservation/conservation_index.asp This site contains 14 leaflets in PDF format, with AICCM contact information: *Caring for your collections*; *Caring for artworks on paper*; *Preservation of archival records*; *Pigments and binders*; *Caring for textiles: flat textiles*; *Caring for your textiles: costume*; *Caring for your wooden artefacts*; *Caring for your bark paintings*; *Caring for your outdoor sculpture and monuments*; *Supports for easel paintings*; *Stretchers*; *Framing easel paintings*; *Packing and handling*; *Everyone's guide to disaster preparedness*.

Also http://www.amol.org.au/craft/virtual_curator/digit_curator_index.asp is a "starting point... for new media issues" which is very useful.

The State Library of Victoria: <http://www.slv.vic.gov.au/slv/conservation/> This site contains five information sheets: *Packing and storing books*; *Guidelines for pest control*; *Guidelines for dealing with mould*; *Guidelines for storing works on paper*; *Guidelines for storing newspapers*.

Other Sites

Conservation OnLine (CoOL): <http://palimpsest.stanford.edu/> This site, hosted out of Stanford University, USA, is one of the oldest, continuously operating online sites. It is the most important and comprehensive source for online information for library and archive preservation.

It also hosts the homepages of a number of professional preservation organisations world wide and maintains online archive copies of much printed information, including journals and publications. However, because it contains so much information, it is not always easy to locate just what you want.

The best online discussion list, also maintained at Stanford, is the Conservation Distribution List, (or ConsDistList). Subscription details are given in CoOL. There are several other online lists of information concerning preservation also noted in CoOL.

National Library of New Zealand: <http://www.natlib.govt.nz/docher/prescons/> Scroll down to the heading "Care and handling of collections" where there is a series of 7 leaflets: *Preservation of family collections*; *Care of books*; *Care of works of art on paper*; *Care of archival collections*; *Care of photographs*; *Care of sound recordings, discs and magnetic tapes*; *Care of digital prints*.

European Commission for Preservation and Access (ECPA): <http://www.knaw.nl/ecpa/expo.htm> ECPA has mounted images of conservation problems *A virtual exhibition of the ravages of dust, water, moulds, fungi, bookworms and other pests*, worth a look if you're not familiar with the site.

International Federation of Library Associations (IFLA): <http://www.ifla.org/v1/4/news/pchlm.pdf> Contains an online copy (PDF format) of *IFLA principles for the care and handling of library materials*, Paris, IFLA-PAC, 1998, comp. E. Adcock. ISBN 2912743001. This is essentially a 72 page book in six chapters: *Security and disaster planning; The environment; Traditional library materials; Photo and film based materials; Audiovisual carriers; Reformatting.*

North East Document Conservation Center (NEDCC): <http://www.nedcc.org/> This is another site with a lot of really useful information about preservation, including a good list of other Internet resources about preservation at <http://www.nedcc.org/resource.htm>. They have mounted online their publication *Preservation of Library and Archive Materials: A Manual*, (3rd Ed), Andover, Massachusetts, 1999 edited by Shereilyn Ogden. This manual, at <http://www.nedcc.org/manhome.htm> contains in six sections a series of individual articles on many aspects of library and archive preservation: *Planning and prioritising* (8 articles); *The environment* (5 articles); *Emergency management* (12 articles); *Storage and handling* (11 articles); *Reformatting* (5 articles); *Conservation procedures* (9 articles).

National Parks Service (USA) ConservOgrams: http://www.cr.nps.gov/csd/publications/conservoqram/cons_tochtml This is a series of 96 leaflets in PDF format, grouped under a series of 17 headings. They cover a wide range of preservation issues and museum materials (including ethnographic, archaeological, furniture, wood, ceramic, glass, natural history, textiles), as well as: *Archives, manuscripts and rare books* (20 leaflets); *Paper* (4 leaflets); *Photographs* (8 leaflets); *Packing and shipping* (4 leaflets); *Agents of deterioration* (8 leaflets); *Museums collection storage* (14 leaflets); *Security, fire and curatorial safety* (10 leaflets).

Library of Congress: <http://lcweb.loc.gov/preserv/preserve.html> This site at the Library of Congress in the USA has 2 major sections - *Caring for Library of Congress collections* (includes care of LC collections, preservation publications, bibliography, other preservation Web resources); *Caring for Your Collections*, which is made up of a series of 9 brief leaflets: *Care, handling and storage of books*; *Care, handling and storage of motion picture film*; *Caring for your photographic collections*; *Emergency drying procedures for water damaged collections*; *Guide to preservation matting and framing*; *Leather dressing*; *Preservation photocopying*; *Preserving works on paper: manuscripts, drawings, prints, posters, maps, documents*; *Record and tape care in a nutshell*; *Frequently asked questions (FAQ) - simple explanations of common questions.*

The National Archives and Records Administration (NARA) of the USA: <http://www.nara.gov/nara/preserva/> There are 3 relevant headings at this address: *Frequently asked questions (FAQ) for paper, photographs; Holdings maintenance; Preservation of archival records: holdings maintenance at the National Archives*, as well as information on *Shelving of bound volumes; Cold storage handling,*

photographs; Disaster preparedness and response.

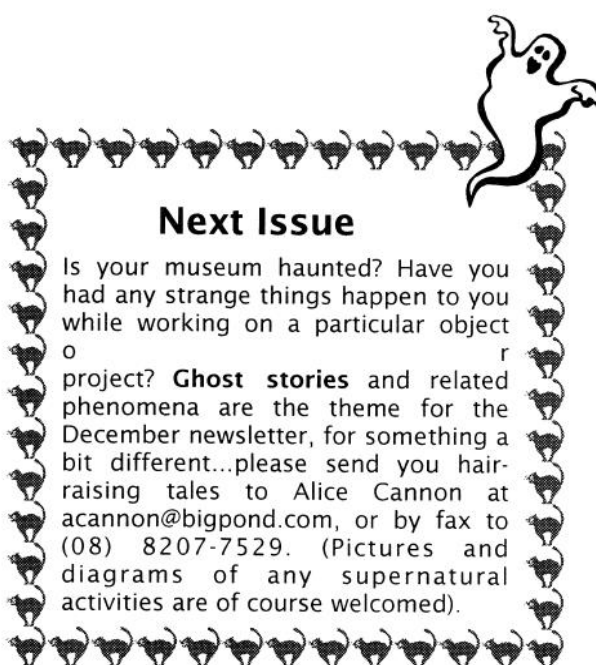
UNESCO http://www.unesco.org/webworld/ramp/rmpstd_1.htm The Records and Archives Management Program (RAMP) of UNESCO has published in print format over 100 publications, given in this list. Most of the publications from c.1987 onwards are also online in both HTML and RTF format. Many of these are relevant to preservation. There is also a good audiovisual bibliography on the UNESCO site at <http://www.unesco.org/webworld/audiovis/avpub.htm>.

National Library of Canada: <http://www.nlc-bnc.ca/resource/presv/eintro.htm> This is a very useful bibliography titled *Standards and selected references to preservation in libraries.*

Georgia Department of Archives and History: <http://www.sos.state.ga.us/archives/ps/gps.htm> A small number of information leaflets are listed, including information on disasters.

Getty Research Institute: <http://www.getty.edu/gri/standard/introimages/index.html> A useful document, although dating from 1995. Includes *Introduction to images - issues in constructing an image database.*

Commission on Library and Information Resources (CLIR), previously the Commission on Preservation and Access (CPA): <http://www.clir.org/pubs/reports/reports.html> Lists over 80 reports prepared under the sponsorship of CLIR and CPA. Many are available online in HTML and PDF format. The reports are particularly useful for digital preservation issues, for instance *Preservation of electronic*



Next Issue

Is your museum haunted? Have you had any strange things happen to you while working on a particular object or project? **Ghost stories** and related phenomena are the theme for the December newsletter, for something a bit different...please send your hair-raising tales to Alice Cannon at acannon@bigpond.com, or by fax to (08) 8207-7529. (Pictures and diagrams of any supernatural activities are of course welcomed).



Heritage
VICTORIA

CALL FOR EXPRESSIONS OF INTEREST

Objects Conservator

VPS-2 \$27,274 - 40,397 pa

Heritage Victoria anticipates that, in the near future, it may have short-term contracts available for object conservators. These conservators will be responsible (under the supervision of the Heritage Victoria conservator) for providing conservation services for land and maritime archaeological excavation projects, and exhibitions.

Conservators with a specialisation or experience in metals, inorganic and/or organic object conservation are sought. While training and/or experience in maritime and land-based archaeological conservation would be a further advantage, conservators without this experience are encouraged to apply, as training will be provided.

Applicants will either have a relevant tertiary qualification in the conservation of cultural materials and/or be eligible for professional accreditation by the Australian Institute for the Conservation of Cultural Material. Conservation students are also encouraged to apply, as there may be some vacation work available.

If you would like to receive a duty statement and selection criteria please contact David Symes, Tel. (03) 9655-756, Fax: (03) 9655-9720, tony.armstrong@doi.vic.gov.au.

For further information contact Jenny Dickens, Tel. (03) 9616-2390, Fax (03) 9616-2393, jenny.dickens@doi.vic.gov.au.

Please send expressions of interest, availability and curriculum vitae to:

David Symes
Heritage Victoria,
Level 22, 80 Collins Street
Melbourne VIC 3000.

Shortlisted and unsuccessful applicants will be notified.

The closing date for applications is 1 October 1999.



AUCKLAND
ART
GALLERY

TOI O TĀMAKI

CONSERVATOR, WORKS OF ART ON PAPER

The Auckland Art Gallery Toi o Tamaki invites applications for the position of Conservator, Works of Art on Paper.

The Conservator would be expected to work as part of a team comprising of four full-time and two part-time contract conservators. The specialities of works of art on paper and paintings conservation are equally covered.

Responsibilities of the new full-time position include the conservation of works of art on paper from the Auckland Art Gallery's permanent collections, as well as work generated by the Gallery's exhibitions programmes and Regional Conservation service.

The Conservator, Works of Art on Paper, is responsible to the Principal Conservator who coordinates the activities of the Department.

Requirements:

- Highly motivated and capable of contributing to planning and implementing of a conservation programme.
- A recognised qualification in conservation.
- A good understanding of cultural conservation principles and ethics.
- Relevant conservation work experience.
- Excellent oral and written communication skills.

The Auckland Art Gallery was first established in 1888. It is New Zealand's oldest established gallery and is located in the inner city on the edge of Albert Park. The Main Building's exhibition spaces display 19th century New Zealand and historical European art collections, as well as temporary exhibitions. In October 1995, the Gallery opened its contemporary annex, the NEW Gallery, in an adjacent building for the display of contemporary arts. As well as large-scale special exhibitions, the Gallery has an ongoing programme of mid-range and smaller exhibitions focussing on the work of New Zealand artists and the arts of the Asia Pacific region.

Salary range: NZ\$42,784 - \$48,618 (100%) with allowance for annual 3% increments based on achieving annual performance targets to a maximum of \$55,911 (115%).

Please contact Sarah Hillary (hillarys@akcity.govt.nz) or Ute Strehle (strehleu@akcity.govt.nz) for a copy of the job description or more information. The Gallery phone number is 0064 9 3077700 and fax 0064 9 3021096.

Written applications for the above position should be addressed to:

Margaret Richardson,
Human Resources Consultant
Auckland City, Private Bag 92516
Auckland, New Zealand.

Applications close Monday 11 October 1999.

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