

RUTH GOES MEGATOURING (and survives)

Ruth Oliver

In March 2000 I attended the Paper, Books and Photographic Materials conference held in Canberra. My interest in the conference stems from my role at the National Library of New Zealand (NLNZ) as Photographer/Photo-conservation Technician. Before and after the conference I visited five institutions in Canberra to discuss areas of interest and to develop a better understanding of conservation and preservation copying in an Australian context. The following report is a brief summary of the people I met and the things that were of most interest to me and to the New Zealand situation.

THE NATIONAL LIBRARY OF NEW ZEALAND

The photographic portion of my position is dictated by the NLNZ's Preservation Copying Program. The copying program delivers on three key areas:

- ♦ Enhancement of long-term preservation by producing a photographic copy that reduces handling of the original item.
- ♦ Ensuring public access to a copy that has a high fidelity to the original item.
- ♦ Creating a comparative object history record for collection items.

The items copied include drawings, prints, ephemera, photographs, newspapers, rare books, cartographic material and the odd 'curio' such as medals, coins, puppets etc. All copying is carried out on a 4x5 camera so that issues of resolution are adequately covered in the majority of cases. Some formats (usually panorama prints) are copied on a 10x8 camera.

All black and white film is processed in-house to archival standards. The tonal reproduction in the copy images is (basically) checked by taking densitometer readings from the reproduced greyscales. Items with reduced tonal ranges (such as faded images) can be photographed and processed to maximise the tonal range. Methyl blue tests (to check for residual thiosulphate) are carried out every 6 months at an external laboratory.

Each batch of transparency film is corrected for the studio lights and setup by using colour-compensating filters. Colour correction and Exposure Indexes are both confirmed using densitometric readings to produce three channel (RGB) characteristic curves. Colour transparency is sent out to a local lab for E6 processing. The processed transparencies are compared under daylight-balanced conditions to the original items.

Great care is taken with handling and other set-up issues that have the potential to damage collection items. The copying studio is situated within the conservation facility - Book, Paper, Photographic and Sound Conservators can answer any preservation inquiries arising from the copying process.

The conservation portion of my job involves working under the supervision of the Photographic Conservator on collection items from the Photographic Archive (PA). The PA collection is comprised of approximately 2 million items dating from the 1840s through to the present. The earliest New Zealand photographic collection holds items from approximately 1857. The collection is part of the national record of our social and culture history and also that of the *(continued page 3)*

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South Pacific. Of the South Pacific material the greater emphasis has historically been toward the regions that came under the influence of the British Empire. The policy drive of our collecting directives is to continue to move with the established strengths of the collection and to collect items that are significant to the New Zealand experience.

The collection of Māori material is central to the collection brief. The Library is slowly building links with iwi and hapū (tribal groups). The Library is actively investigating partnership with iwi and hapū groups to ensure that their taonga (cultural treasures) are preserved and made available. Negotiations are carried out so that the parameters of use and the retention of ownership are clear and agreed on by all parties. This may involve the copy and return of items, or placement of the items under long-term loan. Preservation or conservation activities may also be agreed upon between the parties.

The material content of the collection is comprised of approximately 50% negatives with the remaining 50% made up of most photographic processes, ranging from salted paper prints and cased material through to digital laser prints. The bulk of the material held, and at present most of the current material received, is black and white - less than 10% of the collection is colour material. The exception to this is the 35mm slide collection that is 99% colour.

The MegaTour begins:

SCREENSOUND AUSTRALIA

The ScreenSound visit began with **Mick Newnham** and me sitting in **Mark Nizette's** office discussing photographic preservation/conservation training. There is no conservation training available in New Zealand and it is therefore a much-discussed subject. I was interested to find out about distance learning opportunities but it appears that there is none available at present. I did however hear of a certain extensive conservation/preservation glossary... rumour has it that this will soon be available as part of the ScreenSound website.

After talking with Mark came the ScreenSound MegaTour! **Mick Newnham**, **Ken Rowland** and I

went through the Printing and Processing Laboratory (PPL), which is part of the Preservation and Technical Services Branch (PATs) of ScreenSound. We spoke of such things as custom-made film developers (no recipe was forthcoming though!), duplication issues and storage/holding environments for film. Of particular interest was the DeBrie TAI35 (total immersion wet gate printer) - this machine makes duplicates of cinema film. This includes material in various stages of deterioration such as cellulose acetate suffering from base shrinkage and channelling. The copies resulting from damaged and deteriorated film were impressive and (dare I say it) uplifting!

NATIONAL LIBRARY OF AUSTRALIA

After the Symposium **Mark Strange** (Senior Photographic Conservator, National Library of New Zealand) and I visited **Angeletta Leggio**. We had been looking forward to discussing varying aspects of the *Cellulose Acetate Project* with her. At the time we spoke the questionnaires had been distributed to institutions throughout Australia. Although New Zealand was not part of the survey the concept and issues surrounding a national acetate survey are extremely relevant here.

Acetate is present in a significant proportion of the collections within the National Library of New Zealand - and indeed throughout New Zealand. The information gathered about crucial aspects of care of acetate material (successful and/or ineffectual preservation measures) and the overview of the condition of collections within Australia will be very interesting. The intention of developing cost-effective recommendations and procedures for the preservation of acetate collections promise to be both informative and challenging. We look forward to seeing the published results!

The National Library of New Zealand has yet to make many of the key decisions needed to make a smooth and successful transition from film-based to digital capture. **Colin Webb's** paper *The Australian Co-operative Digitalisation Project 1840 - 1845 and the Preservation Implications of Digital Imaging* given during the symposium was particularly relevant for our situation. Thanks to Colin for meeting me at short notice to discuss his paper and NLA's preservation copying program. The copying

Correction

A mistake was made in the review of the Book and Paper and Photon Symposium that appeared in the June Newsletter. The number of people involved in packing the works on paper collection of the National Gallery of Victoria, as described in Lyndsay Knowles' paper, was only ever 2 or 3. The number 30 referred to was the total number of people packing all parts of the NGV's collection.

From the Editor

Thanks again to all those who contributed to this issue of the Newsletter; particularly **Andrew Viduka** for his Lab Profile on the Museum of Tropical Queensland, **Ruth Oliver** for her report on her Australian "MegaTour", and of course to **Vicki Humphrey**, **Sue Mayrhofer** and **Marg Alexander**.

program at present is a dual system of film-based and digital capture.

Michael Proud spent some time introducing me to NLA's acquisitions policy and the image websites. Thanks also to **Lydia Preiss** for being my co-ordinator and guide around the NLA.

The last stop at NLA was to discuss some of the basics of digital capture with **Andrew Long**. The NLA photographic department has completed a project capturing very detailed maps using a PhaseOne digital camera. This camera had been demonstrated to several of us from the National Library (NZ). At that time it was felt that the PhaseOne would be suitable camera for possible future use within the Library - at present our system is film-based copying supported by a digital imaging department (Image Services).

NATIONAL GALLERY OF AUSTRALIA

Next stop was the National Gallery of Australia. **Susie Bioletti** took Mark Strange and me on a tour of the National Gallery of Australia's Conservation Laboratory. It's always good to compare workspaces and work-flows. I must say however that we were so impressed with the work schedule that we just had to take a photograph of it! We also had a general discussion about research while also maintaining a full-time job. No surprises there - some of the elements needed are perseverance, a high level of organisation and a very understanding family.

I also spent some time with Chief Photographer **Bruce Moor** discussing colour correction issues. A great deal of care and effort goes into ensuring that our copies show a high level of integrity to the original item/s. The theory and standards for colour correction are complex and there are many 'grey areas'. I am particularly interested in the areas where objective measurements must inevitably give way to personal judgement so that a final decision can be made.

I have also been loitering around the edges of metameric colours - photographic film sees differently from the human eye and may therefore record (for example) two colours where the human eye is only able to distinguish one. This happens when the colours have different spectral responses. I showed Bruce a colour transparency where the original had had an area of green pigment and an area of green dye. When the image was photographed the pigment was a very close match to the green of the original, however the green dye had photographed as a purple colour. Bruce and I briefly touched on this area, however it is a bit of a minefield because there are so many other factors that can influence the final colours in the photographic copy.

I discussed briefly a similar topic with **Andrea Wise** as she has also experienced some of these issues - albeit in a slightly different area. I have had particular problems with the correct visual rendering of watercolours, possibly because of the brighteners used in the colours. Greens tend to turn yellow and blues tend to turn purple -

both creating rather startling and garish effects. Further reading and discussions since my visit to Australia have suggested that UV lights may be part of the cause. However I have yet to try minimising UV light by the use of filters.

NATIONAL MUSEUM OF AUSTRALIA

With the new National Museum being built on an island on Lake Burley-Griffin, the storage areas and temporary office spaces of the Museum were bustling with activity as items were condition reported, selections for new exhibitions were prepared, and lists were drawn up. **Detlev Lueth** took me on the Grande Tour. We wended our merry way past shelves and shelves of bark paintings (the largest collection in the world!) and jars of preserved platypus and other unfortunate critters. Sorry Detlev I know this should be purely photographic but I've never seen a platypus before - especially a pickled one!

We took a wee trip to Detlev's office space (and more storage) where **Rosalind** gave me advice on getting a probable chewing gum mark off my jacket - thanks Ros!

Photographer **George Serras** was a 'recent acquisition' to the Museum so it was interesting to see cost efficiencies and comparison between in-house services vs out-sourcing. George and I had time for a small amount of photography-speak and a wee peek at transparencies from the Queen's very recent visit before it was time to move on.

AUSTRALIAN WAR MEMORIAL

The visit to the War Memorial took me to the photographic conservation section where I met with **Adrian Lautenbach**. We spoke about the current conservation and on-going duplication work being carried out by their section. I was 'introduced' to the ultrasonic solvent cleaner for cleaning film-based negatives. Although idle when I saw it, it had recently been used on an impressively large-scale cleaning project.

NATIONAL ARCHIVES OF AUSTRALIA

Both **Ian Batterham** and **Shelley Jamieson** showed me around the conservation laboratory and storage areas of the NAA. I was feeling a little robotic by this stage - it's really tough being on my best behaviour! However it was great to catch up with Shelley again and to see a little of what her work involved. I was shown some of the storage facilities by Ian who made this all the more interesting by discussing items in terms of context, care and treatment. An all-too-quick visit to the reprographic sections followed - but in all honesty I couldn't have made much sense of it by that stage anyway!

In conclusion, I went to Australia with very little idea of 'who-was-who and who-was-what' - as you can see I'm a lot clearer now! Thanks to all the people from the various institutions who made me feel so welcome and spent a very generous amount of time with me. I hope to be able to return the favour at some stage in the future.

Dear Editor,

I wish to take up our esteemed President's challenge to encourage debate on the topic of conservation and object significance that was mentioned nervously in Marcelle's address to the (conservation) nation in the June 2000 Newsletter.

Point 4 of the Draft Code of Practice reads:

The AICCM Member should devote an equal amount of care to cultural material regardless of the financial value, rarity or significance of the cultural material.

A proposed amendment to this point has been put forward to the Code of Practice sub-committee. It reads: *It is recognised that the significance of cultural material may have a bearing on conservation decisions. Accordingly, without breaching the provisions of the AICCM Code of Ethics or Code of Practice, the AICCM Member shall ensure that cultural material in her/his care receives levels of conservation appropriate to its significance and available resources.*

As Marcelle says, this shift in thinking is particularly challenging for us all, having been brought up on the ethos of treating all objects the same, regardless of value or significance. Equally, however, in this time of economic rationalism, the conservation profession must grasp the bull by the horns. We must take on the issues of value and significance in order to determine treatment priorities and to take some responsibility for the distribution of both financial and human resources. It is most likely that we have all been doing this to some extent in our working day, but may not recognise or acknowledge that the decisions we make do involve a level of assessment of value and significance.

I would like to relate an approach that is being undertaken by the Baillieu Library at The University of Melbourne. In 1999 The University of Melbourne Library undertook a survey of the conservation requirements of the Library's Research Collections. The survey was conducted by The University of Melbourne Conservation Service in conjunction with the respective Research Collection Librarians and the Baillieu Library Conservation Sub-Committee. The survey will continue over the next two years with assessments of The University of Melbourne Archives and the Grainger Museum collections.

The majority of items in the Research Collections (68.5%) were found to be in good and stable condition and did not require any treatment. 18.5% of the collections were identified as fair/stable and requiring only minimal treatment. The survey identified approximately 2.8% of the collections as being extremely fragile or highly unstable to the point of being unusable, affecting adjacent items and requiring immediate work. The remaining 10.2% of the collections were identified as poor/unstable

indicating that they were deteriorating and needed conservation treatment.

An estimate of the cost of treating the 18% of the collections requiring treatment was such that the Associate Librarian responsible for the project was somewhat overwhelmed and immediately booked a trip to Paris! What actually happened was that we realised the Library needed to develop a system to identify which objects from the twenty or so separate Special Collections would take priority for treatment, given that the financial and human resources required were beyond the means of the Baillieu Library. This realisation led us to the work on significance assessment commissioned by the Heritage Collections Council.

HCC commissioned a study of significance assessment and the document *Review of Existing Criteria for Assessing Significance Relevant to Movable Heritage Collections and Objects* (October 1998) is available on AMOL (<http://amol.org.au>). This report provides the background to the HCC criteria and methodology, and the case for a common system of significance assessment for Australian museums. A second report, *Significance: A Guide to Significance Assessment in Australian Museums*, by consultants Roslyn Russell, Kylie Winkworth and Linda Young was released early this year by the Department of Communications, Information Technology and the Arts.

The process and methodology of significance assessment is designed to help collection managers identify and analyse their most significant items and collections. Significance assessment guides a range of collection policies and museum activities, including: setting conservation priorities and informing decisions about conservation treatment; making acquisition and deaccessioning decisions; valuing the collections; determining access policies and procedures; cataloguing and collection documentation; publicity and promotion of the collection; and grant applications and making a case for increased funding.

The Baillieu Library and The University of Melbourne Conservation Service recently organised a workshop on significance assessment for collection librarians, archivists, collection managers and curators throughout The University. The workshop was delivered by Roslyn Russell and Kylie Winkworth. The methodology developed by the authors of the HCC report was found to be equally applicable to library and archives collections as it was to museum and gallery collections. Case studies by participants showed that the methodology could be applied to individual objects as well as to whole collections. The workshop was very successful and participants were won over by the idea and process of significance assessment and how it could support a whole range of collection strategies, including determining conservation priorities. The Baillieu Library is

planning to take the process further, with collection librarians carrying out significance assessments of the collections in their care.

I would be interested to hear if any other institutions or organisations are looking at this approach, and along with Marcelle, encourage debate on the subject.

Jude Fraser
Grimwade Conservator,
Ian Potter Art Conservation Centre, The
University of Melbourne Conservation Service
and AICCM Code of Practice Sub-Committee

Dear Editor,

Thank you for publishing the thought provoking articles by Ian Cook, Colin Webb and Professor Colin Pearson in AICCM Newsletter No. 75. They have highlighted a range of issues, many of which we as a profession need to address immediately.

However, whilst agreeing with Ian Cook's general assessment of the likely shape of the conservation industry of the future, I take issue with his conclusion, namely that "an Australian conservation industry may become irrelevant as international providers manage operations from centres around the globe". From our perspective in the private sector, there is no evidence of this needing or being likely to occur. Ian's premise is based on the requirement for conservation skills, capacity, creativity and effectiveness only being satisfied by the formation of conservation conglomerates.

Whilst this may make sense when dealing with industries with substantial infrastructure capital costs, the 'small is beautiful' concept is more likely to carry weight in the conservation sector. As we know, whilst groups of like objects or

collections can be conserved with some economies of scale, the concept of mass production for conservation treatments is not feasible. Custodians of works that require treatment, whether they be institutional curators or private collectors, invariably want to discuss the process with the hands-on conservator, not send it to some large conglomerate for it to be treated anonymously.

All this mitigates against the formation of international conglomerates providing conservation services, as they would bring no added benefit. What however is bound to continue to develop is the networking of skills and capacity both within Australia and overseas, and this is where globalisation or interconnectedness will assist us and limit even further our geographical isolation.

With the virtual museum already upon us, the value of real objects will continue to grow. The concept has already been proposed that cultural material will increasingly become part of a nation's collateral in the global economy similar in some way to gold reserves, not in its ability to be traded, but in its indication of the health and wealth of a nation. As such it will be even more important than it is today to maintain and conserve it.

So, whilst I may disagree with Ian in some of the detail, I wholly support his view that we as a profession, more than ever in our short history, need to constantly be questioning how best we can meet the challenges, and, let it be said, opportunities of the current age.

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AICCM NEWS

President's Report

Marcelle Scott

The opportunity to attend an international congress specifically addressing conservation issues is, for most of us, an infrequent but professionally stimulating and rewarding event. To hold one on our home ground extends that opportunity to a larger number of conservators and others working in the field. Importantly, it offers the added bonus of a large and varied "captured audience" of professionals who bring with them a particular interest in the issues relevant to our region and the ways we are striving to address them. AICCM is hosting the IIC Congress in Melbourne in October. To be invited to host such an event is an exciting, daunting and at times stressful opportunity. My thanks go to the organising committee for their diligence and generosity in taking on this challenge.

The Congress will respectfully acknowledge the traditional owners of the land upon which we

will meet. Wurundjeri elder **Joy Murphy** has agreed to perform a Wurundjeri Welcome, to open the formal proceedings. It is planned to include in reply an AICCM statement of reconciliation, acknowledging the pain and suffering experienced by Aboriginal people and to also acknowledge Aboriginal people's ownership of their cultural material and their particular rights to determine in what way it is managed and cared for. The City of Melbourne will make available for viewing the City's Pledge Books prior to their delivery to Canberra for inclusion in the National Reconciliation process.

International conferences can do more than deliver technical content. As those who attended the ICOM - CC meeting in Sydney in 1987 will attest, being part of an international congress on our own shores is a career landmark. For those relatively new to the profession it helps to contextualise the body of knowledge upon which we draw every day in our working lives. For others it allows personal discussion with conservators with similar interests, or, not infrequently for some, the opportunity for

vigorous debate often leading to new ideas or the revision of previous practice. For those of us with itchy feet, of course, it also affords the opportunity to make international contacts with the potential to lead to study tours, exchanges and joint projects.

An international meeting is much more than the papers and posters presented, it is the chance to be an active part of the international profession. I cannot stress enough the importance of such participation at an individual level. Your collective participation forms the future of our profession. Without international debate and the sharing of ideas, we stagnate. Your role is vital, don't underestimate it. I urge everyone, especially those who may be questioning the value or relevance to them of this Congress, to take up the opportunities afforded by this event occurring in our region. Make it relevant and integral to your professional practice by being there.

The AICCM will hold our AGM during the Congress. This will of course elect your Office Bearers for the next year, and is reason enough to attend. But important business will also take place at that meeting, which deserves your thought and attention. Our draft Code of Practice is currently being trialled. This Newsletter has provided an important forum for the sharing of views on this document, as I hope have State and Special Interest Group meetings, as well as general discussion with your colleagues. I refer you to further comment in this edition. The proposed amendments, which I believe serve our profession well, will be put at that meeting. No doubt there will be critical discussion of their strengths, weaknesses, pros and cons. Be there to have your say.

It has been a tremendously active year for your National Council. We have revised and updated the strategic plan, and put in place a framework to commence implementing the key strategies. These will of course take time, as we must acknowledge that we draw on the resources of a busy volunteer team. We have, as you know, also been developing two key documents on behalf of the Collection Management and Conservation Working Party of the HCC. The Skills Gap Audit has recently been warmly received and ratified by the Working Party. My sincere thanks go to all who contributed to this document, but the efforts of **Robyn Sloggett** and **Jenny Hodgeman** deserve special mention, as they worked tirelessly in their own time to bring a large amount of research and background information together into a very substantial and useful document. The Research Audit is in final draft stage, and is currently being made available via AMOL (www.amol.org.au) for more broad input from the museum community. My thanks go to all in National Council for their commitment and support throughout the year. It has been wonderful working with you, and should the membership see fit, I look forward to continued service to the profession.

See you at the ICC Congress and the AGM.

AGM 2000

Members should by now have received nomination papers for the 2000 AGM. The AGM will be held at the IIC Congress on Thursday 12 October at 1.00pm, immediately following the morning sessions. Members are strongly urged to consider standing for positions, particularly the positions of National Secretary and Publications Officer.

SIG Meetings at IIC

Some Special Interest Groups are arranging meetings at the Melbourne Conference in October. Contact SIG coordinators for further information.

AICCM Code of Practice proposed amendments

Please note that an incorrect version of these amendments was sent to all members recently. The correct version has been delivered as an insert with this newsletter. The Code of Practice committee apologises for any concern this may have caused. Please contact Jenny Dickens if you have any comments regarding the Strategic Plan.

GST Information

State Divisions do not require their own ABN's, nor do they need to register for the GST. A position paper is currently being sought from Murchison's (AICCM's auditors) to provide advice to divisions as to how they handle GST issues.

The AICCM is also currently investigating endorsement as a Tax Deductible Donation Recipient, a status that would help the AICCM to seek funding.

Bulletin

The next issue is due in December 2000. Six papers have been received so far and are currently being refereed. If you have a paper you would like to submit for publication, please contact the Bulletin editor.

Skills Gap Audit

The final Skills Gap Audit report was submitted to the HCC Working Party on 13 July, 2000. The report was accepted by the Working Party and applauded as a 'seminal' document. The report will be loaded onto the AMOL Web Site, and AICCM is investigating printing copies of the report as a future resource.

Research Audit

The draft report has been submitted to the HCC Working Party for comment and amendments are in progress.

AICCM Library

The AICCM is currently investigating the organisation of the AICCM Library, until now held at the Australian War Memorial Conservation Annex in Canberra. It is possible the library may be moved to another institution where the material can be catalogued and more accessible. In the meantime those interested in using the library should contact the AWM Conservation Annex and arrange to visit.

Tasmanian Division News

Our last meeting was hosted by **Cobus van Breda** and the National Archives in Hobart. After our business meeting, Cobus presented a fascinating talk on the history, descriptions and conservation of European Portrait Miniatures, showing some beautiful examples and difficult problems. Lunch was followed by a tour of the National Archives facility by **Ross Latham**, the Director. We viewed the extensive project to flatten and rehouse the Tasmanian railway plans and were amazed at a repository where there was excess space!

New Members

AICCM welcomes the following new members:

Andrew Schroeder	Karen Glanville
Antionette Domoney	Karina Acton
B.C Wilson	Kerry Hannan
Charis Tyrrel	Louise Clarkson
Chua Chin Kee	Melanie Vella
Cynthia Cripps	Miriam Wormleaton
Denyl Joy Cloughley	Nicole Ellis
Giselle Banks	Raaf Ishak
Graham Reynolds	Rebecca Freadman
Heather Bleachmore	Robert Zilli
Heather Brown	Sallyanne Gilchrist
Helen Halley	Solitaire Sani
James Crawford	Susan Paull
Jennifer Woodhouse	Tania Cleary
Jessica Blaxell	Tegan Henderson
Jo Dawe	Tom Ingpen
Jocelyn Evans	Vanessa Kowalski
Jodie Rebecca Proud	William Snock

Preservation Technologies

Belinda Webber-Notaras

Devonport City Council

Gerry Cummins and Jill Stehn

Graeme Galleries and Editions

Patricia Warren-Langford

New AICCM Website

Visit www.aiccm.org today!

AICCM Archiving Policy

The National Library of Australia Manuscript Department stores the AICCM National body archived material. They will not accept any State Division material and have advised State Divisions to check with their own State Library or Archives.

All material to be archived must be boxed in strong standard sized boxes and every item included must be catalogued and recorded on a list inside the box and on a listing adhered to the outside of the box. It must be clearly identified as belonging to the AICCM, with the year/s of the contents prominently displayed. Lists should be on the side of the box rather than the top.

Items which must be archived are:

- ◆ Minutes and associated documentation of all ordinary, special, general, Executive, National Council and Annual General Meetings.
- ◆ Regular financial reports.
- ◆ Annual financial reports supported by Auditor's statements (if required by the AICCM Constitution and Rules of Association). Other financial records should only be kept for as long as the Auditors state is necessary.
- ◆ Important correspondence which involves decision making - everyday correspondence should not be kept after 5 years.
- ◆ A compilation of important development documents - such as Code of Ethics, Code of Practice, Strategic Plans etc.
- ◆ Records of professional Accreditation applications.
- ◆ Conference/symposium/workshop planning documents and guidelines.
- ◆ All membership records.

Notices

A FAREWELL

A historic meeting of conservators in Hobart was held on 26 May 2000 to farewell **Romek Pachucki**, former Painting Conservator at the Tasmanian Museum and Art Gallery. Romek was the first Painting Conservator to be employed in Tasmania some 25 years ago. Romek says that he is now doing a "John Glover", albeit somewhat in reverse - that is, at the age of 65, he is travelling to a new country, France, and beginning a fresh chapter in his life. We wish Romek well.

BOOK AMNESTY

The Australian War Memorial Conservation section is offering an amnesty for all past or present students or conservators who have books belonging to the War Memorial in their possession. If you return books that have accidentally stayed in your possession we will ask no questions but be very grateful for the return of the books.

The Museum of Tropical Queensland

Andrew Viduka

The new Museum of Tropical Queensland (MTQ) was purpose-built to house the collection of artefacts raised from HMS *Pandora*. The *Pandora* was sent out by the British Admiralty to exact His Majesty's revenge on the mutineers of the *Bounty*. Having captured 14 of the mutineers in Tahiti, the *Pandora* struck the Great Barrier Reef while returning to England and sank in the early hours of 29th August 1791.

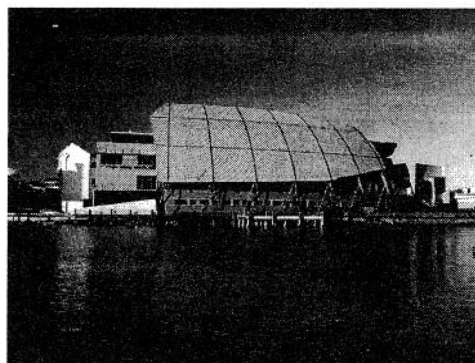
The MTQ was also built to house other museum collections, such as *Great Barrier Reef Coral*, *Worldwide Acropora*, *Marine Mammal*, *Deep Sea*, *Social History*, *Maritime Archaeology* and *Indigenous Culture*.

With the opening of the administration side of the new building in February 1999, the conservation laboratory became useable. The laboratory was designed primarily for handling maritime archaeological objects - this is in line with the initial function of conservation at MTQ, which was to deal with the material from the 1999 *Pandora* Expedition. In addition to this task, artefacts from the James Cook University Pitcairn Island Expedition, which included objects from HMAV *Bounty*, also arrived at the museum for conservation. The months that followed these two events were spent in dealing with this material and setting about equipping the laboratory within the means available.

The laboratory itself is split into two sections due to an architect with an aesthetic desire for a corridor. One half of one section was raised on a split-level that sufficiently impedes work to such a degree that any cost saving accountant worth his or her salt would feel gratified by the late changes involved. Movement into the laboratory or along the corridors is thankfully assisted by ample room and door width. The building's design does have some problems but overall it is functional and pleasingly aesthetic. Interestingly for Disaster Preparedness Planners, we have already had two minor leaks from our air-conditioning systems that were fortuitously found almost immediately. Working on teething problems associated with the Building Management System has taken and continues to take an inordinate amount of staff time.

A working conservation laboratory was also included in the display in the *Pandora* gallery. This laboratory has health and safety limitations to what tasks can be performed but acts as a fantastic vehicle of communication to the public about conservation, its role and importance within the structure of a museum. Staffing of the laboratory space is not always possible due to various other demands but public interest and reaction makes it a worthwhile and enjoyable duty.

The initial role of conservation at MTQ encompassed more than interventive



conservation. As there had not previously been a conservator working with the staff at MTQ, efforts had to be made to introduce ideas and educate co-workers to the roles and uses of a conservation section and a conservator. A strong emphasis was placed on developing this awareness and interacting in the local community. From this interaction a firm association with the James Cook University Maritime Archaeology Department has developed which has resulted in a strong student volunteer representation in the Museum. Equally promising and more significant is the response and support of staff at MTQ.

Currently one of the focuses of conservation is the consolidation of the *Pandora* Collection that has been moved to MTQ from two other venues. Over two thirds of the material has moved already with untreated artefacts from shipwrecks other than the *Pandora* yet to move. Artefacts, files, x-rays and slides all need to be combined and compiled. This process will take a large component of the remainder of this year. On top of this task is the planning for the conservation requirements of the next field trip, scheduled for January- March 2001, and the continuation of the interventive and preventative conservation programs.

The major issues for conservation at MTQ are obtaining permanent staffing arrangements and establishing sufficient funding levels. The Director of MTQ is addressing the former problem in conjunction with other staffing issues in the Museum. With a change of Director at the Queensland Museum it is hoped that conservation budgeting and staffing issues will soon be addressed. There have been good indications that within the given framework this will be attempted.

Whilst MTQ is certainly a new addition to the conservation laboratories of Australia, it is hoped that with time and support the work carried out here will maintain this museum's collections successfully and be able to significantly contribute to the professional development of conservation in Australia. Having a museum in the tropics is a wonderful opportunity for our conservation research to focus on problems associated with materials from the tropical environment and later on to assist other communities and historical societies in the region with any problems that they may encounter.

Australian Capital Territory

The University of Canberra

The CCM program has taken delivery of their motorised easel, purchased with money allocated to the co-operative RIEF grant for the Distributed National Network for the scientific analysis of artworks. The easel was built by **Chris Anderson** of CBA Engineering, Ingleburn, NSW, and is finished in a particularly fetching shade of retro Vespa cream. The easel will be used for infra-red imaging, conventional photography and is available for children's parties.

Congratulations to **Bridie Kirkpatrick** who was awarded the Textile Conservation Internship with Historic Scotland. The internship commences in late November and will involve working on the collections of the National Museums of Scotland. We wish Bridie all the best - Canberra's winter has certainly prepared her well.

National Archives of Australia, National Office

The Preservation section in the National Archives has recently undergone something of an upgrade within the organisation. Until recently the senior officer in Preservation was at the Assistant Director level; another level has been added to the hierarchy and we now have a Director of Preservation. Our new Director is **Dr Stephen Ellis** who is actually an old Preservation hand, having run the section in the early 1990s. Below Stephen come two Assistant Directors, **Ian Batterham** and **Simon Davis**. Ian will be focussing on the more traditional sides of archival conservation and Simon will be looking at the problems relating to the conservation of electronic records.

Work relating to the National Archives new Federation Gallery is taking a lot of our time. This Gallery, which is to be located in our National Building, is to house a permanent display of documents relating to federation, the 'Birth Certificates' of the nation. Because of the value of the material and the proposed length of display, much work has gone into the specifications for environmental control, lighting, construction materials and security.

Trish Stokes has been busy with work relating to the exhibition *Belonging*. This touring exhibition which is opening at the State Library of NSW in January 2001 includes items from a range of institutions. In the area of staffing, our stalwarts **Cheryl Jackson** and **Tania Riviere** are going to be away from us a little longer, Cheryl on maternity leave until early 2001 and Tania busy with her conservation studies until the end of second semester. In their absence we are being ably assisted by a crew consisting of **Shelley Jamieson**, **Libby Melzer**, and **Bridie Kirkpatrick**, although Libby is currently on a

months holiday, spending time in Mexico and New York.

National Gallery of Australia

Lizi Radford continues with her Preventive Conservation program which is currently focussing on procedures for Food, Drink, Candles and Flowers in our building. **Janet Hughes** has been extensively involved in the Gallery Redevelopment project that is looking at short term solutions to improving the front entry areas as well as long-term planning for improvements to galleries, storage and other facilities.

The Textile conservation section has continued doing work on the textile store: working on some of the issues raised during the recent insect survey, preparing textiles for the new storage racks, and trying to find long awaited homes for pending items. **Charis Tyrrel** has commenced as a full time staff member in the textile section and is currently studying for a Master of Materials Conservation, at the UWS. Charis has been busy undertaking an environmental survey of the NGA extension foyer.

Kylie Roth, NGA Research Associate for the SPIRT Bark Painting Project is working with **Nicki Smith** (NMA Research Associate) to prepare the papers from the National Workshop on Conservation of Bark Paintings for editing. Thanks also to **Michelle Berry** of MoV for assistance with editing. It is hoped the 'papers' will be ready for distribution by late August.

Objects conservators have been busy working on several projects and exhibitions.

Gloria Morales has been preparing numerous loans and is preparing to install the large Aboriginal exhibition *World of Dreamings* - already seen by large audiences in Russia. The task of condition reporting and installing over 400 items will undoubtedly present her with a challenge. Historical research, investigations and analysis of a stone sculpture from PNG has been taking up most of **Beata Tworek's** time and provided excitement and interest, not often encountered in the conservation routine these days. Numerous analytical techniques have been used to identify the stone, and in attempting to date the object. We'll keep you posted regarding the results.

We are happy to have had the assistance from **Gillian Mitchell**, who has worked on the installation of our Chinese art exhibition, grappling with the complexities of contemporary art installations. Gillian will assist again during the demount of this show. **Renita Ryan** and **Suzie Shaw** have led a few other fellow students in a (literally) chilling experience of waxing one of our sculptures in the Garden. Thick fog, frosts, and the onslaught of the Fog Sculpture made this exercise a particularly thrilling one, but the result is definitely worth it. Suzie, from the University of Canberra, is also working on

two 17th century Japanese lacquer sculptures, including the task of investigating techniques, materials of manufacture, old restorations and proposing a stabilising treatment. We are hoping to have one of these pieces up on display by the end of the year, to show off Suzie's efforts.

Paintings have been occupied with preparing works for the Federation exhibition due to open at the Gallery early December. A major project associated with this exhibition has been the conservation of painting and frame of George Lambert's, *The Old Dress*. Work has also commenced on preparing paintings for the exhibition *Painting Forever: The Art of Tony Tuckson*. A selection of paintings by Peter Purves Smith are undergoing examination and treatment in preparation for loan. Varnish removal on Augustus Earle's painting, *Bivouac of travellers in Australia in a cabbage tree forest, daybreak*, is currently providing a few surprises. Fitting works in frames, preparing works for loan and fitting contemporary Aboriginal paintings on stretchers has been **Greg Howard's** lot lately.

Paper conservators are currently focused on loans and exhibitions related work. A small pilot project involving barcoding the frames of works on paper has just commenced, with **Shulan Birch** in the process of finding a label sticky enough to use. Any comments or shared experience would be well received by Shulan. **Sallyanne Gilchrist** from the University of Canberra joined the team to complete the professional practice component of her studies, and made a great contribution by working on a loan of unusual books going to Frankfurt.

New South Wales

Art Gallery of New South Wales

In the recent New South Wales Government State Budget, money was allocated for extensions to the Art Gallery of New South Wales. This includes a gallery for Asian Art, a restaurant and reception space, and a new Conservation Department. Unfortunately we have been given little additional floor space so we will continue to have a satellite section at the bottom of the gallery. It is planned that frame conservation will join the painting and paper sections upstairs, and object conservation will take up residence in the current frame conservation area. Work on the new space will commence towards the end of 2001. We are yet to hear how this will disrupt our activities.

The number of Conservation Collection Benefactors who have committed to give gifts to the department of \$1000 each year over five years has grown to twenty-five. Conservation Collection Benefactor contributions were used to undertake the repair, hinging, binding and boxing by **Heather and Darryl McPherson** of 1000 drawings by William Dobell. These drawings had been given to the Art Gallery of New South Wales by the William Dobell Foundation and range from early figure studies made as a student in Sydney and then London to

idiosyncratic studies made in the final years of his life. It is planned that a further project will be undertaken to bind 300 James Gleeson drawings in a similar way. The Conservation Department also purchased, with Benefactor funds, a wove mould and set of felts from Simon Green. These are currently on exhibition in a display describing European Papermaking.

Painting and frame conservation activities have been focussed around the Olympic exhibitions and in particular the exhibition of iconic Australian artists and replacement pictures to hang in the old courts when the icons moved out. Major treatments have included *The Wave* by Julian Ashton which has been languishing in storage for decades. The painting was treated by **Stewart Laidler**, and the frame made originally by Frederick Holdsworth was extensively restored by **Greg Dabrowa**. The treatment was paid for as a special project grant by the Art Gallery Guides. The restoration of the frame on Lambert's *White gloves* was paid for by a Conservation Collection Benefactor. **Paula Dredge** worked to remove extensive overpaint from the Ambrose Patterson *Self portrait in the studio*. **Mathew Cox** has been busy replacing Perspex with low reflectance laminated glass (Mirogard Protect Magic). **Basia Dabrowa** and **Margaret Sawicki** have been working on so many frames that there are too many to mention, but a large number of frames on paintings by Lambert have now been conserved and restored. **David Butler** has been kept busy entirely hand carving a new frame for the large Lambert painting *Holiday in Essex*. Both Basia and David have been employed full time over the last twelve months under the Australian icons exhibition budget.

Objects conservators **Donna Hinton** and **Jolanta Grzedzielska** have been enjoying the challenges of conserving contemporary artworks by Anselm Kiefer, Fiona Hall and Mike Parr. Anselm Kiefer's *Wayland's Song with Wings* consists of a lead and galvanized iron wing mounted on a painting. The wing has very little structure so they have been looking at ways to support it. Fiona Hall's work *Cash Crop* includes 18 beautifully carved soaps. Some soap, which she bought at her local markets, is unstable. Colours have faded and beads of oil tend to form on the surface. Light, heat and air circulation are key factors.

Mike Parr sometimes works with wax, and recently Jolanta successfully adhered a broken wax finger on one of his works, using Plextol D 360.

Jolanta is also continuing her work with the bark painting collection. Over 300 barks are being reviewed, conserved, mounted and prepared for storage. Many bark paintings are included in the Icons exhibition, on display until October 29.

Julie Potts, former project coordinator of the SMOCM survey, is now working at Mary McKillop Museum. We are awaiting the outcome of a Centenary of Federation grant in the hope that Julie will continue the excellent work she started with SMOCM.

Two major treatments of watercolours were

recently undertaken by **Rose Peel** for the present exhibition of *Victorian Watercolours*. They were *Bazaar gossip* by Charles Robertson and *Trundling the cheese, 1887* by Robert Thorne Waite. Some of you may wonder what trundling could possibly be – the term refers to a competition where contenders compete for a big cheese by rolling smaller versions down a very large hill. It is not without mishaps and many a person has been bowled over by a runaway cheese before it hit the big one. The annual competition still continues in Cheltenham, England, and is thought to date back to pre-Roman times when it was a fertility rite heralding the return of Spring.

Sun Yu is presently designing and mounting an exhibition of small scroll paintings for our showcase explaining the different formats of Chinese scroll mounting. **Lily** is busy mounting photographs for the *My City of Sydney* photography show and Brett Whiteley Studio. **Bill Lamont** is having a knee replacement (the ultimate hinge) after a mere thirty-seven years of mount cutting.

Australian Museum

In the current climate of voluntary redundancies and restructure at the Australian Museum, the staff of the conservation section are trying to concentrate on getting their job done. There are several projects taking place – the largest being *Australia's Lost Kingdom (ALK)*, a major exhibition due to open in August, with **David Horton-James** heading the project team. **Karen Coote** has been involved on the reconstruction of a diprotodon skull, which was recently damaged in transit and is due to be displayed in the ALK exhibition.

Michael Kelly has been working with **Sue Valis** on the packing and condition reporting of a wide range of collection material for display in the Australian Museum's exhibition *Living Colour* that will be travelling to the Museum Victoria – Science Works at the end of August.

The packing of *Body Art* for travel involved most of the lab under the guidance of **Colin Macgregor**. The controversial exhibition will first be seen in Adelaide and will then tour nationally to other states and territories. Colin has also continued to work on the consolidation of the bone from the Cuddie Springs excavations. His research project on the vibration of material in transit is being carried out in association with the University of NSW.

Anne Leculier has been involved in the preparation of the Telstra's *Transitions* (the best of the Aboriginal & Torres Strait Islander Art Awards) that will be exhibited at djamu until November this year.

Tracey Duncan has completed the treatment of 3 bark paintings and a canvas painting that were damaged during the fire at the Armidale Aboriginal Cultural Centre & Keeping Place several months ago. Tracey has also been involved in the sampling of paints from museum's collection of Papunya paintings for their identification.

It is expected that the publication *Care Of Collections*, edited by **Karen Coote**, will be on the Australian Museum web site at the time of the printing of this newsletter and can be accessed on www.austmus.com.au.

The conservation lab recently hosted a successful AICCM (NSW) seminar, titled *Ethics of conserving Aboriginal cultural material* with interesting discussion on a number of issues associated with indigenous culture. The notes on this meeting are due to be published in the next AICCM Newsletter.

Vinod Daniel presented the results of the *National Conservation Research Audit* and led a discussion on its recommendations at an informal meeting organised by AICCM (NSW) and held at the Australian Museum at the end of July. It was a fruitful afternoon and we had the pleasure of being joined by **Ian Cook**.

On the holiday front, Colin is heading off to Bali for couple of weeks with the Gamelan Group and Sue is off to Europe.

International Conservation Services

We farewelled **Vanessa Roth** in August on her way to the Evitech Institute in Finland, and welcome **Maree-Lee Haynes** in her place, fresh from Heritage Victoria.

As Sydney scrubs up for the Olympics, various much-talked about projects have finally been activated. These have included 11 bronze figures from the Ibero-Americana Plaza, which **James Crawford** and **Maree-Lee Haynes** have treated, and the revealing of the original painted decoration in the grand staircase of Sydney Town Hall, which **Arek Werstak** has supervised. Arek has also been working with **Anna Diakowska-Czarnota** and **Michelle Wassall** to complete the conservation of the painted panels from the Luna Park carousel in Melbourne.

Meanwhile **Nicole Rowney** and **Lisa Stoddart** have been in Canberra taking down the Terezin exhibition at Old Parliament House, and brushing up on their train-spotting skills by relocating and cataloguing the Sate Rail Authority's small object collection. **Fiona Tennant** and **Catherine Akeroyd** have been busy on another exhibition for the Parramatta Heritage Centre.

National Archives of Australia, Sydney Office

In Paper Preservation, **Belinda Andrews** continues repackaging SP32/1 Post Office files, one of our most-used series and a long term project. **Anita Gustavson** has been working on a large series of publicity photographs from the ABC including images by Max Dupain, Athol Shmith and Wolfgang Sievers.

In Film Preservation, **Lynn Wong** continues re-canning Film Australia film components for storage in the Low Temperature Film Vault. This involves examination, documentation, testing for "vinegar syndrome", rewinding and re-canning. **Nina Santos** has completed re-canning some Australian Film, TV and Radio

School films and begun surveying a large series of films from Film Australia. A large survey for "vinegar syndrome" also continues with 4259 components tested. Additional films inspected, cleaned and reconditioned include those from the Snowy Mountains Hydro Electric Authority, Navy and Army Training and the Government Advertising Service.

In reprography, requests for audio copying prepared by **Gerard Kleist** and **David Branscombe** include tapes of Paul Keating, Albert Namatjira, Mao Tse Tung, Federation and Ben Chifley. Video copying included topics such as the Vietnam War, a Medibank commercial, China, the Constitutional Convention, Whither Japan and National Service. Sydney Office has purchased a CD-R for producing digital copies of photographs on CD. Regular transmissions to ABC Radio Archives in Ultimo continue.

Recent visitors to Preservation include **Bertrand Lavedrine**, Director of the Centre for the Conservation of Graphic Documents, Paris; **Ron Brent**, ScreenSound Australia; and an orientation for Library and Archives students from the University of New South Wales given by **Robyn Lowe**.

Powerhouse Museum Conservation Department

The Museum has been gearing up for the Olympics with the preparation and installation of several exhibitions. Firstly a new permanent Indigenous Australian gallery *Bayagul - Contemporary Indigenous Communication* presents concepts, performance and objects exemplifying ways of "speaking-up" by Indigenous Australians. Preparation of a range of material culture such as musical instruments, mixed media objects relating to dance and theatre, textiles and fashion garments, architectural models, and posters mainly involved the work of **Frances Fitzpatrick**, **Mary Gissing** and **Margaret Juraszek**.

Recently **Gosia Dudek** and **Teresa Werstak** journeyed to Seoul, Korea to condition check, pack and courier ceramics and painted scrolls for the exhibition *Earth, Spirit, Fire - Masterpieces of the Chosôn Dynasty*. The exhibition is currently installed at the Queensland Art Gallery and will be displayed at the Powerhouse Museum from early September to late January 2001.

The latest exhibition to open at the Powerhouse is *1000 years of the Olympic games - treasures of ancient Greece*. **Pat Townley** and **Dave Rockell** travelled to Athens, Greece to participate in the condition reporting and packing of the ceramic, stone and metal national treasures for their journey to our shores. **Carey Ward** and **Graham Clegg** assisted in the installation of the exhibition. In addition, **Megan Jordan Jones**, with some help from **Cheryl Griswold**, **Frances Fitzpatrick** and **Mary Gissing**, condition reported and prepared for display ancient Greek coins made from silver, gold, copper-alloy and electrum. Approximately 75 objects for the *Frank Bauer 1975-2000*

exhibition have also been condition reported, prepared and installed by **Megan**.

Roger Parris is currently working on the virtual history of the Eveleigh Railway Workshops, and whilst in the UK recently, visited the National Railway Museum and the Ironbridge Gorge Museum Trust to discuss the preservation of heritage skills such as blacksmithing and foundry work.

Current Powerhouse Museum travelling exhibitions include *Minted, Noted and Stamped*, a philately exhibition touring approximately 15 regional venues, which was jointly prepared by **Margaret Juraszek** and **Teresa Werstak**. *Circus! 150 Years in Australia* has finally come to an end of its tour, following its installation and dismantling by **Mary Gissing** at the Queensland Museum with assistance from **Christine Ianna**, **Jennifer Blakely** and **Amanda Pagliarino**.

Outgoing loans are keeping many staff on their toes. **Geri Hunt** has been working on a wide variety of materials for the Museum of Disease and the Garvan Institute. In addition, **Geri**, **Dee McKillop**, **Nadia de Wachter** and **Frances Fitzpatrick** continue to conserve mixed media objects containing visual or written references to waratahs for an exhibition organised by the Royal Botanic Gardens. **Tim Morris** and **Carey Ward** have been preparing 19 architectural models of King Street, Newtown, including electrical fittings, for the Historic Houses Trust. Caps (decorated fabric) worn by **Annette Kellerman** are keeping **Suzanne Chee** from spending too much time in her new "Our House" kitchen! Suzanne recently completed the post-display condition check of approximately 100 items displayed in the *Silk Road* exhibition. Student **Anita Marosszeky** from the University of Technology, Sydney is gaining experience in textile conservation working with Suzanne.

In other news, **Sue Gatenby** is revising the Powerhouse object numbering method, and is age testing some new materials applied with new techniques and incorporating barcodes. The 1882 Grubb telescope has been conserved and re-assembled by **Keith Potter**. The design and compilation of the Powerhouse Museum Conservation Department Internet site is currently under construction by **Kate Chidlow**. **Alissar Chidiac** continues her work with the Lebanese and Arabic speaking community, developing community contacts for particular projects both within the Powerhouse Museum and beyond. These projects include: a paper conservation workshop for community members; migrant experiences through the Manly Quarantine Station; and *East of Somewhere*, a contemporary Arab Australian Arts event with the Casula Powerhouse Arts Centre.

Last, but by no means least, the department could not complete all its tasks without the dedication of the Conservation photographer **Nitsa Yioupros**, and administrative assistance of **Therese Dimech** and **Len Lark**.

State Library of New South Wales

Staff at the State Library are heavily involved in changing exhibitions and loans at present, whilst still maintaining the ever-present collections conservation and binding work.

Nichola Parshall and **Nikki Ellis** are preparing to take down *Travellers Tales, Journeys Through the State Library's Collections*, whilst **Claudia Chemello** and **Agata Rostek** are busy taking down *CRUX, Rare Maps from the State Library of NSW* and assessing some of the maps for further treatment.

Agata is also looking after a changeover in the Picture Gallery, the third since it opened in 1999 to provide a permanent space for the Library's unique collection of 19th century Australian art. This exhibition focuses on landscape with a particular emphasis on paintings prior to 1850, displayed in a traditional 19th century gallery style - now painted a vibrant red for the display.

Anna Higgs has been working on loans, which has included one to the Percy Tucker Gallery in Queensland called *Drama in Early Maritime Art* and featuring several beautiful watercolours which needed some surface cleaning and reduction of discolouration.

Meanwhile **Trish Leen** and **Nikki Ellis** are busy preparing *Shutter Speed*, an exhibition of photography opening in August to coincide with the final countdown to the Sydney Olympics. The scope of the images goes beyond Olympics to cricket, Australian Rules football and other local and international sport, and includes some great sporting moments including the famous bitten ear photograph of Evander Holyfield after it was chomped by Mike Tyson! Some of the photographs have won World Press Portfolio awards.

Anne Jordan continues with the rehousing of the wonderful Museum of Childhood, which includes many rare early Australian children's books.

We welcome back **Tegan Henderson** who has returned to the Library to Conservation Access temporarily after her one and a half year round the world trip. Tegan, **Cath Thompson** and **Holly Guinness** have been very busy working on the conservation treatments of a variety of paper and photographic items including a parchment deed, etchings by Sydney Long, watercolours by Arthur Streeton, a miniature portrait on ivory and a 2m x 1.5m Beatles poster. **Steve Bell** is busy with book conservation treatments, and has completed a leather bound presentation volume for Townsville for their contribution to the Melbourne Olympic Games.

We sadly farewell **Alex Philp** who has returned to work at the National Library after three years with us; Canberra's gain, Sydney's loss - who else is going to keep us all up to date with cricket scores and scandals?

Queensland

Queensland Art Gallery

In May, the Queensland Art Gallery welcomed the Government's announcement of the Queensland Gallery of Modern Art as part of the Millennium Arts Project. The Queensland Gallery of Modern Art and the Queensland Art Gallery will form a single, two-site gallery, which will be located at Kurilpa Point on the South Bank of the Brisbane River. It will more than double the size of the existing Queensland Art Gallery building. The Queensland Gallery of Modern Art will focus on modern and contemporary Australian and Indigenous Australian art, international art and art of the Asia and Pacific region. It will include the Australian Centre of Asia-Pacific Art and will provide a home for the Gallery's internationally acclaimed Asia-Pacific Triennial of Contemporary Art. The new Gallery will also provide an avenue for the presentation of multi-media, new technology and screen culture projects through the Gallery's cinémathèque. The new Queensland Gallery of Modern Art is expected to open in late 2004.

We are fortunate to welcome **Amanda Pagliarino** to the QAG ranks. She is on secondment from the Queensland Museum, working four days a week for the next eleven months as Conservator, Objects. Her tasks are challenging, as we have not had a conservator dedicated to the sculpture/objects collection for quite some years. Already she has been involved with the installation of two exhibitions: *Earth, spirit, fire, Korean masterpieces of the Choson dynasty*, *Erich Buchholz, the Restless Avant-garde*, and in the de-installation of *Ilan Pasin, this is our way: Torres Strait Art*. She has also been working on one of the most popular acquisitions from APT 3, Mella Jaarsma's *Hi Inlander* which consists of four animal skin cloaks from Indonesia.

The Infrared project has had a boost from the dedication of one of our technicians, **Mandy Smith**, who is working one day a week as Infrared technician. Mandy, **John Hook** and **Anne Carter** are working towards a small exhibition called *Seeing Red* to be held at the Ian Potter Art Gallery in Melbourne in conjunction with IIC. They are also looking at a landscape by Walter Greaves, *Thames Winter*, which has what we think is a self-portrait underneath.

Anne Carter has been undertaking technical investigation of a new acquisition, Charles Blackman's *The Blue Alice*, 1957, which is painted with egg tempera, household enamels and home-made oils on masonite. She is currently moving backwards 300 years in time by working on the cleaning of a painting depicting *David lamenting the Death of Absalom*, which is possibly a 17th century Bolognese work by an artist close to Carlo Cignani. The children's science program Y has also visited the lab and interviewed Anne on the topic of science in the conservation of art.

John Hook is continuing work on a painting

CALENDAR



AUSTRALIA

AICCM Textiles Meeting

8-9 October, 2000. (Tentative).
Melbourne.

The AICCM Textiles SIG is organising a meeting in Melbourne to coincide with IIC. The topic is likely to be case studies of past treatments, with individual members sharing their thoughts, with the group, on a past treatment. Other topics to be discussed will be: encouraging a research environment for textile conservators; areas of interest for discussion at future meetings; current SIG structure. Site visits may also be made. Contact: Abigail Hart; mailto:ahtc@bigpond.com.

In-gilding and In-painting: Using Traditional and Modern Materials and Methods

9 October, 2000. Melbourne.
The workshop aims to discuss and present a variety of aspects and possibilities for compensation of losses in gilded surfaces. Contact: Malgorzata Sawicki, Head of Frame Conservation, Conservation Department, The Art Gallery of New South Wales, Art Gallery Road, Sydney Domain NSW 2000, (02) 9225-1766, fax (02) 9221-62261 (C75).

IIC Eighteenth International Congress

10-14 October, 2000. Melbourne.
Celebrating IIC's fiftieth anniversary year, the subject of IIC's first conference in Rome (1961) will be revisited, under the title *Tradition & Innovation: Advances in Conservation*. Contact: Julian Bickersteth at International Conservation Services, 53 Victoria Avenue, Chatswood, NSW 2067, (02) 9417-3311, fax (02) 9417-3102, julian@icssydney.com. Other workshops will be held in conjunction with the conference; contact AICCM Special Interest Group coordinators and State Division secretaries for further details. (C70).

The Museum Building and Environment

16-20 October, 2000. Melbourne.
This five day course brings together the most recent research results and information relevant to collection managers on various issues affecting museum buildings, such as environmental standards and risk assessments. Contact Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney NSW 2000 Australia, (02) 9320-6115, fax (02) 9320-6070, vinodd@austmus.gov.au. (C75).

AICCM Preventive Meeting

Mid-October, 2000. Sydney.
The AICCM Preventive SIG is planning a one-day workshop on the topic *Recent Thoughts on Collections Care*. Contact: Sarah Slade, (02) 9298-3764, fax (02) 9298-3780, sslade@anmm.gov.au (C76).

Log on museum

17-18 October, 2000. Melbourne.
Main topic: Museums and Galleries and the Digital environment. Contact: Contact: Kris Newton, Programs Manager, Museums Australia, PO Box 266, Civic Square ACT 2608, (02) 6208-5044, fax (02) 6208-5015, programs@museumsaustralia.org.au, www.museumsaustralia.org.au (C75).

4th National Remote and Regional Museums Conference: Reality Bites — providing solutions

18 - 20 October, 2000, Griffith NSW.
Hosted by the Griffith Pioneer Park Museum, speakers and workshops will address issues faced by remote and regional museums as they face the new millennium. Problems caused by isolation and lack of resources will be discussed, as will day to day management and operational issues. Contact: Darrell Collins, (02) 6962 4196 (C76).

Polarising Light Microscopy for Paper Conservators

13-17 November, 2000. Melbourne.
An intensive five-day workshop, the course will be run by the Ian Potter Art Conservation Centre at the University of Melbourne, and delivered by Ranson Davey. The programme will focus on the identification of pigments important to works of art on paper, but will also include a session on the identification of the major papermaking fibres. The topics to be covered include: micro-sampling; mounting of samples; introduction to microscope lenses and the polarising light microscope; setting up Köhler illumination; examination of particle characteristics and crystal structure under single and crossed polars; the Becke line test and use of specialised filters. Each participant will have an opportunity to make up their own standard microscope slides for reference. Registration fees: \$600 for institutionally funded, \$500 for self-employed, self-funded and students. Registration closes 6th October, 2000. Number of participants: limit 7. Contact: Kate Woollett or Pip Morrison at IPACC; (03) 8344-6049; k.woollett@art-museum.unimelb.edu.au or p.morrison@art-museum.unimelb.edu.au (C76).

Australia ICOMOS: World Heritage: Where Are We At?

18-19 November 2000. Canberra.
To be combined with the Australia ICOMOS AGM, 20 November 2000. The conference is intended to allow Australia ICOMOS members and others in the community to learn more about the World Heritage Convention 1972, the processes of World Heritage listing and monitoring, and the roles of ICOMOS and Australia ICOMOS in those processes. For further information see www.icomos.org/

australia or contact Professor William Logan, UNESCO Chair of Cultural Heritage Studies, Director, Cultural Heritage & Museum Studies, Faculty of Arts, Deakin University, Burwood Victoria 3125, (03) 9244-3903, fax (03) 9244-6755, wl@deakin.edu.au (C76).

Gilded Objects workshops

January-February, 2001. (Tentative).
Wellington, New Zealand.
Matthew O'Reilly, frame conservator at the Museum of New Zealand/Te Papa Tongarewa, Wellington, New Zealand, is working to organise two workshops to be taken by Professor Jonathan Thornton of the State University of New York (SUNY). The first of the practical workshops will examine the problems presented by overpaint on gilded surfaces; the second will be on hand-tool making. These workshops are still to be confirmed. Contact: Malgorzata Sawicki, (02) 9225-1766, fax (02) 9221-6226, margarets@ad.nsw.gov.au (C76).

Museums Australia 2001 National Conference

23-25 April, 2001. Canberra.
The main theme is still under discussion and is most likely to focus on heritage collections in Australia's museums and galleries and their significance to the nation's culture. Other highlights will be a special forum on Anzac Day to focus on the significance of military history within Australian museum and gallery collections. Contact: Kris Newton, Programs Manager, Museums Australia, PO Box 266, Civic Square ACT 2608, (02) 6208-5044, fax (02) 6208-5015, programs@museumsaustralia.org.au (C75).

Australia ICOMOS: Making Tracks

23-27 May, 2001. Alice Springs.
A Cultural Route is a customary or regular line of travel for trade, social or cultural life, utilities, land management, tourism, or other cultural purposes. This conference aims for a broad understanding of Australian cultural routes. This will include their physical form, extent and patterning in the Australian landscape. Contact Allen French, Network PR, Conference and Event Facilitator, PO Box 479, Alice Springs, NT 0871, (08) 8952-3339, 0418-897-317. For further information see www.icomos.org/australia or contact Professor William Logan, UNESCO Chair of Cultural Heritage Studies, Director, Cultural Heritage & Museum Studies, Faculty of Arts, Deakin University, Burwood Victoria 3125, (03) 9244-3903, fax (03) 9244-6755, wl@deakin.edu.au (C76).

AICCM Paintings Symposium: Fakes and Forgeries

14-16 September, 2001. (Tentative).
Sydney. Call for Papers
The theme of *Fakes and Forgeries* was

decided as a topic that would be of general interest to all in the Special Interest Group. Papers and Posters on other topics are also invited. In keeping with the issues raised at the last symposium, this meeting will be held in Sydney where transport costs are reduced and simplified, and participants can organise their own accommodation options. A heady social calendar will be planned. Contact: Paula Dredge or Matt Cox, (02) 9225-1720; paulad@ag.nsw.gov.au (C76).

Australia ICOMOS: Twentieth-Century Architecture

November 2001. Adelaide
For further information see www.icomos.org/australia or contact Professor William Logan, UNESCO Chair of Cultural Heritage Studies, Director, Cultural Heritage & Museum Studies, Faculty of Arts, Deakin University, Burwood Victoria 3125, (03) 9244-3903, fax (03) 9244-6755, wl@deakin.edu.au (C76).

2002 AICCM Book and Paper/PHOTON Symposium

2002. Melbourne.
Contact: Lyndsay Knowles; lyndsay.knowles@ngv.vic.gov.au (C76).



INTERNATIONAL

Courses: Contemporary Photographic Processes

2000-2001. Newark, Delaware, USA.
Contact: Mellon Collaborative Courses, c/o Art Conservation Department, 303 Old College, University of Delaware, Newark, DE 19716, inquiries to Debra Hess Norris at +1-302-831-2479 (C75).

CBBAG Bookbinding Courses

2000-2001 Toronto, Canada.
Contact: CBBAG at 176 John Street., Suite 309, Toronto, M5T 1X5, Canada, or contact Shelagh Smith at +1-905-851-1554, fax +1-905-851-6029 (C74).

International Academic Projects Courses

2000-2001. London, Somerset and Durham, UK. Contact: IAP, 31 - 34 Gordon Square, London WC1H 0PY. Tel: +44-020-7387-9651; fax +44-020-7388-0283, iap@archetype.co.uk, www.academicprojects.co.uk/iapss.html (C74).

Courses at the Centro del Bel Libro

2000-2001. Ascona, Switzerland.
Contact: the Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona, +41 91 825 1162, fax +41 91825 8586, r.mesmer@ticino.com or, info@cbl-ascona.ch (C75).

Institute of Paper Conservation Courses

2000/2001. Various locations, UK.
Contact: IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB England, +44-1886-832323, clare@ipc.org.uk (C75).

Iron-gall Ink Media

September 2000. Newcastle, UK.
Current understanding and treatments of

iron-gall ink media. Contact: Jean Brown, Senior Lecturer, University of Northumbria at Newcastle, MA Conservation of Fine Art, Burt Hall, Northumberland Rd, Newcastle upon Tyne, NE1 8ST, +44-191-227-3331, fax +44-191-227-3250, jean.brown@unn.ac.uk (C75).

Art and Object Handling

17-22 September, 2000. London, UK.
Contact: The College Office, West Dean College, Chichester PO18 0QZ, +44-1243-811301, fax +44-1243-811343, westdean@pavilion.co.uk (C75).

Heritage 2000: 5th International Congress on the Restoration of Architectural Heritage

17-24 September, 2000. Florence, Italy.
Sponsored by the Università degli Studi di Firenze. Contact: the Dipartimento Processi e Metodi della Produzione Edilizia, Via San Niccolò 89/a. 50125 Firenze Italy (C74).

ICOM-CC Working Group: Innovation and Change in Conservation Education.

19-22 September, 2001. Galaxidi, Greece.
Call for Papers
The deadline for papers is 1 February, 2001. Abstracts and papers should be sent to Rikhard Hordal, EVTEK Institute of Art and Design, Lummetie 2, 01300 Vantaa, Finland, rikhard.hordal@evitech.fi. For information and registration contact George Panagaris, TEI of Athens, Conservation Department at Ag.Spiridonos str., GR-122 10 Egaleo, Greece and gpanag@teiath.gr (C76).

Archaeological Curation, Conservation, and Collections Management

19-22 September, 2000. Alexandria, Virginia, USA. Contact: NPI, PO Box 1702, Alexandria, VA 22313; +1-703-765-0100, info@npi.org www.npi.org (C75).

Microscopic Identification of Plant Fibers of Ethnobotanical Interest

19-23 September, 2000. Mount Carroll, Illinois, USA. Contact: <http://www.campbellcenter.org> (C75).

Pulp Repairs and Tears and Losses in Paper

20-23 September, 2000. Mt Carroll, Illinois, USA. Contact: <http://www.campbellcenter.org> (C75).

Preservation Administration

21-22 September, 2000. Andover, USA.
Contact: Karen Brown, NEDCC, 100 Brickstone Sq., Andover MA 01810, +1-978-470-1010, kebrown@nedcc.org (C74).

MidAtlantic Environmental Hygiene Resource Centre Symposium

21-23 September, 2000. Baltimore, USA.
Assessment, Remediation and Prevention of Mould Growth in Buildings. Contact: MEHRC, +1-215-387-4096, mehrc@ucsc.org, www.libertynet.org/mehrc/whatsnew.htm (C75).

14th ICA Conference: Archives of the Information Society in the New Millennium

22-28 September, 2000. Seville, Spain.
Contact: 60 rue des Francs-Bourgeois, F-75003 Paris, France, 100640.54@

compuserve.com, <http://www.archives.ca/ica> (C73).

Identification and Management of Traditional Cultural Places

25-26 September, 2000. San Francisco, USA. Contact: NPI, PO Box 1702, Alexandria, VA., USA 22313, +1-703-765-0100, info@npi.org www.npi.org (C75).

West Dean College Courses

From 26 September, 2000. Chichester, UK
Conservation Plans and Recording for Repair, 26-29 September, 2000.

Mortars for Repair and Conservation, 10-12 October, 2000.

Cleaning Masonry Buildings, 31 October-3 November, 2000.

Advanced Masonry Repair Techniques, 14-17 November, 2000.

Conservation Engineering, 5-7 December, 2000.

Conservation and Repair of Masonry Ruins, 20-23 February, 2001.

Conservation and repair of architectural metal work, 6-9 March, 2001.

Conservation and repair of stone masonry, 20-23 March, 2001.

Conservation and repair of plasters and renders, 3-6 April, 2001.

Conservation and repair of brick and terracotta masonry, 1-4 May, 2001.

Ecological management of historic buildings and sites, 22-25 May, 2001.

Cleaning masonry buildings, 5-8 June, 2001.

Conservation and repair of timber, 26-29 June, 2001.

Contact: The College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ England email: westdean@pavilion.co.uk or www.westdean.org.uk (C76).

Africanisms in America: Places of Cultural Memory

26-30 September, 2000. New Orleans, USA. Contact: +1-888-358-8288 (C73).

Treatments of Gilded objects

27-28 September, 2000. London UK.
Contact: Vicki Boyer, vicki@boyercons.demon.co.uk (C76).

Seminar to Explore the Use of Vacuum in Paper Conservation

3-5 October, 2000. London, UK.
Sponsored by the V & A Museum. Contact: IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, UK; information@ipc.org.uk or palimpsest.stanford.edu/ipc/ (C76).

Spot Testing for Materials Characterisation

3-7 October, 2000. Mount Carroll, Illinois, USA. Contact: <http://www.campbellcenter.org> (C75).

Conservation of Lacquer

5-7 October, 2000. Mount Carroll, Illinois, USA. Contact: <http://www.campbellcenter.org> (C75).

20th Guild of Book Workers Seminar

5-8 October 2000. Salt Lake City, USA.
Topic: Standards of Excellence in Hand Bookbinding. Contact: Monique Lallier, +1-336-643-0934, BKBDERS2LUV@aol.com (C75).

Twentieth-Century Museum Buildings: Conservation and Collections

Fourth APT/AIC Symposium on Museums in Historic Buildings
8-10 October, 2000. Philadelphia, USA.
Contact: Dr Thomas H Taylor, Jr. Chair, Steering Committee APT/AIC Symposium on Museums in Historic Buildings, fax +1-757-220-7787, ttaylor@widowmaker.com (C73).

Preserving the Twentieth Century Curtin Wall

8-11 October, 2000. Philadelphia USA.
Modern Historic Concrete, Coatings for Architectural surfaces, 20th Century sculpture. Sponsored by APT and held in conjunction with Preserving the Past 11.
Contact: Tim Seeden; +1-630-968-6400; fax +1-888-723-4242; tim@apti.org or www.apti.org (C76).

Annual Conference of the Association for Preservation Technology International

8-13 October, 2000. Philadelphia, USA.
Topic: Preserving the recent past.
Contact: APT, PO Box 3511, Williamsburg, VA 23187, +1-540-373-1621, fax +1-888-723-4242; www.apti.org (C75).

4th Biennial Conference of the Association of Machine Translation in the Americas

10-14 October, 2000. Cuernavaca, Mexico. Contact: <http://www.isi.edu/natural-language/conferences/> or call/fax Debbie Becker at 703/716-0912 (C76).

Preserving the Recent Past 11

11-13 October, 2000. Philadelphia, PA.
Sponsored by the National Parks Service.
Contact: +1-202-343-6011; recentpast2@hotmail.com; www.cr.nps.gov/tps/recentpast2.htm (C76).

Colour and Stone

12-14 October, 2000. Amiens, France.
Topic: Polychromatic Gothic Portals.
Contact: Agence Regionale de Patrimoine de Picardie; Fax: +33 (0) 322-929-784; Contact: arpp.org; www.arpp.org (C76).

International Conference on Digital Printing Technologies

15-20 October, 2000. Vancouver, Canada.
Sponsored by the Society for Imaging Science and Technology. There will be a session on image permanence. Contact: Henry Wilholm, fax +1-703-642-9094, nip@imaging.org (C75).

Non-destructive Testing: 15th World Conference

15-21 October, 2000. Rome, Italy.
Contact: G Nardoni, President ICNDT, via A.Foresti 5, I-25127 Brescia, Italy, aipnd@mail.protos.it (C73).

Care and Conservation of Manuscripts

16-17 October, 2000. Copenhagen, Denmark. Contact: Gillian Fellows-Jensen, gillian@coco.ihl.ku.dk (C75).

History of Photography: Processes People and Movements

16-17 October, 2000. London, UK.
Contact: Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23

1HU, England, +44-181-690-3678, fax +44-181-314-1940, xfa59@diapipex.com; <http://www.cpc.moor.dial.pipex.com/> (73).

4th Conference on Preventive Conservation in Archives and Libraries

16-17 October, 2000. Arles, France.
Les Cout des Politiques de Conservation: Choix et Strategies organised by Le Centre de Conservation du Livre, 18 rue de la Calade, 13 200 Arles, France. Contact: Fax: 33-4-90-49-66-11; info@ccl-fr (C76).

Seminars in Historic Preservation and Cultural Resource Management

17-20 October, 2000. Alexandria, Virginia, USA.
Identification and evaluation of mid-20th century buildings; 17-18 October.
Historic Structures Reports, 19 October.
An introduction to historic building materials, 20 October.
Contact: NPI, PO Box 1702, Alexandria, VA 22313, +1-703-765-0100; info@npi.org www.npi.org (C75).

European Commission on Preservation and Access Conference

18-19 October, 2000. Buckeburg, Germany. Mass deacidification in practice. Contact: fax: +31-20-620-49-41, www.knaw.nl/ecpa/conference (C75).

Leather as a covering material: ICOM-CC Leather Group Meeting

18-20 October, 2000. Vic, Spain.

Contact: Christopher Calnan, Assistant Coordinator, The National Trust, 36 Queen Anne's Gate, London SW1H 9AS, UK, fax +44-207-447-6656, lhbcnc@smtp.ntrust.org.uk (C75).

The Care and Conservation of Manuscripts

19-20 October, 2000. Copenhagen, Denmark. Contact: Peter Springborg; +45 3532-8467; fax: +45 3532-8468; peters@hum.ku.dk (C76).

The Photographic Historical Society, PhotoHistory X1 Symposium

20-22 October, 2000. Rochester, NY, USA.
Contact: James Morsch, Program Chair, PhotoHistory X1, 158 Garden Parkway, Henrietta, NY 14467; +1-716-359-1231; morschit@aol.com (C76).

Winds of Change: The Annual Conference of the Association for Preservation Technology International

20-26 October, 2000. Banff, Canada.
Contact: Banff Centre for Conferences - Reservations, PO Box 1020, Station 15, Banff, Alberta T0L 0C0 Canada, +1-800-884-7574, fax +1-403-762-7502, www.apti.org (C74).

Strategies for Success: Conservation Contracting for the Twenty-First Century

23-24 October, 2000. New York, USA.
A two-day conference to discuss the relationship between contractors and institutions. Contact: Camille Myers Breeze, Symposium Chair, 5 Moraine Street, Andover, MA 01810, +1-978-474-8069, tcg@clearsailing.net (C75).

A History of European Bookbinding 1500-1800

23-27 October, 2000. Oxford, UK.
Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, +44 (0) 1886-832323; fax: +44 (0) 1886-833688; information@ipc.org.uk (C76).

CRACOW 2000 - International Conference

24-26 October, 2000. Cracovia, Poland.
Contact: Jolanta Sroczyńska, tel./fax: +48-12-421-8766, <http://www.pk.edu.pl/~c2000/> or Zbigniew Wiklacz, Instytut Historii Architektury, Wydział Architektury Politechniki 31 0 002 Krakow, Poland (C73).

2nd Latin American and Caribbean Trade Fair and Congress: Restoration and Conservation of Monuments 2000

25-27 October, 2000. Willenstad, Curacao, Netherlands Antilles. Contact: Yasmin Clifton, +011-5999-4636-250 (C74).

Developments in the technology of non-impact printing: preservation and conservation issues for libraries, archives, and museums

26-27 October, 2000. London, UK.
Contact: Dr Anthony W. Smith, Camberwell College of Arts, Wilson Road, London SE5 8 LU, +44-207-514-6427, fax +44-207-514-6405, a.w.smith@camb.linst.ac.uk (C73).

Microbes and Macrobes: Biodeterioration of Cultural Heritage

30-31 October, 2000. Atlantic City, USA.
Eastern Analytical Symposium.
Instrumental analyses for art, archaeology and architecture. Contact: Rakesh Kumar, +1-610-588-6871, <http://www.eas.org/>, www.nycf.org (C75).

54th National Preservation Conference

31 October-5 November, 2000. Los Angeles, USA. Contact: Vicki Onderdonk, Conference Coordinator, National Trust for Historic Preservation, 1785 Massachusetts Ave., NW, Washington DC 20036, +1-202-588-6087, fax +1-202-588-6223, vicki_onderdonk@nthp.org (C75).

Project Management: Getting things done or getting the outcomes you want

ARL/OLMS Training Institute
1-3 November, 2000. Seattle, USA.
Topics: problem identification and definition, action planning, and evaluation. Contact: +1-202-296-8656, fax +1-202-872-0884, training@arl.org, <http://www.arl.org/training/regform.html> (C75).

Seminar on Administration and Interpretation

5-16 November, 2000. Austin, Texas, USA.
Sponsored by the Winedale Historical Center. Contact Kit Neumann, Seminar coordinator, Texas Historical Commission, PO Box 12276, Austin TX 78711; +1-512-463-5756; kit.neuman@thc.state.tx.us; www.thc.state.tx.us/winedale.html (C76).

Rutgers' University Preservation Management Institute (PMI) Courses

From 13 November 2000. New Brunswick, NJ, USA.

PMI allows you to combine your full-time work with intensive preservation training. Completion of the program leads to a certificate in preservation.

An overview of preservation management; environmental issues, pest control, conservation issues, preservation microfilming, and preservation surveys; 13-17 November, 2000.

Composition and preservation of photographs, slides, and audio-visual material; exhibitions, disaster planning; 23-27 April, 2001.

Digital imaging, preservation management, grant writing basics, 13-17 August, 2001.

Contact: Karen Novick, Director of Professional Development Studies, School of Communication, Information and Library Studies, Rutgers University, 4 Huntington Street, New Brunswick, NJ 08901-1071, +1-732-932-7169, fax +1-732-932-9314, pds@scils.rutgers.edu (C73).

4th Annual International Preservation Trades Workshop: Convergence: Architecture and Craft

13-15 November, 2000. Harrisburg, PA, USA. Contact: Preservation Trades Network, 1323 Shepard Drive, Ste. D, Sterling, VA 20164 - 4428; +1-703-406-8319, fax +1-703-450-0119, info@ptn.org (C75).

Focus on Textile Conservation

13-17 November, 2000. Amsterdam, The Netherlands.

Topic: Archaeological Textiles - Conservation and Research. Contact: Instituut Collectie Nederland, Symposium "Archaeological Textiles", Postbus 76709, 1070 KA Amsterdam, Jennifer Barnett, jennifer.barnett@icn.nl, Judith Hofenk de Graaff, judith.hofenk-de.graaff@icn.nl or tex.symp@icn.nl (C75).

Association of Moving Image Archivists (AMIA) Annual Conference

13-19 November 2000. Los Angeles, USA. Contact: +1-310-550-1300; amia@amianet.org; <http://www.amianet.org> (C76).

Toning Materials for Conservation Repair

December 2000. Oxford, England. Contact: Sabina Pugh, Room 325, Bodleian Library, Broad Street, Oxford OX1 3BG, +44-1865-277-080, fax +44-1865-277-182, sp@bodley.ox.ac.uk (C72).

Conservation & the Care of Collections

December 2000. UK. 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.mcilwaine@bradford.ac.uk, www.brad.ac.uk/acad/archsci/depart/pgrad/strucdec/ (C70).

Fifth International Symposium on Wood and Furniture Conservation

7-8 December, 2000. Amsterdam, The Netherlands.

Papers will address the conservation, restoration and reconstruction of interiors. Contact: Dominique van Loosdrecht, Rijksmuseum Amsterdam, P.O. Box 74888, 1070 DN Amsterdam, The Netherlands, +31-20-67-47-229, fax +31-20-67-47-001, d.van.loosdrecht@rijksmuseum.nl (C75).

Nineteenth and Twentieth Century Finishing of Photographs Materials & Techniques

January 2001. New York, NY, USA. Five-day workshop. Contact: Nora Kennedy, +1-212-650-2168, nora.kennedy@nyu.edu, or Debra Hess Norris, +1-302-831-3849 (C70).

Restoration and Renovation

14-16 January, 2001. Washington, DC, USA. Contact: Conference Manager, EGI Exhibitions Inc., 129 Park St., North Reading, MA 01864; +1-800-982-6247; fax: +1-978-664-5822; hwolf@agiexhib.com (C76).

Winterthur Winter Institute in Early American Decorative Arts

21 January - 9 February, 2001. Winterthur, Delaware, USA. Contact: Cynthia Doty, Winterthur Museum, Garden and Library, Winterthur, DE 19735; +1-800-448-3883 ext 4923; cdoty@winterthur.org (C76).

History, Technology and Conservation of Glass and Vitreous Materials of the Hellenic World

2-4 April, 2001. Rhodes, Greece. Organised by the National Centre for Scientific Research "Demokritos" and the Greek Glass Federation. Contact: A. Nicolaou, Institute of Materials Science; National Center for Scientific Research; +30 (0) 1650-3302; fax +30 (0) 1654-7690; gkordas@ims.demokritos.gr (C76).

Metal 2001

2-6 April 2001. Santiago, Chile. The ICOM-CC Metals Working Group is organizing an international conference on metals conservation, to include conservation, restoration and analysis. Contact Prof. Johanna Maria Theile, Departamento de Teroia, Facultad de Artes, Universidad de Chile, Las Encinas 3370, Santiago, Chile, +56-2-678-7517, fax +56-2-271-2039, jtheile@abello.dic.uchile.cl, restauro@mixmail.com.

Catastrophes and Catastrophe Management in Museums

17-21 April 2000. Sarajevo, Bosnia and Herzegovina. An international conference on disasters and disaster management. Both organising institutions (the Zemaljski Muzej of Bosnia and Herzegovina and the Sarajevo and Tiroler Landesmuseum Ferdinandeum Innsbruck) have been seriously affected during the war and postwar situation. The official languages are Bosnian, Croatian, Serbian, English and German. Simultaneous translation is planned. Contact: Congress Secretary, Mrs

Lidija Fekeza, Zemaljski Muzej BiH, Zmaja od Bosne 3, 71 000 Sarajevo, Bosnia and Herzegovina, tel/fax +387-33-262-710, z.muzej@bih.net.au, www.sarajevo-congres2001.org (C76).

Experimental Design in Conservation Science

Easter 2001. UK. 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.mcilwaine@bradford.ac.uk, www.brad.ac.uk/acad/archsci/depart/pgrad/strucdec/ (C70).

AIC 2001 Conference

29 May - 4 June, 2001. Dallas, Texas, USA. No specific theme; the focus of the conference will be to update membership on research projects and technological innovations in various specialties. Contact: AIC, 1717 K Street NW, Suite 301, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, pmessier@bosart-conserv.com (C73).

Past Practice - Future Concepts

British Museum International Conference on Conservation 12-14 September, 2001. London, UK. Topic: the history of the conservation of portable heritage Contact: waoddy@british-museum.ac.uk (C75).

NYCF/EAS Conservation Science Sessions

30 September - 4 October 2001. Atlantic City, NJ, USA. Contact: www.EAS.org (C75).

2001: A Pest Odyssey

October 2001. London, UK. Contact: Helen Kingsley, Science Museum, Exhibition Road, London SW7, h.kingsley@nmsi.ac.uk, fax +44-20-76033498 (C75).

Part and Parcel of the Job

Spring 2002. London, UK. The aim of this conference is to show how institutions carry out the complex processes of planning, preparing, packing and transporting items selected for loan. Contact: Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB; +44 (0) 1886-832323; fax: +44 (0) 1886-833688; information@ipc.org.uk (C76).

AIC 2002 Conference

5-11 June, 2002. Miami, Florida, USA. Contact: AIC, 1717 K Street NW, Suite 301, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, pmessier@bosart-conserv.com (C73).

AIC 2003 Conference

4-10 June, 2003. Arlington, Virginia, USA. Contact: AIC, 1717 K Street NW, Suite 301, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, pmessier@bosart-conserv.com (C73).

possibly by Corot titled *Un Matin a Ville d'Avray*. John has also been working with Amanda on the lighting and display of Giambologna's wax model *The Flagellation of Christ*. The work was recently X-rayed and it is hoped that further investigation using CAT Scan will be carried out.

Robert Zilli has been working on reframing some works from the Australian collection using casein 'milk paint' finishes. Robert has also been working on the installation of *Erich Buchholz, the Restless Avant-garde* exhibition that involved framing some very tricky works including some plaster pieces.

News from **Carolyn Murphy** is that her wedding in Sydney went well and she is now enjoying her new apartment in Ottawa and the company of Richard. She has been playing some feisty games of netball and is working hard on French language lessons.

South Australia

Artlab Australia

Artlab gave a great sigh of relief and it has to be said – satisfaction – after the opening of the Australian Aboriginal Cultures Gallery and the Mawson exhibition at the South Australian Museum earlier this year. This was followed very quickly by a big intake of breath and we then charged quickly back into the fray...

Anthony Zammit has been extremely busy working on a large number of books. He has recently finished conservation treatment of the Freycinet Atlas for the State Library of South Australia as well as the preparation of books from the Art Gallery of South Australia that are travelling to Frankfurt for exhibition. Anthony is continuing work on two stunning volumes containing prints of Birds of Paradise and Bower Birds.

As well as continuing work on the Art Gallery of South Australia's general conservation program, **Fred Francisco** has just completed the preparation of a number of documents and some books for the exhibition '*Yes*' for *Australia: South Australia and Federation*. The exhibition at the South Australian Museum is jointly presented by South Australia's State Records, State Library and History Trust.

Elizabeth Murphy has been inundated with archival photocopying, copy photography, printing of glass negatives and documenting exhibitions for the History Trust of South Australia.

Anne Dineen has been dividing her time between the treatment of a mould-damaged log book and preparation of a number of Rex Battarbee and Hermannsburg-school works for exhibition later this year. The works, mainly watercolours, belong to the Museum and Art Gallery of the Northern Territory and to the Alice Springs City Council. **Peter Zajicek** from the State Library of South Australia has been assisting Anne with work on some of the artworks and with conservation of the

sketchbooks in the MAGNT's Battarbee collection. Peter has spent 7 weeks at Artlab as part of a program aimed at developing closer working relationships between Artlab and SLISA and expanding the working experience of SLISA Conservation Services staff.

Vicki Humphrey organised a one day workshop in association with SLISA. The workshop was designed to canvass opinions from Artlab and SLISA staff and other stakeholders about a proposal for a new conservation studio and information centre to be included in the State Library redevelopment. Options for greater "behind the scenes" access and for expanded public programs were explored. Vicki continued in a flurry of activity leading up to her departure at the beginning of September for three months of long service leave. Colleagues in Canberra can expect a visit. Vicki will be based in Canberra during the three months and will be "dabbling" in a bit of watercolour painting, bookbinding and decorative box making.

Artlab is pleased to announce that **Alice Cannon** and **Louise Bird** are job-sharing the Preventive Conservator position. Since they commenced work in May they have taken up where **Helen Halley** left off and have made significant strides in shaping and developing the preventive portfolio. Alice wears a preventive hat half the time and a paper conservator hat for the remainder.

Helen Halley has resigned from Artlab to develop her own business and to pursue other interests. We all wish her well and Artlab appreciates her years of hard work and commitment since the early 90's.

There have been some other staff changes at Artlab. **Kate Jones** has joined the Objects team. **Charlotte Jenkin** has returned to work in the Textiles laboratory for one day a week and **Alex Gent** and **Rita Bachmayer** are assisting in Paintings and Objects respectively.

Helen Weidenhofer has just returned from a well-earned skiing holiday. Recently both Helen and **Keith Fernandez** presented papers at an International Symposium on Cultural Heritage Conservation, which followed their extensive work over the past year on a cultural heritage project for the whole of Bali. Helen and Keith have also been working with **Ian Cook** and **Robyn Taylor** as part of a team led by Heritage Management Consultants Pty. Ltd. (Canberra) to gather information about current knowledge and conditions of heritage places and objects. The information gathered will be used for the forthcoming 2001 *State of the Environment Report*.

In the Paintings lab, **Chris Payne** has been kept busy with the treatment of *Rest on the Flight to Egypt* by Bonifazio Veronese. During treatment, it became clear that some modification had been made to the canvas during the original painting of the work. X-rays confirmed that a large section of the canvas had been replaced. The join in the canvas follows the line of the hills in the background.

Gillian Leahy has captured some very good infra

red images of two paintings from the Art Gallery of South Australia: Eugene von Guerard's *Castle Rock, Cape Schank* and Godfrey Miller's *Still Life*, using the new Vidicon as part of a national project funded by an ARC grant. Gillian is finding the project both challenging and fascinating.

Marek Pacyna and **Eugene Taddeo** have been carrying out conservation treatment on an impressive painting, *Still Life*, attributed to Peter Casteels (1684-1749). The work has been heavily restored in the past and had quite significant areas of overpainting. Once these were removed, areas of significant loss were revealed. Following what evidence remained, Marek has restored balance to the composition with very satisfactory results.

Paintings staff have also been investigating the crystallisation of lead salts on the surface of a series of Arthur Boyd paintings that have been framed in lead frames. **Dr Alan Pring**, Curator of Minerals at the South Australian Museum, has been assisting them in their investigations.

Objects, as always, have surrounded themselves with an assortment of curious items. Work in the lab includes glass and ceramic repairs, conservation of leather shoes for the History Trust and conservation of cane prams. **Holly Jones** has also been doing nose jobs on birds from Tony Bishop's *Chuffing Around*. **Joanna Barr** has been working with DIAS Heritage Unit and heritage architects on cleaning and consolidation of limestone carvings at Edmund Wright House. Congratulations to Joanna, who has been awarded a Churchill Fellowship to study stone conservation overseas.

Nose jobs in Objects and tail, ear and head jobs in Textiles! A very unfortunate and dilapidated toy bear on wheels has been receiving much attention from the conservators in the Textiles lab. Not only is he missing an ear, he also has a rather large hole where his tail would once have been. His fur is worn and he is losing his stuffing. And to top it all, his head is all floppy. X rays have revealed the internal structure of the bear and the textiles staff are prepared for major surgery. **Kristin Phillips**, **Sophie Parker**, **Bee Flynn**, **Charlotte Jenkin** and **Maureen Holbrook** have also been working on conservation of curtains and pelmets from the bay window of Cummins House. This historic house was once the home of John Morphett, a prominent figure in early Adelaide.

Tasmania

Archives Office and State Library of Tasmania

The D-Day for the move of our conservation laboratory from the 11th floor of the Tower Block to the ground floor is very close with only two weeks left to finish packing up everything. The refurbishment has gone very smoothly and we are looking forward to settling into our more spacious accommodation. Most conservation work has gone on hold for the duration of our

move except for the next Allport Library and Museum of Fine Arts exhibition, a tribute to the late Geoffrey Stilwell. It is due to open 3 weeks after our move, so **Stephen Smith** is assisting **Stephanie McDonald** and **Sandy Hodgson** to prepare the exhibition.

Tasmanian Conservators in Private Practice

Erica Burgess has just finished working on three Tasmanian colonial portraits. Two are by Henry Mundy (Allport Library and Museum of Fine Arts, State Library of Tasmania), and each required removal of a very dirty varnish layer. The portraits will be included in an exhibition (*Geoffrey Thomas Stilwell: A Tribute*) in September this year. The other painting is by Benjamin Duterrau - much to the surprise of the owner! The signature was covered by discolored varnish and tucked behind the cardboard support. Erica also spent two weeks at the NGV helping with preparation of works for loan.

Victoria

The Conservation Centre

In the paper department **Pam Najar**, **Ruth Parry** and **Louise Wilson** have been working on a large collection of photographs and illuminated addresses belonging to a local city council. Louise has also been on a few weeks annual leave to New York, London and Paris where she enjoyed visiting numerous galleries and museums. **Noel Turner**, **Christine Harrington** and **Nick Williams** are continuing their work on a large book collection and they have all become expert tape removers.

Caroline Fry in the paintings department has been busy finalising treatments pre GST and preparing quotations for institutional clients keen to spend their conservation budgets before the end of the financial year. Caroline has a continuous stream of portrait paintings of Mayors and important local identities, all from local government agencies. Many of these paintings have been badly neglected and demand complex treatment solutions. Recent treatment highlights have included the cleaning treatment of a portrait of Governor Macarthur by William Strutt dated from 1857. **Noel Turner** has assisted in quotations and is undertaking several cleaning treatments, including the removal of rusty water staining from a photograph with handcoloured oil overpainting. Off-site visits have included running a preservation workshop in Bendigo, which unearthed some very interesting heritage artefacts, which will undergo conservation treatment if grant submissions are successful.

Other staff members have been busy working on Conservation Strategy Plans for local councils and other clients. **Janet Schultz** (Business Manager) has just returned from a six week overseas trip including visits to South Africa, UK, New York and Thailand. As can be expected, all the remaining earthbound staff are somewhat

envious of our jet-setting colleague.

Heritage Victoria News

Large numbers of objects from eight land archaeological sites are just about to come into the lab. **Karina Acton** and **Tasha Brown** will be working on these. In the meantime they are finalising the treatment and packing of objects from Camp Street and Franklin Street. **Jenny Dickens** is working on project tracking for all the land archaeological sites and recently attended the MA national council meeting in Hobart.

Karina and Tasha have been working as excavators on two archaeological sites - valuable experience for archaeological conservators. They worked at Camp Street, the site of the historic Government Camp in Ballarat. This site was used from 1852 and housed a large number of soldiers, police and officials. Government troops were mobilised at the camp to march to the Eureka stockade in December 1854. Tasha and Karina also excavated at the site of the "Mahogany Ship" at Warrnambool. For many years there has been a legend that a Portuguese caravel was wrecked off Warrnambool in the 17th century, and dark coloured wood was said to have been seen in the area in the 19th century. Recent auger sampling had found some European white oak buried deep in the dunes. However when the wood was fully excavated it was found not to be a component of a ship. Tasha provided the final confirmation by discovering a piece of plastic below the oak.

Ian Potter Art Conservation Centre

As part of the internship program at IPACC, the interns are required to undertake a research project. Paintings intern **Ingrid Ford** is working on a joint project with Monash University on the regional identification of ochres used in indigenous art, using electron spin resonance techniques. **Pip Morrison**, paper intern, is investigating display systems for over-sized works on paper.

The University collection of drawings by stained glass artist John Trinick (1890-1974) is being examined and treated as part of the project. **Jane Hinwood** has been preparing art works on paper and archival material from the Grimwade collection of the University of Melbourne, for an exhibition in October at the Ian Potter Museum of Art. The exhibition will focus on the Sir Russell Grimwade's interests in history and Australiana.

Many staff members have been involved in the Fine Art Department teaching program. The Graduate Certificate in Art Conservation was run as an intensive course during the mid-year University break. Units in the Art Curatorship course have also been delivered.

Plans are progressing for the partial redevelopment of the conservation labs at the Potter. The lab redevelopment is part of the larger project to develop a Classics Gallery on the floor above the labs. The redevelopment will result in an expanded, more open-plan work

space. Staff will have to relocate during the building works, due to commence in November.

NGV Conservation Department News

The NGV Conservation department is currently focused on the preparation of works for the opening of the new Federation Square gallery in about 12 months time. This gallery will house our Australian collections. **Tom Dixon** and other staff members have also been involved in the review of specifications for the redevelopment of St Kilda Road. They are taking into consideration the lessons learned from the inevitable problems we have encountered with the new facilities in both North Melbourne and Russell Street.

The paper conservation section are enjoying the change from packing, moving and storage to treatment mode. **Ruth Shervington**, **Katy Glen** and **Lyndsay Knowles** have all been preparing works for the 1956 show which opens at the NGV in mid- August. They have also been working on a large group of gouaches by Fred Williams and Ruth has been undertaking research into his materials and methods, which we hope will help us understand the problems we are encountering. Katy is continuing her research on non-impact printing methods and is hoping to attend the forthcoming conference in London. Our new water purification system has been installed and is working well (a few minor adjustments were required but nothing a spanner and screw driver couldn't deal with). An in-line system for recalcifying the water hasn't yet been installed and tested but we live in hope.

In paintings conservation, **John Payne** has been working on numerous projects, including the major treatments to Emanuel Phillips-Fox's *Landing of Captain Cook at Botany Bay*, and Meyer D. Altson's *Circe*. He has just commenced treatment on Eugene von Guerard's *A View of the Snowy Bluff on the Wannangatta River*. John has also recommenced work on a major catalogue on the frames in the NGV. **Linda Waters** has continued her work program on modern and contemporary paintings with recent treatments to Jenny Watson's *Crimean Wars* and Janet Dawson's *Brown Form and Stripes*. Linda's innovative research on pigment analysis with CSIRO has led to recent articles in the *Australian* and ABC Radio and Website. **Michael Varcoe-Cocks** has taken a 3-week break to visit New York, Paris and London. He has started working on what promises to be a large and important project on the underdrawing in the paintings of Eugene von Guerard, and continues research and treatment of George Coates' *Arthur Walker and his brother Harold*. **Carl Villis** has worked on treatments to a Dutch seventeenth century flower still life, and Joseph Highmore's eighteenth century portrait of his daughter Susanna. He is also working on a pair of research papers on two European paintings in the NGV collection.

Conservator for Exhibitions, **Catherine Earley**, has completed preparation of paintings for the New Zealand leg of an extended *Masterpiece* tour. She condition-reported them in at

Auckland Art Gallery with the trans-Tasman help of **Catherine Nunn, Lesley Cobb and Ute Strehle**. Back in North Melbourne, she is now preparing the other half of the show which will tour the USA until 2002. **Erica Burgess** is on a working visit from Hobart, contracted for two weeks to prepare regional loans.

Textiles conservator **Kate Douglas** has been working on the treatment of costumes for *Twister*, the opening exhibition planned for Federation Square, which consists of a range of Australian fashion from the 1860's to the present. She has also treated a Linda Jackson Waratah costume which is to go on display at the S.H. Ervin gallery in Sydney.

Objects Conservation has continued work on preparation of exhibits for Federation Square and has begun work on the huge list of objects for the redeveloped St Kilda Rd. **Helen Privett**

joined **Catherine Millikan** in January 2000. **Beth Curry** has also been working with us, condition reporting works for the forthcoming NGV exhibition *Be-jewelled*.

A busy program of treatment and reframing projects continues in the Frames and Decorative Wooden Arts Conservation studio for **Lisette Burgess, Louise Clarkson and Holly McGowan-Jackson**. The manipulation & cleaning of discoloured size layers has featured in some of the recent treatments. Meanwhile, **Matthew Adams**, Conservation Technical Assistant, has constructed two reproduction 17th-century Dutch ebonized frames for works in the collection, prior to their tour overseas. Investigations continue for the reframing of *Elizabeth O'Mullane & Her Children* by William Strutt (painted 1849-50) and several 1940's works by Albert Tucker & Sidney Nolan.

OPINION

Do you think you were adequately trained for the job you are now doing? What skills have you learned on the job, or how have you developed further necessary skills? How do you see conservation education and training developing over the next decade? For example, how do you think traditional and distance learning opportunities will change and develop?

★★★★★★★★★★★★★★★★★★★★

At a time when there is widespread debate about the structure, purpose and even the concept of the "University" in Australia, Professor Colin Pearson's article "Future Directions for Conservation Education and Training - Coping with Change" (AICCM National Newsletter, No. 75 June 2000) raised some very important issues about the nature of Materials Conservation education and training.

I can only legitimately comment on the quality of Australian University education in Materials Conservation based upon my own personal experience. I was one of the first students to enrol in the Masters in Materials Conservation (M. App. Sc.) program at the then Canberra College of Advanced Education, now the University of Canberra. I graduated majoring in archaeological conservation with Professor Pearson as my supervisor. Since then, I have had some association with distance learning in Materials Conservation, having been associated with the Masters in Heritage Studies/Materials Conservation Program at the University of Western Sydney, Nepean.

The M. App. Sc. in Materials Conservation at the CCAE was, I feel, an excellent preparation for work as a conservator at a public institution. It gave us a good background in science, the history of technology and art history, as well as giving excellent practical training. What the course then did not include was emphasis on business skills or managerial skills. Masters Degree courses closely resembling the content

and structure of the CCAE course are still available in the United States and the United Kingdom, though they are generally more limited in subject area than the early CCAE Masters program, confining themselves to Architecture, Archaeology, Fine Arts, Paper, Textiles or Museum Objects. The Masters degree course has remained available at the University of Canberra, but I understand has been greatly modified.

Did my M. App. Sc. in Materials Conservation adequately prepare me and what did it prepare me for? It was adequate preparation for a limited number of public service jobs, and it helped me to acquire an adequate skills base for those jobs. Unfortunately, as a conservator working for a large museum, or even as an archaeological field conservator, I found myself underpaid and relatively powerless in an institutional structure which devalued my degree as a "technical" degree, and which instead valued subject specialisation, managerial skills, or a research degree. My dissatisfaction led me to begin a research degree as a Doctoral candidate, which has led to my acquisition of a broader range of skills and more scholarly recognition.

In response to Professor Pearson's call to those with experience of distance education in Materials Conservation to share this experience, I would say that distance education at the University of Western Sydney (UWS), Nepean, does not attempt to offer **both** education and training in Materials Conservation. Instead of basic conservation training, it concentrates on professional development.

At UWS I have not been involved in the provision of any of the actual distance learning component, my work being confined to face-to-face lectures and practical sessions during the intensive week held at the end of each semester. My observations during these sessions was that many of the students did want more personal instruction and interaction to balance the reading, but that the wide range of

backgrounds, experience and interests made that practical instruction difficult to arrange in only one week's intensive work.

My own personal conclusions are that distance learning is not suited to the "training" of practical conservation skills. That sort of training I believe is best done either through an apprenticeship/internship system combined with suitable coursework at a technical school or school of advanced education, or actually within the work environment. I feel that the modern University system is not suited to the provision of "training". A University has traditionally been based upon the concept of education in "disciplines" or subject areas in order to provide the background for a broad general education, either as preparation for a profession or to develop personal character. The Post-Dawkins amalgamation of all types of higher education into one system - labelled a University System - has contributed to the current confusion over role and function bedevilling the Australian University community.

If distance learning is conducted within the University System on the basis of the provision of current subject knowledge, not on the basis of the provision of practical skills, then it has great potential for aiding the conservator to acquire not only that knowledge, but to foster research skills and to broaden their professional horizons, perhaps into research or into management. An essential component of education for management will be the ability to no longer have to react to change - to cope with it - but to become proactive: to show leadership in the management of educational change.

Glenda Marsh-Letts, NSW

Glenda Marsh-Letts is a Doctoral candidate at the University of Western Sydney, Nepean. The views expressed in this article are her own and do not represent those of the University of Sydney.

Deakin University has long been recognised as a provider of distance learning opportunities, but the Museum Studies program moved into this 'delivery mode' only in 1996. This Opinion theme gives us the opportunity to reflect briefly on the way in which we have addressed the challenges of making preventive conservation training available to our off-campus students.

The experience for on-campus students has been fairly consistent over a number of years. Lectures and seminar discussions have covered topics such as condition reporting, techniques for environmental monitoring, optimal conditions for storage and display of various materials, handling procedures, storage systems and design, and disaster preparedness. Reading lists have encouraged students to explore theoretical principles as well as practical case studies. A practicing conservator is invited to present a lecture that highlights (a) the complex problem-solving involved in conservation work, and (b) the importance of involving a fully-trained conservator whenever interventive treatment is required. A site visit to a conservation laboratory (usually associated with

a tour of a storage area) is another important element of our program.

In the initial planning for Deakin's distance-education program, we decided to design the course so that a student could genuinely study from a remote location, or at 5 am, without having to attend campus at all. (This is not the case with all off-campus courses, which frequently require a student to attend an 'intensive' residential program - with the expense of travel and accommodation falling on the student's shoulders). It was obvious that the on-campus experience could not be easily replicated for distant learners, but we have had good feedback from our off-campus graduates that the program does provide for their needs.

The off-campus materials draw on the same reading lists that inform our on-campus students, of course. Lectures are replaced by comprehensive study notes that help the student to explore the set texts effectively. Telephone tutorials and an occasional print or email bulletin take the place of class discussions. An assignment early in the semester requires students to visit two museums and to make a preliminary assessment of their collection management practices. A more detailed assignment later in the semester requires the student to investigate the preventive conservation practices at one of these institutions. This gets the student behind the scenes, talking to professional staff, and reading and analyzing policy documents. Thus, the student (with some guidance from the lecturer) creates a practical experience of the same kind that the on-campus student can access. We invite the off-campus students to attend any site visits that are organised for the on-campus cohort, as an optional extra.

Graduates of the Museum Studies course (on and off-campus) now work in collection management at museums of diverse size (from national to local) in several states of Australia. We would be glad, at any time, to hear of ways in which our curriculum can be extended to meet new needs in the workplace.

Margaret Birtley and Jonathan Sweet, VIC

Margaret Birtley is the Coordinator of Museum Studies and Jonathan Sweet is the Lecturer in Museum Collections at Deakin University.

*If your workplace lacks
atmosphere, position a different
rumour about your colleagues in
each room.*

*The Little Book of Wrong Shui,
Rohan Candappa, 1999. London:
Edbury Press.*

SPECIAL INTEREST GROUPS

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All AICCM members are eligible to join AICCM special interest groups. These groups exchange specialized information through the National Newsletter, workshops and symposiums and other activities. The special interest groups currently include: Objects (incorporating wet organics); Sculpture, Monuments and Outdoor Cultural Material (SMOCM); Textiles; Paintings; Preventive Conservation; Conservation Science; Antarctic Heritage; Conservation Picture Framers; Gilded Objects (GOSIG); Photon (photographic media); and the Book and Paper Group. For further information about these groups please contact SIG coordinators.

Book and Paper/PHOTON

Following the symposium held in March it was decided that the next symposium will be held in Victoria in 2002. Therefore the role of Convenor was passed to someone involved in this event. **Lyndsay Knowles** has accepted the position, and the daunting role of organising the second symposium after the ACT members made the first such a success.

Gilded Objects

Matthew O'Reilly, frame conservator at the Museum of New Zealand/Te Papa Tongarewa, Wellington, New Zealand, is working to organise two workshops to be taken by **Professor Jonathan Thornton** of the State University of New York (SUNY), to be held in late January, early February, 2001. The first of the practical workshops will examine the problems presented by overpaint on gilded surfaces; the second will be on hand-tool making. These workshops are still to be confirmed.

Paintings

SYMPOSIUM ANNOUNCEMENT: FAKES AND FORGERIES

The organisers of the 2001 Paintings Symposium have held their first meeting. The symposium will be held in September of 2001 at the Art Gallery of New South Wales. Tentative dates have been suggested; 14-16th September running from Friday to Sunday. The theme of *Fakes and Forgeries* was decided as a topic that would be of general interest to all in the Special Interest Group. This advance notice is intended to allow members to prepare talks around this theme. Papers on other topics are also

invited. In keeping with the issues raised at the last symposium, this meeting will be held in Sydney where transport costs are reduced and simplified, and participants can organise their own accommodation options. A heady social calendar will be planned - **David Stein** has agreed to be the principal social secretary. It has also been suggested that we hold a poster session, so start working on your contribution. If you would like to make any suggestions for the symposium (or participate yourself in the planning) please let us know.

2001 Organising Committee:

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SMOCM

After resolving costing arrangements, the first edition of *Monumental Trackings* was finally sent out to all subscribers in early June. The next edition will go out in September and the final of the three editions later in the year.

As AICCM has only agreed to fund the 2000 publications at this stage, State coordinators have been requested to hold discussions with State SMOCM members, to discuss whether members are committed to this publication and, if so, how funding is to be procured.

For more information please contact Carmel Nicholas, SMOCM National Coordinator, at artface@mira.net or on 0407 907-574.

*It is easier to cope with a bad
conscience than a bad
reputation.*

Friedrich Nietzsche, 1844-
1900.

Traveller's tales; or "have skills, will travel".

Wendy Smith

One of the joys of giving up full time employment is the flexibility it gives you to 'do your own thing'. This year I've spent two months in Laos and a month in the Philippines as a volunteer 'expert' adviser with Aesop Business Volunteers. Aesop is a not-for-profit Australian organisation which provides management and technical training assistance to businesses and institutions in the developing countries of the Asia-Pacific region, using the skills of volunteers registered on its database. Aesop provides backup support and travel expenses, while the host institution usually provides modest accommodation and pocket money to cover the cost of meals and incidentals during the stay.

In Laos, I was working at the National Library of Laos in Vientiane. The original project meant that I had on my librarian's hat - to help catalogue the library's collections using the UNESCO database, WIN-ISIS, as well as undertaking Internet training for the staff. For a variety of reasons, this project was slow to get off the ground, so I put on my conservator's hat and undertook a survey of their collections. The Laos project was quite a challenge, as conditions in the country mean that a lot of creative thinking and 'making do' is necessary.

I was just back a week in Australia when I had a call from AESOP about a project in the Philippines in Cebu City. This seemed far enough

away from the troubles in Mindano for me to accept, so I packed my bags and headed back to the tropics again. This was a real 'conservation' project - looking at a small but very important collection of paper and textile objects that belonged to **Dr Jose Rizal**, one of the Philippines national heroes, and undertaking some conservation of the most at risk items.

Being a volunteer is much more than just working on a project. In both countries I presented formal short training sessions in preservation management - for local librarians in Laos and museum workers in Cebu. I got to visit other institutions in both countries to look at their collections and advise on their preservation problems. Working one-on-one with your in-country partner means that you build up a good relationship that continues long after the official project is completed.

Being a volunteer can be fun, but it is also hard work. Its very important to be adaptable and flexible, and to be able to devise absolutely minimum cost solutions to problems which in Australia would have you rushing to your trusty supplier's catalogues.

If anyone is interested in learning more about becoming a volunteer, then Aesop would love to hear from you - by phone on (02) 6285-1686 or email at info@aesop.org.au. They also have a web site at <http://www.aesop.org.au> for more information. Alternatively, I'd be happy to tell you about the practical details of being a volunteer - you can contact me at wendy.smith@alianet.alia.org.au.

Publications

Be Prepared

Be Prepared is a resource that has been specially produced to assist small institutions to generate a disaster plan. Published by the Heritage Collections Council, *Be Prepared* has been developed as part of the National Conservation and Preservation Strategy. Contact the Heritage Collections Council Secretariat, Cultural Development Branch, Department of Communications, Information Technology and the Arts, GPO Box 2154 Canberra SCT 2601. Other publications available soon include the *re-Collections Index* and *Significance*, a guide for identifying collection items of cultural or heritage significance.

The National Gallery (London) Technical Bulletin

Volume 21 of the National Gallery's Technical Bulletin is now available. The volume focuses on a number of early paintings from Italy and Northern Europe. Papers include *The Restoration of Lorenzo Monaco's Coronation of the Virgin*:

Retouching and Display, The Restoration of Two Panels by Cima da Conegliano from the Wallace Collection, and Pollution and the National Gallery. To order this or past issues, contact National Gallery Company Limited, St Vincent House, 30 Orange Street, London WC2H 7HH UK, +44-020-7747-2870, fax +44-020-7839-0367, mailorder@NationalGallery.co.uk.

The Building Conservation Directory 2000 (UK)

A reference for those involved in the conservation, refurbishment and maintenance of historic buildings, providing links to suppliers, consultants, craftsmen and conservation organisations. The eighth edition includes editorial articles about the main issues facing historic buildings and places, and features on legislation, technological developments, traditional crafts and training opportunities. Available from Cathedral Communications Limited, High Street, Tisbury, Wiltshire SP3 6HA, +44-01747-871717, fax +44-10747-871718. Also available are *Historic Churches: The Conservation and Repair of Ecclesiastical Buildings* and the *Institute for Field Archaeologists Yearbook*.

INFORMATION

Net News

Museum Careers Web site

Visit the Global Museum Careers section at <http://www.globalmuseum.org> for "fresh and exciting" job opportunities posted weekly, plus the opportunity to post your resume online. To post jobs, email jobs@globalmuseum.org.

Preservation of ink jet hardcopies

See <http://www.knaw.nl/epa/publ/jurgens.html>.

Guidelines for the security of rare book, manuscript and other special collections

See <http://www.princeton.edu/~ferguson/secguide.htm>.

The Wallpaper History Society

The Wallpaper History Society was founded in 1986 to promote awareness, understanding and appreciation of historic and contemporary wall coverings. The society published its first newsletter in November 1999 and now has a website at www.bbc.co.uk/antiques

Paper History Channel

The goal of the Paper History Channel is to collect and exchange information regarding the description and classification of paper characteristics, including the history of various mills. A Paper & Pulp Industry Association Site. See <http://www.citicom.com/~lbagnato/history2.htm>.

Fellowships

Getty Conservation Guest Scholars Program

The Getty Conservation Institute (GCI) is pleased to announce its 2001-2002 Conservation Guest Scholars program. Grants will be awarded to established scholars, scientists and professionals from conservation and allied fields to pursue scholarly research while in residence for three to nine months at the GCI in Los Angeles. The program seeks to encourage new ideas and perspectives within the conservation community. Benefits include airfare, housing and a monthly stipend. The 2001/2002 application deadline is November 1, 2000. For further information and an application form, please contact the Getty Grant Program at researchgrants@getty.edu, by fax on +1-310-440-7703 or by phone +1-310-440-7374.

Suppliers' Corner

Internet-based Environmental Monitoring

Pinnacle Technology Inc has recently introduced an Internet-based temperature and relative humidity datalogger. The ezLogger/TRH offers

worldwide access from any computer with an Internet connection and a proper password, and requires a power outlet and a 10base-T Ethernet connection in addition to the sensor. The system provides real-time monitoring of environmental conditions and web-based downloading of collected data. Alarm limits and other settings can be changed through a telnet or serial connection. Contact Jim Urich, VP Marketing and Sales, 619 East 8th Street, Suite D, Lawrence Kansas 66044 USA, +1-785-832-8866, fax +1-785-749-9214, jimu@pinnacle.com, www.pinnacle.com/ez.htm.

Elsec four-in-one environmental monitor

Littlemore Scientific (ELSEC) have recently developed three new hand-held environmental monitors and loggers. Type 764 can measure UV, lux, RH and temperature and is the approximate size of a mobile phone. Type 764C is similar but can also act as a datalogger. The third is similar to the 764C except that it does not contain a display or keyboard, making it smaller and cheaper. These loggers are available through Pacific Data Systems Pty Ltd, 250 Orange Grove Road, Salisbury, QLD, PO Box 324 4107, (07) 3275-2999, fax (07) 3275-2244. More information about Elsec products can be found at <http://www.elsec.co.uk>.

POD Museum and Art Services

POD Museum and Art Services is a new business run by Tom Ingpen and Andrew Foster that specialises in designing and constructing crates, storage systems and mounts for regular and difficult objects as well as gallery and museum installation and conservation framing. POD have recently completed work for Museum Victoria and the National Gallery of Victoria. Contact PO Box 245, Carlton North VIC 3054, PODART@eudoramail.com, Andrew Foster 0414-857-324, Tom Ingpen 0414-857-389.

Daguerreotype Cases

New cases in a series of standard sizes and two common designs can be purchased from Alan Bekhuis. Alan works in New York and can be contacted at alanbekhuis@hotmail.com.

Flexible film tape measures

Tape measures are available in 1, 2 and 3 metre lengths. The 1 metre length is available marked in millimetres or centimetres and the 2 and 3 metre lengths in centimetres. These tapes are not retractable and can be safely laid out flat on an art work. They can be purchased from White & Gillespie (Melbourne) Pty Ltd, 17-19 Radford Rd, Reservoir, Victoria 3073, attn Andrew Adams, (03) 9460-4522.

Tower Software

Tower software offer programs for archiving electronic records and electronic record-keeping. Contact: www.towersoft.com.au or seminar@vic.towersoft.com.au.

Testing of Bookcloth

Veronica Bullock
Australian National Maritime Museum

Bookcloths used in conservation bookbinding and box building were recently tested at the Australian National Maritime Museum. We wanted to determine which of the samples of bookcloth we'd collected were most suitable for use on our rare book boxes. Where possible we selected blue samples to reflect our corporate colour. Ten coupons (2cm²) were cut into slivers, placed in 40mL of deionised water and heated at 60°C for 7 days. The aims were to: 1) judge the strength of the substrate; 2) judge the fugitivity/stability of the dyes/binders; and 3) measure the pH change in the solution (the pH of the deionised water was 5.0). This information was extrapolated to suggest the stability of a given material in dry or wet conditions e.g., a flood.

Of the ten materials tested only one could be classified as "archival" according to this test. This was a leather-look, acrylic coated blue bookcloth (LCT 623) imported from Taiwan and available through Winterbottom products in Australia. It remained alkaline throughout testing while also retaining physical form and losing a very small amount of orange colour.

Interestingly, a special Archival Linen Buckram called *Islandreagh* (brown and blue) from Shepherds Bookbinders Ltd, London, gave acidic pH readings from the outset and disintegrated, but lost little dye. A red *Recordleinen* from Bamberger Kaliko behaved similarly to *Islandreagh*, although retaining its physical form, while the Scottish imported red Winterbottom Oxford Library Buckram started and finished alkaline, but lost dye immediately on contact with the water.

The cloths tested were:

- ◆ Shepherds Buckram - cornflower blue (2018)
- ◆ Shepherds Buckram - deep blue (2014)
- ◆ Shepherds Islandreagh - brown and blue
- ◆ Shepherds Japanese spun rayon - mid blue
- ◆ Winterbottom's Oxford Library Buckram - red (2001) and blue (2082)
- ◆ Winterbottom's LCT 623 leather-look - deep blue (2083)
- ◆ Winterbottom's - Arrestox B 19990 - black
- ◆ Bamberger Kaliko Recordleinen - red

For further information about the test or the bookcloths please contact Veronica Bullock on (02) 9298 3770.

Stick with what you know: hot-melt adhesives for conservation purposes

Amanda Pagliarino
Objects Conservator, Queensland Art Gallery
& Queensland Museum

With the development of the now recently opened Museum of Tropical Queensland, conservators at the Queensland Museum geared up for the immense task of moving collections from Brisbane to Townsville. Testing materials was part of the Conservation Department's role in the development of exhibitions and the relocation of collections.

One testing regime concentrated on hot-melt adhesives which are used in a number of departments, including Exhibition Construction and Materials Conservation. The focus was to find an adhesive appropriate for the construction of polypropylene storage boxes and polyethylene and ethyl vinyl acetate (EVA) foam supports, but also one that could possibly be utilised as a general-purpose hot-melt adhesive.

Numerous suppliers and manufacturers were contacted to determine what hot-melt adhesives were available. These were then assessed against other hot-melt adhesives that have been determined, by experience, to have suitable working properties.

Polyolefins (polypropylene, polyethylene and blends of these) are reportedly difficult to adhere due to a waxy characteristic, and excessive weight applied to an adhered join can cause the bond to fail. The characteristics of corrugated polypropylene board and polyethylene foams used in conservation are such that the materials are not suited to supporting heavy objects. These materials are not likely to be selected when high strength, structural rigidity and weight support is required. Therefore, bond failure as a result of weight is less of a concern. Having used a variety of hot-melt adhesives on polyolefins I cannot personally relate any particular problems with adhesion. That said, a few suppliers were able to provide adhesives manufactured specifically for polyolefins.

Another problem that presented itself was the system of application. There is no general market for material-specific hot-melt adhesives as there is no real retail demand. Industry has directed the development of hot-melt adhesives along with the tools of application. Some of these tools were unsuitable for our requirements and this resulted in adhesives being withdrawn from testing. With these limitations the following selection of adhesives was made:

Table 1. Adhesive Selection

Supplier	Adhesive	Application	Chemical classification	Characteristics
CW Hartley Pty Ltd	HM11	bonds polyolefins	hydrocarbon resin & synthetic rubber	amber no apparent odour
Jambro Pty Ltd (manufactured by Hysol)	JA1942	bonds plastic, wood, leather	ethylene-vinyl acetate	amber resinous odour
3M Australia Pty Ltd	3748	bonds polyolefins – non-corrosive to Cu	hydrocarbon resin & polypropylene	off-white mild resinous odour
3M Australia Pty Ltd	3764	bonds plastics, polyolefins	ethylene-vinyl acetate & polyethylene	clear no apparent odour
3M Australia Pty Ltd	3792-LM	bonds various lightweight materials	Ethylene-vinyl acetate & hydrocarbon resin	clear resinous odour
general hardware and craft suppliers	generic	described as general purpose	unknown	clear no apparent odour

The testing procedure included the standardised Oddy test, organic vapour tests for acetic acid and formaldehyde, pH determination, and corrosion analysis of metal coupons from the Oddy tests. At the conclusion of testing all but two hot-melt adhesives were found to be inappropriate for long-term and in some cases short-term use in conservation. The adhesives which were classified for permanent use following the Oddy test evaluation system were two 3M products.

These recommended adhesives have individual characteristics and are useful for different purposes. **3748** has a high melting point and is used to bond corrugated polypropylene and cardboard constructions. It tends to be too hot for use with foam as it is capable of melting some of the softer, open-celled products used

for mounting and storage systems. **3792-LM** has a lower melting point and is used to bond products that are fairly heat sensitive. These adhesives are available in stick form and are heated and applied using a hand operated gun.

The application tool was an important element in the selection of adhesives for testing. On more than a couple of occasions QM conservators were left with crippled hands after a long day, repeatedly squeezing adhesive through a second-rate gun. (That is of course if the gun made it through the day without blowing up in defeat). One particularly favorable feature of the 3M applicator guns is that there are serviceable parts. The guns are made for regular, repeated use and are ergonomically designed, using the palm of the hand to action the trigger instead of the fingers.

Table 2. Product information

Supplier	Product	Description	Cost excl. GST
3M Australia Pty Ltd 1300-363-848	Hot-melt adhesives:		
	3748	Available in 5 Kg packages.	around \$280.00
	3792-LM	Available in 5 Kg packages.	around \$200.00
	Applicator guns:		
	Jet-Melt™ gun	Specifically for high melt adhesives.	around \$210.00
	Polygun LT	Specifically for low melt adhesives.	around \$210.00
	Polygun EC (modulator)	Variable heat function with interchangeable cartridges for both low and high heat operation.	around \$580.00

A full report, including test procedures and outcomes is currently being completed. Further information on material testing is available from Amanda Pagliarino, Queensland Art Gallery or the Queensland Museum.

NATIONAL WORKSHOP ON CURRENT ISSUES IN THE CONSERVATION OF AUSTRALIAN ABORIGINAL BARK PAINTINGS

National Gallery of Australia
22 May 2000.

Gloria Morales

A one-day workshop took place at the NGA to review and address current issues and knowledge concerning the conservation and restoration of Australian bark paintings. The workshop was an initiative arising from the Strategic Partnership with Industry Research and Training (SPIRT) project currently under way between the National Gallery of Australia, The National Museum of Australia and the University of Canberra. The workshop was attended by over 60 delegates including conservators, curators, art coordinators and the public and dealt with bark paintings collections from all over Australia.

The issues discussed during the workshop covered a large number of important aspects in the life of a bark painting, from the moment that it is taken from the tree, to the painting process, to their arrival at a Gallery. The presentations were given by speakers with diverse perspectives of the issues concerning the manufacture and conservation of bark paintings.

In the morning session, **Dr Brian Kennedy**, Director of the NGA, gave a welcome speech to the participants. **Margo Neale**, Senior Curator at the National Museum of Australia, then spoke of the importance of bark paintings for Aboriginal people and the need for dialog between Aboriginal communities and museum professionals.

Karen Coote, Senior Conservator at the Australian Museum, gave a paper entitled *Aboriginal bark paintings on their way from the tree to the Gallery*, followed by **Sue Gatenby's** paper *Pigments and binding media found on Aboriginal painted objects prior to 1970*.

Gloria Morales and **Beata Tworek-Matuszkiewicz**, Conservators at the National Gallery of Australia, and **Mark Henderson**, Object Conservator National Museum of Australia, presented a combined talk entitled *Conservation surveys of bark paintings collections at the National Museum of Australia and National Gallery of Australia: history, methodology and application*.

Dr Vincent Otieno-Alego, Research Scientist at the University of Canberra, and **David Hallam**, Conservator at the National Museum of Australia, gave a joint paper entitled *A review of analytical techniques applicable to studies of aboriginal bark paintings*. **Andrew Blake**, Arts Advisor at Buku Larrnggay, Yirrkala NT, followed with a talk entitled *Perspective's on managing bark paintings in a non-museum environment at Yirrkala*.

In the afternoon two panel sessions discussed specific issues in relation to the conservation

and the significance of bark paintings in Australia.

The first panel discussed the topic *Treatment issues and Preventive conservation requirements of bark paintings*. The issues discussed in the session included: preventive conservation, flaking paint and powdery pigment, different consolidation techniques, flattening of bark, horizontal versus vertical storage, display, transport and temperature and humidity requirements. Panel members included **Karen Coote**, **Gloria Morales**, **Penny Edmonds** and **Sue Gatenby**.

The second panel discussed the topic *Display issues relating to bark paintings and communication of conservation issues with Aboriginal Communities*. Issues discussed related to the significance of bark paintings for aboriginal communities, the ownership of design and stories, traditional knowledge and community information, and the need to increase the communications between conservators dealing with aboriginal art and the Aboriginal communities.

The panel was chaired by **Dr Luke Taylor**, from the Institute of Aboriginal and Torres Strait Islander Studies. The panel members included **Carol Cooper**, Registrar at the National Museum of Australia, **Tracey Duncan**, Assistant Conservator at the Australian Museum, **Colvin Crowe**, Manager of Association of North Kimberley and Arnhem Land Aboriginal Artists, and **Andrew Blake**, Art Adviser at Buku Larrnggay, Yirrkala.

The entire workshop was a success, and highlighted many issues related to the care and preservation of bark painting collections. It was pleasing that **Kevin** and **Shaun Wuningitj** from Yirrkala were able to participate in the workshop.

Two important results of the workshop were that all the participants agreed that a retrospective study of conservation treatments over the past 20 years should be carried out to identify the best long-term conservation materials and techniques, and the Australian Museum in Sydney called for a seminar to discuss ethical considerations in the conservation of bark paintings collections housed in institutions across Australia.

BOOK REVIEW

The Conservation of Leather Artefacts: Case Studies from the Leather Conservation Centre, by Theodore Sturge

Holly Jones, Objects Conservator, and **Anthony Zammit**, Book Conservator, Artlab Australia

The Conservation of Leather Artefacts is a short A4 format booklet and includes 9 leather treatment case studies, a detailed material list, a glossary and a UK suppliers list. It has a useful contents page, listing the treatment beneath the case study title. The author has extensive

knowledge of the treatment of leather objects. Treatments discussed cover a broad range of leather conservation topics including pH testing, reshaping distorted leather using humidity, repairing leather using backing material and heat sensitive or solvent drying adhesives, gap filling, inpainting, dying, dressing and buffing leather.

The author states that the book was written for 'professional conservators but others may find it helpful as a guide to what is possible'. As professional conservators we found that it assumes that the reader has a good knowledge of leather conservation and one needs to read between the lines to understand the treatment description. The non conservator can learn much from this text, but we issue a word of warning because some techniques described are very interventive, and assume prior knowledge of leather conservation.

Each case study is short, 1-2 pages in length, and includes photographs of the treated object, a description of the object, the condition of the object prior to treatment, and a treatment description. The shortness of the case studies is a weakness rendering some treatment descriptions unclear or incomplete. For example, the described use of aluminium alkoxide to chemically stabilise leather with red rot sounds fascinating, however there is not enough information given to fully understand how this treatment works.

The author also employs some restoration techniques. In one case study, the original and partially missing handle of an object was removed entirely and replaced with a new one, but the reasoning behind this was not explained - for example, was it done for aesthetic reasons or driven by a curator?

More information about the conservation properties of materials used would also have been appreciated. Some materials recommended are not conservationally sound. Dressings with components damaging to leather were used, one with silicone (Leather Groom) and another with beeswax. It would have been interesting to know more about why these materials were used. Multi density fibreboard (MDF) was employed as the main support in a display mount, but there is no mention of it being sealed, although the author acknowledges it 'affects metal in close proximity but is unlikely to damage leather.' Formaldehyde found in standard MDF can cause distortion of leather fibre, and while MDF can be bought formaldehyde free, the author does not mention this.

The author used dressings on most objects discussed, which is a different approach than we would have taken. A discussion of the advantages or disadvantages of leather dressing is missing. Dressing can impede future conservation treatments and is irreversible. It is known to improve the appearance initially, but it is questionable as to whether this effect is permanent. Oils and fats contained in dressings can become acidic over time, oxidise and stiffen, discolour and stain, wick into adjoining materials, leave a sticky surface, and encourage

biological deterioration.

The reading of this publication should be undertaken with an inquiring mind, and the person who uses this booklet needs to have a fairly thorough understanding of leather in order to determine whether the techniques described are appropriate for their own use. Otherwise, the use of some techniques outlined could lead to objects being damaged.

The Conservation of Leather Artefacts is available from the Leather Conservation Centre, University college Campus, Boughton Green Road, Northampton, NN2 7AN UK, +44-1604-719-766, fax +44-1604-719-649, lcc@nortampton.ac.uk. A copy of the publication has kindly been donated to the AICCM Library by the author.

Grants and Funding

Contact Details for Funding Organizations:

Australian Museums On-Line Regional Grants Program

AMOL Co-ordination Unit, Powerhouse Museum, 500 Harris Street, Ultimo NSW 2007, (02) 9217-0346, fax (02) 9217-0616, amol@amol.phm.gov.au, www.amol.org.au.

The Churchill Trust

The Winston Churchill Memorial Trust, 218 Northbourne Avenue, Braddon ACT 2612, or see http://sunsite.anu.edu.au/churchill_fellowships.

Fulbright Scholarship Program

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

International Specialized Skills (ISS)

Carolynne Bourne, Director, ISS, c/o AMF, PO Box 538, Carlton South 3053, (03) 9349-4554, fax (03) 9347-2218, or Owen Eckford, Managing Director, Insearch, UTS, (02) 9330-2151, fax (02) 9330-2109.

Museums Australia Regional Exhibition Touring Initiative Fund

Robyn Phelan, Touring Services Manager, Museums Australia (Victoria), Level 16, 222 Exhibition Street, Melbourne VIC 3000, (03) 9651-6768 or freecall 1800-680-082.

The National Library Community Heritage Grants

Coordinator, Community Heritage Grants, Public Programs Division, National Library of Australia, Canberra ACT 2600, (02) 6262-1147, fax: (02) 6273-4493, chg@nla.gov.au, www.nla.gov.au/niac/chg/.

The Queen's Trust for Young Australians

The National Secretariat, 12th Level, 600 Bourke Street, Melbourne, Victoria 3000, GPO Box 239E, Melbourne, Victoria 3001, (03) 9670-5436, or see <http://www.ozemail.com.au>.

SUBMIT

Surrender your articles!

TO THE BULLETIN

Contact Vinod Daniel, AICCM Bulletin Editor
(02) 9320-6115
vinodd@amsq.austmus.gov.au

Travel

ACCOMODATION IN NORTH SYDNEY

Mary McKillop Place Museum in North Sydney offers newly refurbished accommodation and is happy to extend preferred industry rates to members of the museum, galleries and cultural sectors. Rooms start at \$65 per night including breakfast. Contact John Reid on (02) 9954-9688 or jreid@sosj.org.au for any accommodation requirements.

Tallis Foundation Practicum

The Tallis Foundation was founded with a bequest from John Tallis to preserve his home 'Beleura' and its garden and a wish that it be able to provide support to individuals who are at the beginning of their careers in creative fields. The Foundation is sponsoring a four-week practicum for a paper conservation student to carry out treatment on a series of works on paper from the Beleura/Tallis Foundation Collection. The practicum will be undertaken at The Conservation Centre in mid November, under the supervision of the paper conservator. Applicants should currently be undertaking training specialising in paper conservation and should have a basic knowledge of the principles of paper conservation.

If you would like further information regarding the practicum, contact Louise Wilson at The Conservation Centre (03) 93694677. Please address your application together with curriculum vitae to Louise Wilson, Paper Conservator, The Conservation Centre, 57 Cherry Lane, Laverton North, 3026.



IIC Congress Melbourne

10-14th October 2000

The full program for the IIC conference is now available on the IIC website at www.iicon.servation.org. A reminder that registrations for the Congress are still being accepted.

For more information or booking forms, contact Julian Bickersteth at International Conservation Services on (02) 9417-3311, fax (02) 9417-3102 or julian@icssydney.com.



NEXT ISSUE

The theme of the December newsletter is as yet undecided, and will probably relate to an issue that arises from the IIC Conference in October. Seeing as so many of us have been busy organising conferences and workshops this year, however, it might be an opportune time to share some of the tricks and tips for putting on a conference or workshop - without losing your mind.

If you would like to contribute to the Newsletter on this issue or any other raised within these pages, please contact the editor on (08) 8207-7520, by fax on (08) 8207-7529 or by email to acannon@bigpond.com.



Project Conservator THE IAN POTTER MUSEUM OF ART

The Position: The University of Melbourne Conservation Service, a unit of The Ian Potter Museum of Art, requires a Project Conservator for support in the care and conservation of The University's cultural collections, its active Fee for Service Conservation Program and in particular in the development of major projects in the Asian Pacific region. You will provide high level project management and conservation treatment for University and external clients.

The Person: You should have the relevant tertiary qualification or equivalent in conservation, and subsequent practical conservation experience in the treatment of cultural material and project management work. You will work well as part of a team, be highly motivated and have good client liaison skills.

The Benefits: Salary \$41,386 - \$44,800 (HEW Level 6) plus 17 percent employer superannuation contributions. Staff at The University of Melbourne can take advantage of salary packaging, staff training and development opportunities, and the use of facilities such as the sport centre and the library.

Employment Type: This is a full time (continuing) position.

Contact: Robyn Sloggett, Chief Conservator, The University of Melbourne Conservation Service, Ian Potter Museum of Art. Tel. (03) 8344 7989 or email conserv@art-museum.unimelb.edu.au for further information and position description.

Applications To: Deputy Principal, Human Resources, The University of Melbourne, Victoria, 3010; fax +61 3 8344 6080 by 16 October 2000. Quote position number B0009382M and include the names, phone and facsimile numbers and email addresses of three referees in your application.

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Paintings Conservator THE IAN POTTER MUSEUM OF ART

The Position: The University of Melbourne Conservation Service, a unit of The Ian Potter Museum of Art, requires a Paintings Conservator for support in the care and conservation of The University's cultural collections, its active Fee for Service Paintings Conservation Program and its teaching and research programs. You will provide high level paintings conservation treatment for University and external clients.

The Person: You should have the relevant tertiary qualification or equivalent in conservation, and subsequent practical conservation experience in the treatment of paintings. You will work well as part of a team, be highly motivated and have good client liaison skills.

The Benefits: Salary \$41,386 - \$44,800 (HEW Level 6) plus 17 percent employer superannuation contributions. Staff at The University of Melbourne can take advantage of salary packaging, staff training and development opportunities, and the use of facilities such as the sport centre and the library.

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- Master of Cultural Heritage

*subject to reaccreditation

Applications close 30 November 2000.

The Cultural Heritage and Museum Studies program director is Professor William Logan, UNESCO Chair in Cultural Heritage. The Museum Studies coordinator is Margaret Birtley.



For further information, contact Marion Hansen,
School of Australian and International Studies on
telephone (03) 5227 1328, facsimile (03) 5227 2282 or
E-mail sais@deakin.edu.au

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