

## PESTICIDE CONTAMINATION OF NATIVE AMERICAN ARTEFACTS

### A CONFERENCE REVIEW

Penelope Edmonds,  
Senior Conservator, Museum Victoria

Native American tribal representatives, conservators, scientists, and other museum professionals met for a three day 'working conference' at San Francisco State University from September 29<sup>th</sup> to October 1<sup>st</sup> 2000 to address the issue of pesticide contamination of Native American artefacts held in collecting institutions. Closely interrelated is the issue of repatriation of such potentially contaminated objects as part of Native American Graves Protection and Repatriation Act (NAGPRA) initiatives, and the threats this may pose to the health of museum staff and members of Native American communities. The aims of the conference were to inform participants and to encourage cooperation between them to consider the public policy implications of artefact contamination for Native American health and for NAGPRA implementation. The papers presented and the subsequent floor discussions also covered how museums might identify and treat artefact collections that have been contaminated.

In the past museums routinely used pesticides and fungicides, now known to pose serious risks to human health, in order to preserve them from insects and microbial attack. Yet, many collections would not have survived today had pesticides not been used. As prosaic and inconspicuous as pest infestation of collection materials may seem, it is a conservation and collection management issue that seriously imperils the longevity of our heritage collections. It is only in the last twenty-five years or so that non-toxic pest management systems such as Integrated Pest Management (IPM) have provided new and safe approaches to this problem in collecting institutions.

Many pesticides used by museums in the past on ethnographic or Indigenous cultural material and natural science collections are now proven to be hazardous to human health. The continued presence of these pesticides presents serious risk to museum staff, potential researchers, and Indigenous people who may handle and use the collection during loan, or when cultural material is repatriated. At the San Francisco conference Native American delegates expressed that this issue, of crucial importance, had added to some loss of faith in the NAGPRA process. At the same time, they feared that it was an issue that could cause holds-ups in the outcomes of the NAGPRA process; that is, return of cultural material to Tribes. The issue is a complex one drawing in many dimensions including ethical, spiritual, legal, financial, occupational health and safety, and toxicological science issues. The gravity of the issue was reflected by the presence of the press at the conference, whose articles could tend to the alarmist, unless dosage, prevalence, and context were cautiously considered.

Like our counterparts in the United States, collecting institutions in

### Inside This Issue

Feature	1
From the Editor	3
AICCM News	5
Art News	7
People and Places	8
Special Interest Groups	16
Information	17
Grants & Funding	19
Technical Exchange	20
Reviews	21
Research News	23
Conservation Crossword	24
Unusual Moments	25
Preservation Person	27
Next Issue	28
Advertising	29-31

Australia have used many common organic and inorganic pesticides on our collections at some time during the nineteenth and twentieth centuries. It is well known that natural science collections in North America, Europe, and Australia have been treated with heavy metal salt solutions including mercury, arsenic, and barium. In support of this, Jane Sirois, Scientist at the

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Canadian Conservation Institute, presented research of a survey of 679 natural history specimens from over five institutions. The research project found that 81 percent of natural science objects tested showed the presence of arsenic, while 6 percent showed the presence of mercury. (The testing methods used to detect arsenic and mercury included REXES, spot tests, FTIR, XRD, SEM/XES, and light microscopy).

As ethnographic collections were often deemed to be part of 'natural history' collection holdings, it is possible that many Indigenous artefacts (especially those containing animal parts such as fur or feathers) and human remains have been treated with similar pesticides. Vague and inadequate record keeping means that in many museums we simply do not know the type or extent of risk, unless comprehensive testing is carried out.

This artefact contamination issue is an extremely sensitive one that must be handled cautiously, not least because the detected presence of pesticides on any given collection must be married with dose and toxicological information in order to understand the actual risk. For example, an object with trace amounts of a pesticide may be a very low risk if correct handling measures are taken. As Monona Rossol, a New York-based Conservation Scientist of *Arts, Crafts and Theatre Safety*, pointed out, water is thought to be benign but drinking 200 glasses of water could kill you. Dosage is everything. Qualitative information alone can lead to alarmist claims; dosage information is vitally important factor in assessing risk of exposure. Despite this, even small traces of potentially harmful pesticides in museums mean that occupational health and safety legislation should be met at every museum, or collecting institution. Risks must be minimised through correct handling procedures and, if necessary, bio-monitoring of staff. What is of concern is that many collecting institutions do not know the level of risk, if any, that their collections possess.

The presence of conservators, conservation scientists, and museums staff was valuable in that they admitted to feeling sometimes at risk due to lack of knowledge of past practices, due to poor, vague or sporadic record keeping, especially prior to the 1960s. This serious lack of information in the museum community, coupled with the applied and specific nature of museum practice and Indigenous use and settings creates difficulty in assessing actual toxicological risk, as many safety standards are designed for agriculture and industry.

Throughout the conference Native American representatives not only expressed their feelings of betrayal from museums, but also that this recent revelation was one more part of the colonial continuum of dispossession and appropriation, as the objects now had 'invisible poisons' on them, and returned objects could harm their traditional owners. Lengthy discussion revealed how complex the issue could be, as cultural use of objects can differ

significantly from use within the museum context. Native American communities may not only wish to handle cultural objects, but wear and dance objects such as headdresses and masks that have deep ritual and cultural meaning. Several delegates asked whether ritual burning of objects could pose threats to health if pesticide residues were present on them. The health risks to vulnerable groups such as children, the elderly, and pregnant women were outlined. It was noted that the risk might be greater for Native American communities whose general health may already be compromised compared to the general American population.

Many delegates at the conference were angry and saddened at this news. Museum professional expressed that although this has been known in the Conservation and related museum professions for some time, there was insufficient scientific and toxicological information available, and indeed few comprehensive studies of risk to museum staff and communities have been carried out. Some Native American representatives, while strongly supporting the intent of NAGPRA, feared that the pesticide issue could be used adversely to slow or halt repatriation to Native American groups across the country. Indeed, several delegates expressed that not nearly enough repatriation had occurred in any case, due to the slow and bureaucratic nature of the process.

During the conference floor discussions, some Native America delegates felt strongly that the burden of responsibility for pesticide testing and removal should be with museums. Others expressed suspicion of museums and their ability to address the issue in a prompt, straightforward, and informative manner. There was some discussion of setting up independent laboratories for pesticide analysis and clean up, in affiliation with non- museum scientific entities, such as the laboratory at the San Francisco State University, which is endeavouring to address the issue collaboratively by working closely with Native American groups. Conference delegates collaboratively drew up a statement on the final day of the conference in order to distil the issues and convey recommendations. (For further information on this see the website at San Francisco State University <http://bss.sfsu.edu/calstudies/arttest/> and Appendix 1).

Further, a group of conservators and conservation scientists agreed to communicate

  
**From the Editor**  
  
Thanks again to all those who contributed to this issue of the newsletter, particularly those who volunteered their tales of the strange and unusual, and to Vicki Humphrey, Marg Alexander, Sue Mayrhofer and Kylie Roth.  




specifically on development of sampling techniques (ideally non-destructive, and destructive only when Indigenous owners permitted), improved detection and analysis. Toxicologists, Industrial hygienists, and the Environmental Protection Agency are vital partners in this research if we are to determine actual risks with in museum and Native American community contexts.

As the only delegate from Australia, I reported to the conference that in was my belief that while Australian museums were gradually adopting improved protocols for hazards identification and management within their collections, to my knowledge very little research had been done specifically on the issue of pesticide contamination of Australian Aboriginal and Oceanic artefacts. At Museum Victoria, in 1999, I carried out a small pilot test on a range of Southeastern Australian Aboriginal baskets and detected the presence of trace amounts of carbamates, and in some cases traces of DDT and DDT derivatives. We also have items in our collections that were traded from North American museums that have tested positive for DDT. I have no doubt that a high percentage of our natural science holdings have heavy metal salt residues, used to deter pests, as well as compounds such as arsenical soaps that were routinely used to treat skins in the taxidermy process. At the conference I expressed my strong belief that this issue would become more prominent in the next few years in Australia, as we tend to follow North American museological trends, and political currents, particularly in regard to Indigenous rights issues.

What does this mean for Australian collecting institutions? As staff, we need to be aware of past practices in our institutions and assess our collections comprehensively to determine the possible risks to staff, public, and Indigenous community members. We should be prepared to provide information on the 'health' or possible risks of collections in our care. The issue of possible contamination should be considered before loan or repatriation of cultural material - ideally, without holding up collection access to the public and Indigenous communities, which is, after all, one of our primary goals as collecting institutions. Comprehensive collection research of this type, which involves not only investigation of past practices but also analysis and toxicological work, is time consuming and expensive. In this respect we have along way to go.

Finally, I would be interested to hear from any collection institutions that have begun research into the identification and removal pesticide residues, or who wish to collaborate in such research.

#### Websites:

- ◆ For further information on the conference and the resolutions prepared by delegates see the website at San Francisco State University: <http://bss.sfsu.edu/calstudies/arttest/>
- ◆ For information about pesticides, written for the non-expert see the EXTOWNET, the

Extension Toxicology Network at <http://ace.orst.edu/info/extownet/>

- ◆ Arts, Crafts and Theatre Safety, New York: <http://www.caseweb.com/acts/index.html>
- ◆ Environmental Protection Agency, Victoria: <http://www.epa.vic.gov.au/>
- ◆ Society of Environmental Toxicology and Chemistry (SETAC®): <http://www.setac.org/>
- ◆ US Environmental Protection Agency pesticides programs: <http://www.epa.gov/pesticides/>

#### Appendix 1:

Courtesy of <http://bss.sfsu.edu/calstudies/arttest/>

#### Safety Guidelines for Handling Museum Collections

*Prepared on Oct. 6, 2000 by Monona Rossol (Conservation Scientist, Arts, Crafts, and Theater Safety) and Jane Sirois (Conservation Scientist, Canadian Conservation Institute)*

- √ If you do not have information on any treatments applied to your artefacts, assume that hazardous pesticides are present.
- √ Wear nitrile gloves (not cotton nor latex gloves) while handling your artefacts.
- √ When removing gloves, do so such that your hands do not touch the exterior surface of the gloves.
- √ Always discard gloves and wash hands with soap and water after handling objects, and especially before eating or smoking.
- √ Wear a lab coat or other protective clothing to keep dust off clothing. Remove the lab coat when out of the areas or no longer handling contaminated material. Assess your work area. If there is visible surface dust, you should also wear shoe and hair coverings.
- √ Keep lab coats clean so as to avoid transferring dust and dirt.
- √ If possible, work with your material in a well-ventilated area. For example, examine objects in an area outside of the storage location, (i.e. conservation lab with proper ventilation or fume hoods).
- √ Make sure you have medical certification to wear a mask or respirator and that you have an up to date fit test for your device. Assess your working situation, and choose an appropriate type of respirator and cartridges.
- √ Eating or drinking in the store room/ around artefacts should be prohibited.
- √ Ensure that work surfaces are well cleaned after they have been in contact with artefacts. Sponge-clean or wet-mop floors with soap and water.
- √ If there is any chance dust has gotten onto your clothing, remove your clothes as soon as you get home, bag and launder separately from other clothing.
- √ If you have any concerns about exposure, consult a board certified occupational medical doctor or toxicologist.
- √ If you have questions, email Monona Rossol at [Actsnyrc@cs.com](mailto:Actsnyrc@cs.com).



## President's Report

Marcelle Scott

As I prepare this report, I find myself in somewhat of a state of dismay. During the last two decades AICCM members have been passionate advocates for, and believers in, this important and specialised profession of conservation. We have been strongly committed to the ethics, the standards and the aims of the AICCM and its international equivalents. We've learned from great teachers and mentors and we've marvelled at the skills of colleagues. We've drawn enormous satisfaction in the knowledge that the application of a conservator's expertise enables the long-term preservation of an object, a collection, a site, a monument or a family treasure.

Since joining AICCM State and National Councils I've been fortunate to participate in discussion of a broad range of professional issues, from the individual to the political. In the last few years I've also had the opportunity to represent AICCM at an international level. During this time I've witnessed the continued development of the profession. As our profile has increased, so too has the public understanding of our contribution to the preservation of the material evidence of who we are. It is internationally recognised that the identification of the causes and the processes of deterioration and the determination of appropriate interventions require particular expertise. AICCM deems this basic tenet to be paramount.

My previous reports and those of past Presidents have frequently asserted our firmly held view that Australia has a robust conservation profession and a political environment conscious of the important role of heritage preservation. State and Commonwealth institutions, the private conservation sector and allied industries seemed to concur with this view, as evidenced by increasing adoption of standards of best conservation practice. Our international colleagues recognise the Australian model as being exemplary.

Yet the last few months have seen the Conservation Departments of some of our largest collecting institutions seriously undermined both in authority, through changed management structures and the abolition of senior positions, and in resources through the loss of positions or the deliberate non filling of vacancies. In the cases that come immediately to mind, the result reflects a past-time. A time when conservation was purely treatment focussed, when conservator/restorers played little public role, when the notion of holistic collection conservation as a corporate responsibility had not been articulated and when the identification and implementation of key strategic conservation initiatives was in the hands of non specialists, if indeed such initiatives were considered at all.

How is it then, that at a time of increased conservation expertise, heightened awareness of its potential and greater demands of public accountability for the preservation of collections held in trust, State institutions can renege on this core responsibility to current and future generations? How is it, so soon after the Cultural Ministers Council endorsed a national conservation policy and associated strategies, that State institutions can reduce their expertise and therefore their ability to deliver on these same strategies? And why would they wish to do so?

I struggle to find satisfactory answers to these questions. A budget response is oft quoted, but is surely too glib, or at least inadequate, an explanation. The replacement of specialists with generalists and the culling of middle managers has been a common act of (?mis)management in many spheres. Are we now seeing the adoption, or worse, the continued implementation, of this practice in museums? Maybe, but if so, even a cursory consideration of this explanation suggests that if true, then the decision makers show very little understanding of the business of conservation and its key role in delivering their legislative obligations.

Is it the role of the Institute to monitor and to comment on such matters? National Council certainly believes so. AICCM has as a central charter the advocacy of professional standards. It is invariably difficult for individuals affected by downsizing or of other more invidious methods that lead to an erosion of professional standards to comment. However, the Institute, through its collective voice must oppose any act which harmfully impacts on the long-term preservation of our cultural heritage, most particularly when that material is held in public collections. Professional contentment is a fine state and a noble aspiration, but complacency undermines professional standards. I urge you to maintain your commitment to our high standards, to publicly promote our *Code of Ethics* and *Code of Practice* and to staunchly support AICCM in its ongoing role as advocate for the preservation our cultural heritage. This is no time to rest on our laurels.

### PUBLICATIONS COMMITTEE

It has been proposed the AICCM form a Publications Committee. The Committee would include the Publications Officer, the *Bulletin* editor, the *Newsletter* editor, and the Web Site liaison officer. For further information, please contact Marg Alexander on (02) 6254 8695 or alexand@dynamite.com.au.

### BULLETIN UPDATE

The 2000 issue of the Bulletin is currently being typeset and should be distributed sometime in March. It contains three refereed papers and three technical notes. More papers are needed for the 2001 issue - please contact Vinod Daniel

on (02) 9320 6115 or vinodd@amsmsg.austmus.gov.au for more information.

### AICCM LIBRARY

Work has begun on an indexed publication list. Contact Marg Alexander on (02) 6254 8695 or alexand@dynamite.com.au for more information.

### AICCM DIRECTORY

The Directory will be produced soon, after some advertising has been obtained. If you are interested in advertising in the AICCM Directory (posted out to all AICCM Members!) please contact Marg Alexander (02 6254 8695, alexand@dynamite.com.au) or Sue Mayrhofer (02 6270 6504, smayrhofer@ieaust.org.au).

#### NEW MEMBERS

The AICCM welcomes the following new member:  
Ceridwen Fraser

### WA DIVISION NEWS

AICCM WA in conjunction with the Rottnest Island Authority is presenting a *Lime and Limestone Conservation Workshop* to take place on Rottnest Island in the second half of March 2001. The workshop will be under way as this issue of the *Newsletter* goes to press.

The workshop will be presented by Andreas Riedel, a stone mason with considerable experience in the restoration and maintenance of historic buildings. In Western Australia his recent work includes restoration of the Clough-Family Homestead at Carrarang Station, Shark Bay, the cottage at Arthur Head, Fremantle and work on Rottnest Island.

The aim of the workshop is to provide a sound overview of limestone conservation issues and to critically examine different conservation methods. The workshop is unique in that participants will have the opportunity to:

- ◆ see limestone issues on real buildings rather than in textbooks and slides;
- ◆ ask questions and exchange experiences with other professionals in the field; and
- ◆ experiment hands-on with different approaches, tools and materials.

As an additional bonus, participants will, in the process of learning, directly contribute to the conservation of a historic limestone building.

The workshop includes a walking tour of Rottnest's many limestone buildings to examine some of the problems that exist. There will be discussion of tools, restoration methods, lime and lime mortars. The hands-on component of the workshop will focus on Lomas Cottage, a small limestone building in the Thomson Bay Settlement. It will involve the removal of

degraded and extraneous material, preparation of lime mortars, repair of losses and application of protective lime finishes. Integrated within the workshop will be discussion/application of conservation ethics (eg. preservation vs. reconstruction and distinguishing newly restored wall sections), ongoing building maintenance and preventive treatments.

For further information, to discuss any particular issues of course content or to register your interest for future workshops, please contact Carmela Corvaia, Materials Conservation, WA Maritime Museum, 45 Cliff St, Fremantle WA 6160, (08) 9431 8474, fax (08) 9431 8489, corvaia@museum.wa.gov.au

## CARING FOR INDIGENOUS ART WORKSHOP AND LECTURES

### AICCM of Western Australia

During NAIDOC week 2-6 July 2001, the AICCM-WA division is planning to hold a lecture and workshop series on the Care and Conservation of Indigenous Art. Gloria Morales, Indigenous Art Conservator from the National Gallery, Canberra, has been invited to present the lectures and workshops which will be held at the Art Gallery of Western Australia and the Western Australian Museum.

There will be a two day practical workshop for conservators, a one day lecture and discussion on issues such as packing, handling, transport and display and a lecture for the general public on looking after your own artworks at home.

*Further details will be forthcoming. If you are interested in further information please contact Vanessa Griffiths at the Art Gallery of WA, PO Box 8363 Perth Business Centre, PERTH 6849, (08) 9492 6733, fax (08) 9492 6734 or vanessag@artgallery.wa.gov.au.*

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# OBITUARY

## Jan Wojciech Stanczyk

1947 – 2001

Jan was born in Katowice, Poland in 1947. In 1966 he matriculated from the Silesian Technical Education Institute with qualifications in Electrical Engineering. In 1972 he graduated from the Silesian University, Faculty of Technology and began teaching physics and technical science in a Polish secondary school. It was at this time that Jan became interested in metal smithing, particularly the fabrication of medieval and Renaissance weapons. In 1974 Jan received the Gold Medal Award in Poland and in 1979 was made a Master of Artistic Crafts by the Polish government, which allowed him access to resources to pursue his chosen discipline. He began making replica's of antique rifles, particularly 16th and 17th century muskets. Jan not only forged and fabricated working firing mechanisms and barrels, he also adorned these weapons in the traditional manner with elaborate engravings and mother of pearl and bone inlays. This demanding marriage of form and function required an inquiring mind and independent spirit, qualities Jan possessed in abundance.

Jan arrived in Australia in 1980. He worked briefly at the Powerhouse Museum in Sydney. The Powerhouse has one of Jan's 16th century rifle replica's in its collection. Jan moved to Tasmania in 1982 and with the aid of a Workshop Development Grant from the Craft Board of the Australia Council and the Tasmania Arts Advisory Board he established a forge near Hobart. In 1983 he was awarded the John Harrison Memorial Award for Tasmanian Emerging Craftsman of the Year. In 1990 he joined the Tasmanian Museum and Art Gallery as honorary conservator of objects and studied painting conservation under the instruction of Romek Pachucki. Upon Romek's retirement in 1996 Jan became responsible for the conservation of the Tasmanian Museum and Art Gallery's entire collection. In 1997 Jan became a professional member of the AICCM.

Jan was a rare individual, a sensitive and creative soul blessed with extraordinary manual skills. He carried himself with quite dignity and an endearing modesty. On the evening of January 18th he succumbed to the cancer that he had been so courageously battling for the past six months and passed away in the presence of his wife Inka. As his friend Romek has so aptly put it, Jan was forced to make this journey too early. He is deeply missed.

The Tasmanian Division of the AICCM

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## ART NEWS

### INTERNATIONAL COMMITTEE FOR UNIVERSITY MUSEUMS AND COLLECTIONS (UMAC)

ICOM's new International Committee for University Museums and Collections is now fully functional. The general role of UMAC is to concentrate on matters in which university museums and collections differ from "other" museums", in accordance with the aims of ICOM. Proposed functions include:

- ◆ to clarify the role, requirements and relationships of university museums and collections with the university and its communities;
- ◆ assist the preservation of academic and cultural heritage;
- ◆ promote university museums and collections within governments and their agencies, institutes of learning, the broad museum sector, the professions, business and the population generally;
- ◆ provide advice and guidelines for those collections which are emerging, isolated, deteriorating or otherwise in need;
- ◆ facilitate international and regional collaboration to stimulate networking, partnerships and research and to initiate exchanges of artifacts, exhibitions, standards, practices and other information;
- ◆ encourage staff in charge of university

collections to participate in museological training, mentorship and career development.

A brief description of UMAC can be found at ICOM's International Committees' website, <http://www.icom.org/internationals.html>. Suggestions are welcomed. Contact [peter.stanbury@mq.edu.au](mailto:peter.stanbury@mq.edu.au), [s.w.g.declercq@pobox.uu.nl](mailto:s.w.g.declercq@pobox.uu.nl), or [stmuseum@upatras.gr](mailto:stmuseum@upatras.gr).

The first meeting of UMAC will be in Barcelona, along with ICOM's other international committees. (For preliminary details of the ICOM's General Assembly, please see <http://www.icom2001barcelona.org/ang/default.htm> ). The conference title is *Intensifying Support for and Increasing Audiences in University Museums and Collections*. See the *AICCM Calendar* included in this Newsletter for further details.

### VISIBLE STORAGE IN NEW YORK

The New York Historical Society is presenting thousands of previously stored objects for viewing in new "visible storage" displays at the Henry Luce III Center for the Study of American Culture. Objects on display include Tiffany lamps, watercolours by John James Audubon, toys, porcelain, pottery, silverware, jewelry, clothing and smoking paraphernalia. The gallery has 10,000 items on view, in densely packed cases sorted by genre. Another 30,000 items too fragile to leave on display can be seen by appointment.



The space was designed by the architectural firm Beyer Blinder Belle, which oversaw restorations of Grand Central Terminal and Ellis Island. Volunteer-led tours, self-guided audio tours and an information desk at the entrance allow visitors to focus on their individual interests. Interior glass walls behind the exhibits allow visitors to see curators at work.

Displayed objects have tags with only the most basic information and code numbers so that additional information can be accessed using handheld audio players or computer terminals installed throughout the center. Six cases have been set aside with changing thematic displays.

The Luce Foundation is to announce plans for a similar center at the Smithsonian American Art Museum in Washington, D.C.

### CONSERVATION DATABASE FOR SOUTH EAST ASIA AND THE PACIFIC

The International Federation of Library Associations and Institutions (IFLA) Core Programme on Preservation and Conservation (PAC) is preparing a database of preservation activities taking place in Southeast Asia and the Pacific. For more information or to register details, contact Fritha Jones, Project Officer, national and International Preservation Activities (NIPA), Preservation Services Branch, national Library of Australia, (02) 62621780, fax (02) 6273 4535, [fjones@nla.gov.au](mailto:fjones@nla.gov.au).

### MILDURA PALIMPSEST

Since its inception in 1998, *Mildura Palimpsest* has developed into a major national event featuring an Arts Exhibition, a Science and Art symposium and an Artists Forum. The 2001 event will explore the theme of Palimpsest, which is about writing on an old parchment (the land) on which the previous text has been obliterated (indigenous culture, old mines, water channels etc) and written over (new subdivisions, intensive farming, industry etc). For more information see [www.mediaust.com.au/palimpsest](http://www.mediaust.com.au/palimpsest) or contact the Mildura Arts Centre on (03) 5023 3733 or [ianh@mildura.vic.gov.au](mailto:ianh@mildura.vic.gov.au).

### GOVERNMENT FUNDING FOR QLD REGIONAL ARTS INFRASTRUCTURE

A number of Queensland museums, galleries and heritage projects have been given government funding to aid their development or to help upgrade existing facilities. Some of the institutions that will benefit from the new government funding include the Rockhampton City Council for the development of Customs House and the surrounding precinct, Bundaberg City Council for the Bert Hinkler Aviation Museum, the Australian Sugar Industry for the redevelopment of a wing of the museum to create the *Sugarama* Gallery, Warwick Art Gallery for an upgrade of existing facilities, and Perc Tucker Regional Gallery, Townsville, for the development of an off-site storage facility.

### Notices

#### A Note to all Paintings and Objects Conservators

Deborah Edwards, curator, Australian Art Department at the Art Gallery of New South Wales and I are writing a catalogue raisonné of paintings and ceramics by Margaret Preston. A significant number are in public institutions, or have been traced through auction records; however, we would be grateful to hear from any conservators who could forward on our request to collectors as there are a number of paintings and unsourced ceramics still remaining in private collections. A catalogue raisonné of Margaret Preston's prints was published by Roger Butler, National Gallery of Australia in 1987, so we do not need information on these.

Please contact me (Rose Peel) on 02 9225 1773 or [rosep@ag.nsw.gov.au](mailto:rosep@ag.nsw.gov.au). There will of course be a conservation component to the catalogue and some of the research will probably be put forward for publication in the future, so we need to source as many paintings as possible.

## PEOPLE AND PLACES

### Australian Capital Territory

#### National Gallery of Australia

Our main activities have been preparations for the *Monet and Japan* and *Islands in the Sun* exhibitions and preparations for the touring of our *Federation* exhibition. Increasing time is being devoted to meetings on air conditioning matters (as you may have noticed in the media) and in preparation of advice for our 'Gallery Enhancement' project which will improve the entry to the Gallery and address longstanding requirements to upgrade fire protection.

Paintings Conservators Allan Byrne, Sheridan Roberts and Kim Brunoro recently prepared paint

samples from a Joan Miro painting (*Paysage*), which was technically complex due to the paint being water-soluble. Kim Brunoro presented a talk for visitors on the recent conservation of Lambert's *The Old Dress* and was also interviewed on the same subject by the ABC Drive Time program and *Snapshot*.

Paper conservators Susie Bioletti, Andrea Wise and Fiona Kemp treated a large duplicate panel of the Dufour wallpaper for the National Library of Australia exhibition *Omai*.

Lisa Addison is on secondment at NGA from Parliament House while Lizi Radford is on maternity leave. Lisa has enjoyed liaising with our new catering contractors, Juniperberry, to plan for additional food venues at NGA to feed

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the expected crowds during *Monet and Japan*. This has involved advising on the selection of delicious bite-sized morsels that won't crumble or cause visitors to make a mess as well as communicating other conservation concerns about food and flowers in the Gallery.

Benita Johnson commenced work at NGA in the New Year in a job-swap with the University of Canberra while Beata Tworek-Matuszkiewicz experiences Benita's role as lecturer in Objects Conservation. Significant recent achievements in Objects Conservation included the hanging of two extremely large paintings from Fitzroy Crossing in Gallery One which required an innovative approach to the production of hanging supports.

Deb Ward, Micheline Ford, Charis Tyrell and Solitaire Sani attended the AICCM textile specialty group meeting and enjoyed this opportunity for professional development and the chance to catch up with colleagues. Charis Tyrell completed the first semester of her Masters degree course in Conservation at the University of Western Sydney, achieving outstanding results.

### National Library of Australia

Lisa Jeong has finally gotten' hitched! Sorry fellas! Lisa and Rainer exchanged vows in a romantic ceremony by the lapping shores of Lake Burley Griffin on 11<sup>th</sup> February. Congratulations and best wishes to you both!

Deb Woodyard, after 10 years working at the Library with the last five working on Digital Preservation initiatives, has accepted a new position at the British Library as their Digital Preservation Co-ordinator and has already commenced work. We wish Deb all the best in the Northern Hemisphere.

Congratulations to Shelly Grant on her new job title as Manager, Sound Preservation and Technical Services (SPATS), Preservation Services.

National and International Preservation Activities (NIPA) welcomes Ms Fritha Jones, lately from Serials, for a three month period from January 18th. Fritha will be working on several projects, including producing a database of preservation activities in the region. Along the way Fritha will learn a lot about the current needs of the region, its training needs and current preservation activities.

In December 2000, while Division 1 staff were generally turning on their fans, heading for cool shopping malls and listening out for the cricket scores (well, some Division 1 staff), Colin Webb of Preservation Services was enjoying a pleasant 8 degree max temperature, 7 hours of daylight working trip to England and The Netherlands for the Library.

The focus for Colin's wanderings was digital preservation: he attended and spoke at a 1 day workshop in York on the subject of preservation metadata, and at a 2 day conference in the same place on digital preservation projects. Following a series of meetings on preservation subjects in the UK and The Netherlands, he then

represented the Library at an invitational workshop reviewing the NEDLIB project at the Koninklijke Bibliotheek (KB - the Royal Library of The Netherlands) in Den Haag (The Hague).

After 50 hours of travelling (including a painfully slow British Rail trip from London to York, reminiscent of the Canberra-Goulburn journey of past years), Colin attended the workshop and conference, which were held in a hotel on the banks of the swollen River Ouse. While participants discussed and compared four different preservation metadata schemas developed by NLA, NEDLIB, the UK CEDARS project and Harvard University Library, they joked about the falling floodwaters, noted the high water marks on the brick walls and told the folks at home about the sandbags in the hotel basement. As the 2 day conference wound its way through visionary calls to arms by the Head of the British Library, presentations of the CEDARS project, the NEDLIB project, PANDORA-DSP-MSG and points beyond from NLA, authenticity, legal issues, and a host of other important topics, participants watched the waters rising again to lap at the footpaths and flood the streets. Many people wondered whether their homeward journeys would be most threatened by closed rail lines or the quantity of black pudding consumed at breakfast.

At the conference, there was much discussion of the British Library's digital archiving plans, and of the announcement that BL's first digital preservation officer would be Deborah Woodyard from NLA (touted as a fine example of NLA's collaborative approach!). Deborah was also attending the conference, on recall to duty from a private trip (which included a presentation to Scottish librarians in Edinburgh), so she was able to bask in the considerable glow of the announcement, before shouldering the even more considerable challenges of the job.

(Deb returned to Australia to pack her bags, hand over her hard drive, and say her farewells, heading back to the BL at St Pancras in mid-January, sorely missed by her Preservation colleagues.)

After a short stay in London visiting the National Preservation Office at the British Library, Colin flew to the Netherlands (on a day when more than half the flights were cancelled because of gale force winds that blew a jumbo jet off the runway at Heathrow!), where he visited the Dutch *Metamorfoze* program at the KB's equivalent of a National Preservation Office. This program disburses substantial government funds to help Dutch libraries to microfilm rare and vulnerable collections.

The last part of Colin's trip concerned the NEDLIB (Networked European Deposit Library) Project, a 3 year program involving a range of European national libraries, archives, publishers and IT development companies in an attempt to build a model and workflow procedures for an archive of digital publications. Although the meeting was attended by representatives of virtually all national libraries in Europe, gathered

to hear of NEDLIB's achievements, only the KB was able to announce that it intended to build on the project's foundations. They have signed a contract to work with IBM Netherlands for further development of a Dutch national digital archive.

After almost dumping his heavy woollen overcoat in KL Airport in Malaysia, Colin arrived home a few days before Christmas, to hear that north England was blanketed in ice and snow – while Canberra could expect temperatures of around 40 degrees! Ah, to be home.

Staff in National and International Preservation Activities (IPN) gathered five articles for submission to a special Asia and Pacific edition of the *International Preservation News* due out in April 2001. The newsletter is produced by the Focal Point of IFLA PAC, and is produced three times a year. Articles were gathered from people who were dealing with preservation issues in the region, or who had recently visited the region for a Preservation Project. The articles included one from John Dean and Judith Henchy on the newly formed SEACAP (South East Asian Consortium on Access and Preservation) group.

The three week training visit of Mr Aung Htut from the Universities Central Library in Myanmar commenced on February 19. His time here will be spent learning about our microfilming programs, carrying out basic preservation training, visiting our collection areas, and visiting Hermes Precisa, the Australian War Memorial, the National Archives of Australia and the Pacific Manuscripts Bureau. It will be another good opportunity to develop our relations with the Universities Central Library.

### National Museum of Australia

The National Museum of Australia is very close to opening at the time of writing (the opening is on the March 11) so Eric Archer has been keeping his staff motivated, co-ordinating the permanent and temporary galleries installation, and is still focused and smiling. David Hallam has been overseeing object installation. David Thurrowgood and Peter Bucke have been hanging Hills Hoists from high ceilings.

Robin Tait has overseen the paper installation with the most recent installation being the *Batman Treaty*. Judith Andrewartha has been co-ordinating the textile installation with various people, including Patrya Kay, who has been helping her over the past months to produce bodies (mannequins) of all different sizes and shapes. Patrya continues to be incredibly useful running round doing things where and when needed. Carmella Mollica has treated the Convict Jacket for display. Kim Morris has been assisting Robin prepare paper objects for exhibition at Acton.

Detlev Lueth and Ellie McFadgen have been on installation duty and with Robin Tait have now begun installation of the travelling exhibition *Gold*. Ros Wight has also been on installation duty and continues to be the team's leading moral booster and entertainer.

Mark Henderson has been preparing the *Enterprise* (a working paddlesteamer) for open display. This has included fitting perimeter railings and de-snake-ification of the boat – both important OH&S issues. Anne l'Ons has been continuing with incoming loans and the consolidation treatment of friable painted surfaces. She has also been co-ordinating the new cleaners. Barry Lambert has completed work on the *ABC Outside Broadcast Van* and is now installing the *ABC Studio Console* in the Nation Gallery.

Nicki Smith continues to work on the Bark Paintings Research Project. Experiments on bark movement and pigment consolidation are progressing and the first Field Trip to Yirrkala is approaching fast.

Congratulations to Detlev Lueth for his new appointment as Temporary Exhibitions Conservator which will begin in a few months time.

## New South Wales

### International Conservation Services

With the new millennium has come a new logo for ICS, and in particular a reinforcement of our shortened name. And to play our part in the process of the Centenary of Federation, we have been looking after Queen Victoria's table whilst on loan to the Celebrations Committee. In the process of undertaking its conservation, Lee Hardcastle has located an inventory stamp, which in turn has allowed further research to be undertaken, leading to the discovery that it is a much older table than thought, having been purchased by George III for his dressing room.

The early part of the year has also been busy for Anna Diakowska Czarnota, who discovered a substantial part of original paint underneath overpaint on a Von Guerard, and for James Crawford who has been replacing a section of the original glazed wall tiles in St Andrew's Cathedral, Sydney. Fiona Tennant has been rejoined in the textiles section by Tessa Evans, ex Textile Conservation Centre, who worked with us back in the Campbell Conservation days. Fiona and Tessa have been preparing costumes of such luminaries as Dame Edna, our Kylie and Mr Squiggle for the latest Screensound exhibition. Cath Akeroyd is running a project turning the historic Hawkesbury hospital at Windsor into an art gallery and museum, and Julian Bickersteth has been undertaking a similar process, but with a new building, this time in Manila.

### National Archives of Australia, Sydney Office

Preservation has been busy in recent months with a review of our audiovisual holdings to determine long and short-term strategies for their preservation. A large number of records have now been surveyed and relocated. This is part of the consolidation and relocation phase of this project, under the direction of Robyn Lowe.



In Film Preservation, motion picture films from ABCTV, Film Australia, Ian Dunlop, a prominent ethnographic filmmaker and the Australian Film and Television School continue to be inspected, documented and prepared for storage. This included copying of deteriorated magnetic soundtrack components. The work was undertaken by Lynn Wong and Nina Santos.

An important series, the SP32/1 Post Office files, is being flattened and repackaged by Belinda Andrews in an ongoing project. The life of regional areas associated with post offices is detailed in this series which is of high interest to genealogical and family history researchers. Some post offices had unusual names, like "Beryl". C4076 and C4078, two series of Australia Post cellulose acetate negatives affected with "vinegar syndrome", are being progressively duplicated by Nina Santos.

In the studio, Gerard Kleist and David Branscombe continue to provide landline transmissions to the ABC. Copying projects completed include preparation of preservation copies of C100, which is comprised of audiotapes of the 1956 Olympic Games.

Agency contacts in relation to preservation issues include the ABC, Film Australia, SBS TV, CSIRO, National Telescope Facility and the Australian Film and Television School.

### State Records of New South Wales

The State Records of New South Wales now has a new Laboratory and a new Conservator! Emily O'Reilly (was Gilbert but was fortunate to marry an Australian and move to this pleasant land) started work at the Western Sydney Records Centre at Kingswood in December 2000. Before moving to Australia in August, Emily worked at The National Museum & Galleries of Wales in Cardiff. She graduated from Camberwell College of Arts with a BA (Hons) Conservation in 1995. Emily and Clara Cesarone (part-time assistant) have just moved into the spacious New Laboratory and will be up to operational speed very soon. Contact address: Western Sydney Records Centre, 143 O'Connell Street, Kingswood, 2747, (02) 9673 1788, conservator@records.nsw.gov.au.

### Söderlund Consulting Pty Ltd

After an extended summer break, Kay is back in the office working on two very different projects. Ongoing work with Arnott's Biscuits has resulted in a fascinating project researching the *Living Pictures* advertising campaign for Milk Arrowroot biscuits. This was probably Australia's longest and most effective advertising campaign (run from 1892 to the early 1950's) using the photographs of chubby, biscuit-eating children sent in by their parents. We are trying to find as many of the original babies (now adults, of course) and images as possible to replenish Arnott's records, and then produce a small booklet about the campaign.

The other project involves working with Greg Wallace from the Museum Assistance

Programme at the Western Australian Museum in developing and testing a training package to accompany the recently published *Be Prepared: Guidelines for Small Museums for Writing A Disaster Preparedness Plan*, which Söderlund Consulting authored for the Heritage Collections Council. This training package will be for service providers and trainers working in the sector, and will be put onto AMOL for easy access.

Söderlund Consulting also recently established a "division" of the company called *Museum Connections*. This part of the business focuses on project work needing a range of museum expertise (collection management, education and public programmes, curatorial etc) and servicing a variety of clients - government, large and small museums, corporations, National Trusts etc. Söderlund Consulting/Museum Connections is looking for a conservator interested in this area (preservation consulting and museum management) who is willing to work on an as-needs basis to gain experience and help develop the business. Anyone interested should contact Kay Söderlund on (02) 9550 0121.

## South Australia

### Artlab - Paper Training and Technical Services

Vicki Humphrey arrived back from three months long service leave much refreshed and with a desire to increase the amount of hands-on work she has in her very mixed work program. Just as well as she arrived back to find a very busy Paper, Training and Technical Services section. Vicki has recently conserved a game, *Wallis's Complete Voyage Around The World*, which was produced in London in 1796 and now belongs to the State Library of South Australia's Children's Literature Research Collection. She is now about to launch into the treatment of James Henderson's sketchbook from 1843. This book also belongs to the State Library.

Alana Lee worked in the paper lab, supervised by Vicki, for some weeks earlier in the year. Alana has just completed a chemistry degree in Adelaide and has now left to start her training as a conservator in Canberra. Alana worked on a project of cleaning, humidifying and flattening and encapsulating a collection of plans on drawing linen. We wish Alana all the best and feel confident she will do well if the work she did at Artlab is anything to go by.

Preventive Conservators Alice Cannon and Louise Bird have their fingers in many preventive pies. They have recently completed the first round of Disaster Recovery Training for the Arts SA collecting institutions. In November they provided theoretical and practical training for the SA Maritime Museum and the Migration Museum and in February they ran sessions for the National Motor Museum at their site at Birdwood Mill. Alice has also been actively assisting the State Library on a number of

preventive issues related to their impending redevelopment. Both Louise and Alice have also been working a major Disaster Preparedness and Response program for State Records, energy audits in relation to collection management with the South Australian Museum and the preparation of Integrated Pest Management specifications for the IPM tenders for Arts SA.

Wearing her paper conservator hat, Alice has been managing a project for the National University of Singapore, involving the conservation of a number of very significant works of art on paper. This is to be followed by a survey of their collection. Alice has recently enlisted the help of Eugene Taddeo from the paintings lab to prepare large boxes to house a collection of blueprints mounted on timber and a set of children's picture blocks from the National Motor Museum.

Book conservation seems to be the flavour of the month, keeping Anthony Zammit extremely busy. Anthony, having finished a number of large Family Bibles for private clients, has now moved onto the conservation of a number of large folio size books including the *Atlas to Cook's Third Voyage* for the State Library of NSW and the two volume *Monograph Of Birds Of Paradise And Bower Birds*. He has also been removing items from a time capsule and conserving them for Macclesfield Community Association. Anthony recently travelled to Sydney for an information exchange day with Conservation Access staff at State Library NSW. Not content with the range of work he is already involved in, Anthony recently branched out into mounting a large fossil onto a marble base.

Anne Dineen has just completed the preparation of works from the Museum and Art Gallery of the Northern Territory's Battarbee collection for the first exhibition changeover of this collection at the Araluen Centre in Alice Springs. This round of work was the third stage in a project that has involved condition reporting, photography, conservation and exhibition preparation of a number of works by Rex Battarbee and artists of the Hermannsburg school. Anne has also proved her endurance by mechanically cleaning a collection of quite large and very soiled maps from the State Library of South Australia - the first step in the full conservation treatment of these items.

Fred Francisco and Elizabeth Murphy are working together on the South Australian Museum's Lost for Life exhibition - Elizabeth photographing them for condition reports and publication and Fred making them exhibition-ready. The exhibition is made up of approximately 100 works by Peter Schouten, depicting extinct or endangered species, painted at their actual size. The largest of these works - a painting that will be dealt with by the paintings lab - is made up of 5 panels and is about 8 metres long. Fred seems to be working BIG these days. He is currently mounting a graphite drawing by Frank Dale - the work is 2.7 metres by 1.8 metres. He has also been condition checking and preparing for loan some long but narrow Japanese scrolls for the Art Gallery of

South Australia.

The paper lab also has a rolling program of work for the Migration Museum that includes conservation of 80 scrapbooks, archival photocopying and photography for some of these scrapbooks and for a number of migrants' journals, as well as the preparation of housings for a mixed collection of documentary material.

And then next month...

### Mary Jose Textile Conservation

Mary has recently returned from a trip to the UK where she visited the new facilities of the Textile Conservation Center at the Winchester Campus of the University of South Hampton. These purpose-built textile conservation labs are incorporated within the Winchester School of Art with an extensive reference library and Schools of Fashion and Textile Design. The facility was planned over several years and contains state of the art equipment specifically for Textile Conservation and is definitely worth a visit for those travelling to the UK.

Apart from that enjoyable trip we have been busy with a series of projects including the conservation of textiles from the extensive collection of Sophie van Rood, an Adelaide collector who accumulated over 30,000 textiles in her lifetime.

Other projects include the conservation and display of a large 4x5 metre French 18<sup>th</sup> century tapestry and, in contrast, a shattered silk Boer War Colour, one of only two in Australia that was laid up in a church in Jamestown in country SA.

## Victoria

### The Conservation Centre

Staff at The Conservation Centre are literally working around the clock. Both Louise Wilson and Caroline Fry have been working weekends manning information booths at local council Community Days providing information about conservation and preservation. Caroline Fry, the Paintings Conservator, is working an overnigher to avoid the high daytime temperatures supervising the removal of twelve large framed portraits from an historic building while it undergoes some renovation. The Paintings Department has temporarily expanded and now includes Adam Godijn (2000 graduate) as Tallis Foundation Practicum Intern, who is working exclusively on a very fine collection of paintings from a deceased estate. Noel Turner has also been working in the Paintings Department, assisting with rehousing and overflow conservation work on paintings when required.

Louise Wilson (Paper Conservator) is conducting research on several sixteenth century French and Italian pastel cartoons, and will conduct infrared analysis on the changes to the support composition and to identify the watermarks on the paper supports. She has also recently received an unusual nineteenth century 'underwater' painting of unknown provenance.

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The 'painting' is a three dimensional arrangement of seaweed and shells on a paper and cardboard box support, framed and glazed. The seaweed and shells are arranged into a Union Jack, surrounded by smaller crowns and seaweed basketry (perhaps inspired by Federation?). Shell work was considered one of the accomplishments of upper class ladies in the early 19th century. Louise and Paul Hunt (objects conservator) will work together to come up with a treatment solution to reattach loose sections. Any comments from other conservators who have encountered similar objects would be appreciated

### Heritage Victoria

Karina Acton and Tasha Brown have been working on artefacts from a number of historic archaeological sites. These include *Fox and Hounds* (the site of one of the oldest hotels in Melbourne), *Farm Road*, Werribee, and *Ronald's Homestead*, Hazelwood. Many of the metal objects from *Ronald's Homestead* are quite robust and do not have chlorides - they are being cleaned using our air abrasive machine with millet as the abrasive material. They have also been looking at methods to stabilise damp archaeological leather, as many of the treatments for waterlogged leather are not appropriate for this material. Annie Muir, an archaeologist, has started part-time curatorial work on the land archaeological artefacts.

Tasha will be leaving at the end of February to pursue studies in fine art and archaeology in Canberra. We wish her well.

Jenny Dickens, Karina and Penny Byrne worked on ceramic, glass and metal artefacts for an exhibition at the Chifley Hotel, Cohen Place, Chinatown, in Melbourne. The artefacts, which included coins, an opium pipe, an egg cup and celadon items, came from an archaeological excavation on the site before the building started. The developer, Deal Corporation, was supportive of the process. The exhibition helps to illustrate the cooperation between them and government for the benefit of archaeology and conservation. The exhibition is the central feature of the hotel's foyer and provides a link between the current and past uses of the site.

### National Gallery of Victoria

In the Paper Conservation studio, Katy Glen & Ruth Shervington completed the treatment & framing of a large Colin McCahon work comprising 6 panels. These are now on display at Russell St, in the exhibition *Colin McCahon - a time for messages*. Katy has begun compiling information on new contemporary acquisitions, particularly the materials & equipment relating to digital works of art. Katy has also spent time treating a Japanese diptych & is currently focussing her attention on a group of Australian watercolours. Ruth & Katy are utilizing IR reflectography, with the help of Michael Varcoe-Cocks, to examine works of art on paper. Ruth has carried out a lengthy treatment on a

Japanese triptych & is now concentrating on several badly damaged Margaret Preston wood-block prints.

Angeletta Leggio continues with her project on framing large contemporary photographs with the assistance of Tom Ingpen. Whilst this is underway, Angeletta has treated a number of photographs for loan & is discussing treatment options of a complex 19<sup>th</sup> century album. Angeletta continues pursuing the perfect plush to replicate the 19<sup>th</sup> century frame belonging to a crystoleum by Nicholas Caire.

Lyndsay Knowles has joined in with the Asian theme & has been investigating the structure & pigments of a very large early Japanese hanging scroll. Lyndsay has also prepared a pair of Japanese screens for loan to the *Monet and Japan* exhibition at NGA.

Justin Gare (now beardless) joined the Frames & Decorative Wooden Art section for 8 weeks over the summer to undertake the treatment of the original frame for *Tranquil Winter* by Walter Withers. This frame, sold at auction by the NGV in 1941, was recently rediscovered at the Benedictine Community of New Norcia in WA. The treatment has included the fitting of a sub-frame to provide structural integrity, the compensation of a missing strip of wood that forms a side of the slip, and the repair of numerous losses in the ground layers and compo ornament.

Holly McGowan-Jackson recently attended the Conservation of Gilded Wooden Objects Workshop held in Wellington, New Zealand. Presented by Professor Jonathon Thornton, the week of lectures, discussions and practical sessions was found to be extremely valuable.

With the assistance of Paintings Conservation, Louise Clarkson & Matthew Adams recently utilised the vacuum hot table for glue veneering the members of a large reproduction frame. The hot table was effective for applying even heat and pressure for veneering the faces of boards but not their edges. Lisette Burgess & Louise have commenced the treatment of a large 19<sup>th</sup> century Australian frame that offers major challenges due to the work of earlier restorers who rubbed back large tracts of gilding and made liberal use of red paint. Congratulations and best wishes to Lisette Burgess and David Legge who celebrated their marriage in February.

Catherine Earley is juggling the paintings loans program and about to work on the Dead Sea Scrolls exhibition arriving here in early March. She is hoping for a peaceful and uneventful installation after a nightmare courier trip late last year when she helped oversee the installation of 88 of the NGV's European Masterpieces into the first venue of a year and a half long American tour. Three weeks of boiler trouble (RH as low as 23% in some spaces!! - thank heavens for portable humidifiers!) has left its mark. Lisette Burgess travelled back for the packup in January and John Payne took it on to the next venue at the end of February.

In objects conservation Catherine Millikan, Helen



Privett and Suzi Shaw continue to work through the exhibition lists for both the Ian Potter and the NGV: *Australian Art* and the opening exhibitions for the refurbished NGV at St Kilda Road. The range of materials for the several thousand objects required is huge, which makes for an interesting work environment with lots of variety, some challenges and a few surprises. Recently objects in the lab have had an animal theme with modern sculpture constructed from twigs and bird skeletons, Tang dynasty ceramic horses and Australian ceramic bullfrogs. While preparing for a coming loan to the National Museum of Australia, all tabletops were covered with glistening gold pieces of the Melbourne Centrepiece along with other jewels and gems. We are all getting quite accustomed to these surroundings!

In the textiles lab Kate Douglas has been continuing to prepare items for the first exhibition at Federation Square as well as starting to prepare items for display at St Kilda Road. This has included some exciting new acquisitions from Vivienne Westwood and Malcolm McLaren and a very large three piece textile from Darnley Island. The *Versace* exhibition which featured backgrounds of brilliant primary colours has been very successful with attendance figures totalling 49,000. The exhibition has been taken down and packed for shipping to Te Papa in Wellington, New Zealand where it will be displayed next.

The Paintings Conservation Section were sorry to farewell Melanie Vella, a student from the Canberra Conservation course, who spent five weeks with us over summer, making a welcome contribution to our workflow. Michael Varcoe-Cocks has completed the large George Coates double portrait and has commenced work on Arthur Streeton's *Spring* - another polyurethane varnish removal coming up! Carl Willis has commenced a year's leave without pay that he requested in order to be able to fulfil an invitation to work in Italy. His first communication is from Umbria where he has been staying in a farmhouse and visiting Perugia, Assisi and Gubbio. He will begin work on some decorative frescoes in the Palazzo Folchi in Rome, then head up to Venice to the Museo Correr for several months before returning to a Filippo Lippi fresco cycle at Prato, near Florence.

Jacqueline Macnaughtan has commenced work with the section during Carl's time away, in order to press on with the demands of preparing the Australian collection for the inaugural installation in the new building at Federation Square. John Payne is completing the treatment of the von Guerard Painting *A View of the Snowy Bluff*. Linda Waters is continuing her work on the analysis of cobalt blue and the Modcon database while preparing works from the 20<sup>th</sup> century collection for the Federation Square project.

### State Library of Victoria

The State Library is nearing completion of a planning process for its new conservation and preservation facilities, and onsite storage of its

collections (50% of which are currently housed offsite). The facilities will provide over 1,000 square metres of accommodation for about 50 staff, including preservation and conservation laboratories, photographic and microfilming suites, and office accommodation mostly located along the Little Lonsdale Street frontage of the Library. New storage spaces will include cold and cool storage for film-based and magnetic media.

Collection Conservation has been relocated within the library due to the ongoing building redevelopment. Our temporary location in the basement of the dome over the last 4 years has been replaced by a new home on the 4<sup>th</sup> Level with views of the city skyline and good natural lighting. Being in a heritage listed building means there is an associated history attached to the space we now occupy. This section has had various uses but was originally built in 1887 to house the School of Art attached to the National Gallery and described at the time as 'lofty suites, 2 storeys high, used by Mr Folingsby's students as studios'.

Following an initial settling-in hiatus, we are now back into the swing of treating collection material and maintaining our loans schedules. A new Millipore Reverse Osmosis Water Filtration tank has been installed and we are having a 1.3 x 1.8M mobile stainless steel sink custom made. Johann Alcock changed her name to Kirby following her marriage on 23<sup>rd</sup> December. We eagerly await the photos of the world trip/honeymoon. Jane Hinwood has been appointed as the Photographic Conservator. She has been reviewing the cased photograph collection and preparing specifications for a purpose built walk-in cold room planned in the redevelopment to house the photographic collection.

Jean Holland has been co-ordinating the rehousing of the large Coles Myer donation, a fascinating array of items ranging from pay ledgers to boxed frocks. Katrina Ben is training staff on identifying and handling mould on collection material. Ian Cox has been training staff on manual handling collection material. Sarah Haselton has been boxing New Years memorabilia. Chollie Garica has contributed the necessary brainpower and planning involved in rearranging the furniture as well as providing a mental workout for us with mind puzzles.

Andrew Green went to London to visit the Queen, after preparing mounts for upcoming exhibitions. Amanda Larratt as Exhibition and Loans Conservator, was given a lions share of the limelight for a media launch surrounding the Jerrilderie letter, a letter describing events of the Ned Kelly Gang. She has been very busy maintaining an active outgoing loans program. Major collection items lent were Percy Leason paintings and manuscripts to Ian Potter Museum of Art, the Ned Kelly Armour to Melbourne Museum, *Gold & Civilisation* travelling first to the National Museum of Australia, and photographs for *Legends*, a travelling exhibition curated by the National Portrait Gallery.

As a welcome change, the SLV will be hosting the travelling exhibition *Belonging* in May 2001, when a new gallery space formerly the Museum

of Victoria entrance is opened. The entrance will be from Swanston Street. Samantha Shellard and David Harris have been preparing watercolour sketches as loan items for *Gold & Civilisation* and continuing to treat posters for an exhibition scheduled to open later in the year. Samantha has also provided an architectural model of the Hennings Cyclorama for a round-table discussion in February. Virginia Dahlenburg has been co-ordinating the treatment of paintings in preparation for upcoming loans to PLC and Riponlea.

Preservation Packaging has also been relocated from the basement of the dome, to an area overlooking Swanston street, which was originally the Library's old Coin Room. Michael Lester has been adapting the Access Database System for the purposes of inventory control, providing links with the materials catalogue, ordering, monthly reporting and constant stock levels. Helen McPherson, George Matoulas and Jackie Chapman have been processing large amounts of material requiring pest control using an oxygen deprivation medium, Ageless.

Chris Loretto has been holding the fort while others are away in Microfilming, in addition to contributing to the Microfilming DistList on Acetates and Duplication.

Vicki Warden has been appointed as Collection Storage Co-ordinator, and it is anticipated that she will be working closely with Mary Cox. Mary Cox is managing our second outbreak of mould in our Offsite Newspapers Store. Cleaning is underway, a team is tackling all affected collection material, mould samples have been tested and a risk analysis carried out by an OHS Consultant. The material is currently unavailable to both customers and staff. She is also involved in the collection storage program, designing and drawing up plans for the fit-out and relocation of material to an improved offsite store.

Alan Howell presented a paper at the IFLA Paris Conference, *Managing the Preservation of Periodicals and Newspapers* which is available from the IFLA web site (<http://www.ifla.org/VI/4/conf/howell.pdf>). At present he is writing an article *Preserving Access to Digital Information (PADI) - an Opportunity for Global Cooperation*. He has also been commissioned to write a philosophical article on the impact of digital issues on preservation in libraries for the Institute of Paper Conservation's 25th Anniversary issue of its journal *The Paper Conservator*.

## Western Australia

### The Library and Information Service of Western Australia

The position of Preservation Manager at LISWA was filled by Pat Griffiths in September 2000. Pat has 34 years experience in both photographic and micrographics, managing the State Government Microfilm Bureau before joining Preservation Services at LISWA in 1996. Pat is responsible for managing the microfilming,

photographic and conservation programs.

Stephanie Baily moved to WA in January to take up the position of Senior Conservator at LISWA. Stephanie is grateful to Susan Belford and Jackie Millard who have been holding the fort while LISWA has been 'between conservators'. Jackie continues to spend one day each week developing a collection maintenance program for our art collection which contains some significant works by Western Australian artists.

The rest of the conservation team are Book Conservator Tim Cooke and Conservation Technicians Susan Anderson and Susan Charlton.

### Western Australian Museum

Great delights in WA with the arrival of Megan Absolon who took up the "prize" of the two month paid internship in the conservation department. Megan has demonstrated a brilliant feel for metal objects and for understanding the hidden messages which the corrosion products are trying to voice to the world outside their community, directly attached to the degraded metal surfaces.

We have found some lovely lead formate and lead borate on the surface of an old lead sounding weight from the *Batavia* which had been on exhibition in Geraldton for more than 20 years in an exhibition case, but in an untreated state. Monitoring chlorides released during washing has also shown up heaps of information about the site history of the object. The borate is the first time we have seen lead corroding from borax used to stop the silver fish from eating the labels. The first time ever that lead fluoride has been found on a shipwreck lead object has been noted, now all we have to do is the round of calculations to prove how it was formed and why! The lead formate came as no surprise but it was still groovy to look at the beautiful complex mineralogy of the surfaces.

We have also found wood extractives which had penetrated the bronze of the pulley coaks from the pulley sheaves from the wreck of the *Zeewijk* (1727). If you want to read more, you will just have to wait until we get it all written up in the *Bulletin*. Meanwhile, the use of a surface chloride ion electrode is providing a wonderful insight into localised corrosion phenomena on things ranging from old bronze breech blocks (from cannon) to rotten corroded tins of powdered milk from Jon Sanders' yacht the *Parry Endeavour*. Read more in the next newsletter.

Meanwhile, in Geraldton, Ian MacLeod has been liaising with the local exhibition team in the museum and the Port Authority to get the massive bucket wheel reclaimer separated from the machinery on the port, to allow it to form an exhibit in the garden of the new museum,. The reclaimer was used in the first exporting of iron ore from Australia, and the ore had come from Mullewa in the Mid West. Plans are completed for suspending a replica of a Bristol Tourer

biplane above the museum bookshop in Geraldton so it is all rocking and rolling in WA.

A breaking news item from Kalgoorlie: an original section of the famous Kalgoorlie pipeline has been recovered from a culvert and the lead seal section is intact and corroded but it will be eminently treatable. It will be exhibited by the museum in a new story about the "Golden Pipeline".

Objects conservator Carmela Corvaia has been assisting preparators Neil Southam and Damon Lee and technical officer Geoff Kimpton with the conservation of a number of friable stones belonging to the *Batavia* portico. This was in preparation for the stones to be replicated before the original is transferred to the new museum in Geraldton. The replica will be displayed in the *Batavia* Gallery of the WA Maritime Museum in Fremantle. This project involved the dismantling of ninety sandstone blocks - the largest one weighing 300

kilograms.

Vicki Richards and Ian Godfrey have been invited to Stockholm to advise on the decay of the Vasa timbers. They will be guest speakers at a seminar to discuss timber preservation techniques. The Vasa timbers are experiencing problems associated with high acidity levels due to the presence of iron in the wood. Similar problems with the Batavia timbers were overcome through treatment techniques developed by Vicki and Ian.

Objects conservator Kent Jarman has left the Department of Materials Conservation after just over a year to take up the position of safety officer in the WA Museum for the duration of this year initially. Ulli Broeze-Hörnemann has treated a badly deteriorated letter handwritten by Albert Einstein to La Guardia, the then Mayor of New York at the time. This is in preparation for the forthcoming exhibition on Einstein. The letter had been rescued from a rubbish bin and was repaired with sticky tape. It had also been framed and exposed to the light.

## SPECIAL INTEREST GROUPS

### Special Interest Group Co-ordinators

**Antarctic Heritage**  
Janet Hughes  
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**Book and Paper**  
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lyndsay.knowles@ngv.vic.gov.au

**Conservation Picture Framers**  
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**Conservation Science**  
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**Gilded Objects Conservation**  
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**Objects (incorporating Wet Organics)**  
Michelle Berry  
Tel: (03) 9628 5924  
Fax: (03) 9628 5235  
mberry@mov.vic.gov.au

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

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

**Preventive Conservation**  
Sarah Slade  
Tel: (02) 9298 3764  
Fax: (02) 9298 3780  
sslade@anmm.gov.au

**SMOCM (Sculpture, Monuments and Outdoor Cultural Material)**  
Carmel Nicholas  
Tel: (08) 8357 3361  
Fax: (08) 8357 3361  
art.heritage@senet.com.au

**Textiles**  
Position Vacant

ICOMOS to look at historic sites in polar regions. An edited and updated version of his recent news about the International Polar Committee is given here for those who might not have seen it.

The International Council on Monuments and Sites (ICOMOS) - the cultural equivalent of International Union for Conservation of Nature (IUCN) - has established an International Polar Committee (IPC) to bring together experts representing member countries, to develop programs, exchange ideas and promote the identification and conservation of historic sites in the Arctic and Antarctic. The IPC was established in accordance with the recommendation of the XII General Assembly of ICOMOS in Mexico in October 1999, confirmed by the Executive Committee in Paris in March 2000. The Statutes of the new committee were accepted in November 2000 and ICOMOS national committees were invited to nominate members to the new IPC.

The secretariat for the new IPC is in Norway, with Dr Susan Barr (Norwegian representative) as President and Paul Chaplin (New Zealand representative) as General Secretary. Susan is a special advisor on polar matters at the Directorate for Cultural Heritage in Norway, and Paul, who was formerly Executive Director of the Antarctic Heritage Trust in New Zealand, is now working in Norway as a polar and trade consultant. Other members of the IPC currently nominated by national ICOMOS branches in their respective countries are:

Prof. Peter Boyarsky, Deputy Director, Russian Cultural and National Heritage Institute, Moscow, Russia.

Dr Rosamunde Codling, landscape architect and planner with a PhD on wilderness and the Arctic, United Kingdom.

Jean-Francois le Mouel, Administrateur superieur des TAAF (Patrimoine des Terres

### ANTARCTIC HERITAGE

Dr Michael Pearson has sent e-mail notifications to most members of the Antarctic Heritage SIG concerning a new international committee of



# CALENDAR



## AUSTRALIA

### **Strategic Approaches: Plannina. collections and conservation**

7-8 April, 2001. Dubbo.

Topics include: computer cataloguing of collections; considering gifts: how to say no; strategic planning; and handling objects including understanding the museum/gallery environment. Contact: Museums and Galleries Foundation of NSW, 43-51 Cowper Wharf Rd, Woolloomooloo NSW 2011, (02) 9339-9904, mgfnsw@ozemail.com.au (C78).

### **Australian collections, Australian cultures: museums and identities in 2001**

23-26 April, 2001. Canberra.

Museum Australia's Sixth National Conference. Contact: Conference Logistics, (02) 6281-6624, fax (02) 6285-1336, conference@conlog.com.au, www.museumaustralia.org.au (C75).

### **Australia ICOMOS: Making Tracks**

23-27 May, 2001. Alice Springs.

This conference aims for a broad understanding of Australian cultural routes. For registration 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](http://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).

### **Profile and Prevention: Marketina and Collection Care**

25-26 May, 2001. Eden.

These workshops will cover practical marketing strategies including Unfolding the Brochure: reviewing the effectiveness of your promotional material and preventive conservation issues and practices. Contact: Museums and Galleries Foundation of NSW, 43-51 Cowper Wharf Rd, Woolloomooloo NSW 2011, (02) 9339-9904, mgfnsw@ozemail.com.au (C78).

### **New Technologies: MGF seminar series**

28 June, 2001. Sydney.

Evaluating the role and effectiveness of new technologies and interactive exhibits in museums and gallery exhibitions. Contact: Museums and Galleries Foundation of NSW, 43-51 Cowper Wharf Rd, Woolloomooloo NSW 2011, (02) 9339-9904, mgfnsw@ozemail.com.au (C78).

### **New Possibilities for Paper**

13-15 July, 2001. Sunshine Coast, Australia. Contact: Christine Ballinger, 41 Flaxton Mill Road, Flaxton 4560, (07) 5445 7317, fax (07) 5478 6109, flaxtonmill@sun.big.net.au (C77).

### **National Conference of the Oral History**

### **Association of Australia: Voices of a 21<sup>st</sup> Century Nation**

August-September, 2001. Canberra.

A registration brochure will be available in April 2001. For details see [http://www.geocities.com/oha\\_australia/](http://www.geocities.com/oha_australia/) (C78).

### **Management Issues: MGF Seminar Series**

17-18 August, 2001. Wollongong.

Management and leadership issues including strategic planning, Disaster Planning and Directors' Forum. Contact: Museums and Galleries Foundation of NSW, 43-51 Cowper Wharf Rd, Woolloomooloo NSW 2011, (02) 9339-9904, mgfnsw@ozemail.com.au (C78).

### **10 years of change: looking at the development of the museum industry. MGF seminar series.**

13 September, 2001. Sydney.

A look back at the past 10 years - how museums and galleries have evolved in the public eye, what it has meant for staffing and the professionalism of the industry and what future trends may be. Contact: Museums and Galleries Foundation of NSW, 43-51 Cowper Wharf Rd, Woolloomooloo NSW 2011, (02) 9339-9904, mgfnsw@ozemail.com.au (C78).

### **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. Contact: Paula Dredge or Matt Cox, (02) 9225-1720; paulad@ag.nsw.gov.au (C76).

### **Museums and Galleries Foundation of NSW State Conference**

5-6 October, 2001. Sydney.

Contact: Museums and Galleries Foundation of NSW, 43-51 Cowper Wharf Rd, Woolloomooloo NSW 2011, (02) 9339-9904, mgfnsw@ozemail.com.au (C78).

### **Australia ICOMOS: Twentieth Century Architecture**

November 2001. Adelaide.

For further information see [www.icomos.org/australia](http://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).

### **5th International Conference on Biodeterioration of Cultural Property (ICBCP-5)**

12-14 November, 2001. Sydney.

Call for Papers: The organising committee is now inviting papers for the conference on any aspect of biodeterioration of cultural property. A special emphasis will

be on the application of biodeterioration research outcomes to small museums and developing countries. The deadline for submitting abstracts is April 1st 2001, with the final paper due by September 1st 2001. For further information on the conference or to send abstracts, please contact Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney, NSW 2010, (02) 9320-6115, fax (02) 9320-6070, Vinodd@austmus.gov.au (C77).

### **2002 AICCM Book and Paper/PHOTON Symposium**

April 2002. Melbourne.

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



## INTERNATIONAL

### **Courses: Contemporary Photoarographic Processes**

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**

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**

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](http://www.academicprojects.co.uk/iapss.html) (C74).

### **Courses at the Centro del Bel Libro**

From April, 2001. Ascona, Switzerland.

Conservation of parchment documents; 2-6 April, 2001  
Conservation of seals; 9-12 April, 2001  
Conservation quality repairs in binderies; 17-19 April, 2001  
Conservation bindings; 23-27 April, 2001  
Dyeing conservation materials; 2-5 May, 2001  
Various sewing techniques; 7-11 May, 2001  
Historical endbands; 14-18 May, 2001  
Repairs and mounting techniques in frame shops; 28-30 May, 2001  
The history of bookbinding styles; 29 May - 1 June, 2001  
Photography: Historical techniques - conservation first aid; 9-13 June, 2001  
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 (C78).

#### **West Dean College Courses**

From April, 2001. Chichester, UK  
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).

#### **Issues in Digital Librarianship: Accessing the Future: Celebrating 20 years of service in Europe - OCLC Institute Anniversary Conference**

2-3 April, 2001. London, UK.

Aim: to identify and define key issues facing libraries as a result of technological innovation; to create a shared awareness of trends, activities, resources, and skills, and to identify gaps; to identify opportunities for action; to build shared commitment to action and to begin to plan for action. Contact: OCLC Europe, The Middle East & Africa, 7th Floor, Tricorn House, 51-53 Hagley Road, Edgbaston, Birmingham B16 8TP, chantal\_bristow@oclc.org (C78).

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

2-4 April, 2001. Rhodes, Greece.

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.

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, restaura@mixmail.com (C76).

#### **Reveal the Untold Stories: Interpretina Sacred Places and Native Peoples: NAI Spring Training Workshop**

3-7 April, 2001. Honolulu, Hawaii, USA.

Speakers include Pua Kanka'ole Kanahale, master chanter in the art of Hawaiian oli, Evelyn Crawford, protection and management of Aboriginal culture heritage, and Johnpaul Jones, founding principal of Jones & Jones Architects and Landscape Architects. Plenary session: Who speaks for Native Peoples? Contact: +1-888-900-8283, www.interpnet.com (C78).

#### **Plant Anatomy and Morphology**

9-13 April, 2001. USA.

This course provides an introduction to and appreciation of plant anatomy and

morphology for those dealing with ethnographic objects made from or containing plant materials. Emphasis is on herbaceous characters of leaves, stems, roots and bark. Contact: Harry A. Alden, aldenh@scmre.si.edu (C78).

#### **5th International Conaress: Cultural Heritage: Context and Conservation**

9-13 April, 2001. Havana, Cuba.

Contact: The National Center for Conservation, Restoration and Museum Sciences; El Centro Nacional de Conservacin, Restauracin y Museologia, Cuba 610 / Sol y Luz, CP 10100, La Habana Vieja, Cuba, +53-7-61-3775, fax: +53-7-33-5696, congreso@cencrem.cult.cu (C77).

#### **Workshop on the Removal of Pressure Sensitive Tapes and Tape Stains**

16-19 April, 2001. Suitland, Maryland, USA.

The course includes both lecture and hands-on sessions using a range of treatment options for the removal of pressure-sensitive tapes and the reduction of tape stains. Contact Mary Studt, Smithsonian Center for materials Research and Education, +1-301-238-3700, studtm@scmre.si.edu (C78).

#### **Catastrophes and Catastrophe Management in Museums**

17-21 April 2000. Sarajevo, Bosnia and Herzegovina.

An international conference on disasters and disaster management. 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).

#### **The Petrography and Mineralogy of Historic Mortars**

19-20 April, 2001. Charlestown, Fife, Scotland.

This event aims to bring together researchers who specialise in the petrographic and mineralogical analysis of masonry mortars found in historic buildings in order to focus on the techniques used and results of recent analysis of mortars. Contact: Dr. Alick B. Leslie, Scottish Lime Centre Trust, The Schoolhouse, Rocks Road, Charlestown, Fife KY11 3EN, Scotland, +44-1383-872-722, fax +44-1383-872-744, al@scotlime.org (C78).

#### **Experimental Desian in Conservation Science**

Easter 2001. UK.

Contact: The Postgraduate Secretary, Department of Archaeological Sciences, University of Bradford, W. Yorks, UK, BD7 1DP, +44-1274-235534, fax +44-1274-235190, or John McIlwaine, Co-ordinator for Continuing & Professional Education, j.mcilwaine@bradford.ac.uk, www.brad.ac.uk/acad/archsci/depart/pgrad/strucdec/ (C70).

#### **The American Academy of Bookbinding (AAB) Summer 2001 Courses**

From May 2001. Telluride, Colorado, USA. French Style Leather Binding; 21 May - 1 June

Gilding and Onlay; 4-8 June

Three Miniature Bindings; 11-15 June  
French Style Leather Binding for Beginning Students; 26 June - 6 July.

Deadline for registration is March 1, 2001. Contact: The American Academy of Bookbinding, P.O. Box 1590, Telluride, CO 81435, +1-970-728-3886, http://www.ahhaa.org/bookbind (C77)

#### **Herbarium Seminar**

3 May, 2001. Newcastle, UK.

Contact: Karenna Fry, Bindery, Conservation and Print Services workshop, The Robinson Library, University of Newcastle upon Tyne, Newcastle upon Tyne NE2 4HQ, UK, +44-191-222-5144, fax +44-191-222-6235, K.E.Fry@ncl.ac.uk, www.ncl.ac.uk/bindery/herbarium.html (C78).

#### **International Seminar and Workshop on Integrated Pest Management**

8-11 May, 2001. Stockholm, Sweden.

Contact: http://www.nrm.se/re/premal/pmws2prog.html.en and http://www.nrm.se/re/premal/pmworkshop2.html.en (C77).

#### **Dyeing Support Materials for Textile Conservation**

8-11 May, 2001. Winchester, England.

This intensive four-day workshop introduces participants to dye theory and practice. Participants will learn dyeing techniques on cotton, silk fabric, nylon net and silk threads and will take away a variety of dyed samples and recipes for future use. Contact: Vivienne Martin, Academic Secretary, Textile Conservation Centre, University of Southampton, Park Avenue, Winchester, Hampshire SO23 8DL, UK, +44-23-8059-7100, fax +44-23-8059-7101, tccuk@soton.ac.uk (C78).

#### **Disaster Mitigation for Cultural Collections**

14-16 May, 2001. Washington D.C., USA.

Assessing an institution's vulnerability to disaster, evaluating fire prevention and suppression strategies, and assessing health and safety factors related to disaster. Contact: CCAHA's Preservation Services Office, +1-215-545-0613, ccaha@ccaha.org, http://www.ccaha.org (78).

#### **Microscopy of Protective and Decorative Coatings**

14-18 May, 2001. USA.

The course will focus on the practical techniques for characterization of paint and varnish systems. Topics will include: Sample preparation; the stereo-microscope; light microscopy techniques; documentation; design of studio space for microscopy. Contact: Mel Wachowiak, wachowiakm@scmre.si.edu (C78).

#### **AIC 2001 Conference : State of the Art: Conservation in 2001**

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 200, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, info@aic-faic.org (C73).



### **Architectural Specialty Group Session for AIC**

29 May – 4 June, 2001. Dallas, Texas, USA.

Contact: Joe Sembrat, Program Chair, Conservation Solutions, Inc., 2100 Oakwood Lane, District Heights, MD 20747, +1-301-669-8550, fax +1-301-669-8552, joesembrat@conservation-solution.com (C77).

### **Ancient Peruvian Textiles in 2001**

2-15 June and 16-29 June, 2001. Peru.  
Contact: Nanette Skov, PO Box 13465, Tucson, AZ 85732, USA, +1-520-648-6114, fax +1-520-393-7331, nanetteskov@hotmail.com (C77).

### **Symposium K on Cellulose and Paper Deterioration**

5-8 June, 2001. Strasbourg, France.  
Aim: to give an overview of current status of the wide field of the ageing of paper and cellulose, including: fundamentals of ageing and degradation kinetics and mechanisms; accelerated ageing techniques in paper science and technology; effects of air pollutants on the ageing of paper; developments in (non destructive) analytical methods; and the role of paper science in conservation science. Contact: <http://www-emrs.c-strasbourg.fr/> (C78).

### **Seminar to explore the use of vacuum in paper conservation**

14-16 June, 2001. London, UK.  
Different methods of generating vacuum and their respective engineering constraints will be clarified. Delegates will have the opportunity to work with each system to remove unwanted substances and stains from paper and to flatten and line distorted paper. Various techniques will be explored. Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB UK, +44-1886-832323, fax +44-1886-833688, information@ipc.org.uk (C78).

### **Fungi: A Threat for People and Cultural Heritage through Microorganisms**

20-23 June 2001. Munich, Germany.  
Contact: 'FUNGI' Conference 2001, Dipl.-Rest. Angelika Rauch, Braunschweigesches Landesmuseum, Burgplatz 1, 38100 Braunschweig, Germany, + 49-531-1215-2660, fax + 49-531-1215-2607, callforpapers@gmx.de (C77).

### **Ethnographic Paint Workshop and Seminar**

July 2001. Lincoln, UK.  
Conservators of Ethnographic Artefacts (CEA) are holding a three-day workshop and a one-day seminar on painted ethnographic artefacts. Topics include: pigments, binding media, deterioration, collection care and remedial conservation. Contact: Deborah Cane, Organics Conservator, NMGCM Conservation Centre, Whitechapel, Liverpool L1 6HZ, +44-151-478 4842, fax +44-151-478-4990, deb@NMGCMCC4.demon.co.uk.

### **Conservation framing workshop for commercial framers**

July 2001. Nuneaton, Warwickshire, UK.  
This one-day workshop is tailored to the needs of commercial framers who wish to learn more about practical conservation

framing and mounting techniques.  
Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB UK, +44-1886-832323, fax +44-1886-833688, information@ipc.org.uk (C78).

### **ICOM-UMAC Conference**

2-4 July, 2001. Barcelona, Spain.  
Themes for the first International Committee for University Museums and Collections (UMAC) include: Intensifying Support with and between universities, from city, community, funding bodies & links to university research; and Increasing Audiences, including academic/student, local, specialised, new & international audiences. Contact: Steven W.G. de Clercq, s.w.g.declercq@pobox.uu.nl (C78).

### **Master class on tape removal**

9-13 July, 2001. Newcastle, UK.  
This course has been designed for mid-career active conservators who wish to extend their practical knowledge of pressure sensitive tape removal. The course will include issues such as degradation patterns and identification of acrylic and rubber based tapes, technical and instrumental analysis and current innovative methods of removal. Contact: Jane Colbourne, MA Conservation of Fine Art, Burt Hall, Newcastle upon Tyne, NE1 8ST UK, +44-191-227-3331, fax +44-191-227-3250, jane.colbourne@unn.ac.uk (C78).

### **Seminar to explore the use of vacuum in paper conservation**

12-14 June, 2001. Cardiff, Wales.  
Different methods of generating vacuum and their respective engineering constraints will be discussed and various techniques will be explored. Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB UK, +44-1886-832323, fax +44-1886-833688, information@ipc.org.uk (C78).

### **Polarized Light Microscopy-Fundamentals and Applications**

16-20 July, 2001. USA.  
This course will provide the practical application of polarized light microscopy towards the identification of natural fibers and artist's pigments. Contact: Martha Goodway, goodwaym@scmre.si.edu (C78).

### **Interpretation of Archaeological Metals**

12-14 August, 2001.  
Focus: the principles that enable the microscopist to interpret archaeological metal microstructures, and apply them to bronze, wrought iron, steel, brass and other traditional alloys. Contact: Martha Goodway, goodwaym@scmre.si.edu (C78).

### **Wood Anatomy and Identification**

20-24 August, 2001. USA.  
This course provides an in depth study of wood anatomy of temperate taxa and an introduction to the anatomy of tropical species, as relates to their macroscopic and microscopic identification. Contact: Harry A. Alden, aldenh@scmre.si.edu (C78).

### **Deterioration of artists' paints: effects and analysis**

10-11 September 2001. London, UK.  
Contact: Alan Phenix, Co-ordinator: WG Paintings 1, 4 Colehills Close, Clavering, Saffron Walden, Essex CB11 4QY, United Kingdom, +44-1799-550-375, alnphenix@aol.com (C77).

### **Workshop on the History and Treatment of Works with Iron Gall Ink**

10-14 September, 2001. Suitland, Maryland, USA.  
Production of inks from historic recipes; historic drawing and writing techniques; identification, examination and classification of deterioration; and the execution of treatment options, including the use of calcium phytate solution. Contact Mary Studt, Smithsonian Center for Materials Research and Education, +1-301-238-3700, studtm@scmre.si.edu, <http://www.knaw.nl/ecpa/ink/index.html> (C78).

### **From East to West: Japanese Conservation Techniques – Western Prints and Drawings**

10-21 September, 2001. Paris, France.  
Aim: to develop Japanese conservation techniques adapted for Western paper conservators. Contact: Claude Laroque, MST CR/Universite Paris I, 17 rue de Tolbiac, 75013 Paris, France, claudlaroq@aol.com (C78).

### **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 before about 1960 and conservation in the 21st century. Contact: waoddy@british-museum.ac.uk (C75).

### **Congreso TICCIH-Chile 2001: Third Latin American Meeting on the Recovery and Preservation of Industrial Heritage**

13-16 September, 2001. Santiago, Chile.  
Contact: TICCIH – Chile, Comité Nacional Chileno para la Conservación del Patrimonio, Industrial Esteban dell'Orto 6915, Las Condes, Santiago, Chile, +56-2-220-9966, fax +56-2-220-9966, conpalch@entelchile.net (C77).

### **History and use of medieval pigments and inks**

17-21 September, 2001. London, UK.  
Lecture sessions will include discussions of original recipes, methods of manufacture, trade routes, costs and iconographic importance. Chemical and physical properties of pigments, dyes, media and inks will be examined. Laboratory sessions will include preparation of colourants and sample painting to produce a pigment chart. Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB UK, +44-1886-832323, fax +44-1886-833688, information@ipc.org.uk (C78).

### **Visibility of Restoration, Legibility of Art Works: Fifth International ARAAFU Conference**

27-29 September, 2001. Paris, France.  
Contact: Colloque ARAAFU, c/o N. Richard, 7 rue du Pot de Fer, 75005 Paris, France, infocolloque2001@freemove.fr (C77).



**Fiftieth Anniversary Symposium on Scientific Research in the Field of Asian Art**  
27-29 September, 2001. Washington, D.C., USA.

The theme of the program will be technical studies of Asian art. Contact: Forbes Symposium 2001, DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. 20560, dcsr@asia.si.edu (C78).

**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).

**Conservation and Maintenance of Contemporary Public Art**

October, 2001. Cambridge, Massachusetts, USA.  
Contact: Hafthor Yngvason, Cambridge Arts Council, 57 Inman Street, Cambridge, MA 02139, USA, +1-617-349-4380, http://www.ci.cambridge.ma.us/~CAC/ (C77).

**Interim meeting of the ICOMCC working group on Theory and History of Conservation-Restoration**

12-14 October, 2001. Amsterdam, Netherlands.  
Topics: the documentation of the professional life of conservators at the end of their career and the way conservation-restoration history and ethics should/could be taught at conservation-restoration schools. Contact: Mireille te Marvelde, Frans Hals Museum, Postbus 3365, NL - 2001 DJ Haarlem, +31-20-693-2203, fax + 31-23-511-5776, m.te.marvelde@wxs.nl, marvelm@haarlem.nl (C78).

**Adhesives for Textile and Leather Conservation: Research and Application**

15-19 October, 2001. Ottawa, Canada.  
Topics include: adhesives for support, backing, and mounting of textiles and skins/leather, and for textile mount-making; case histories and ethical concerns; preparation, application, and techniques for removal of adhesive backings; and latest research. Contact: Christine Bradley, CCI, 1030 Innes Road, Ottawa ON K1A 0M5, Canada, +1-613-998-3721 ext. 250, fax 613-998-4721, christine\_bradley@pch.gc.ca, http://www.cci-icc.gc.ca (C77).

**Conservation and maintenance of contemporary public art**

19-21 October, 2001. Cambridge, USA.  
An inter-disciplinary exploration of the complex issues involved in the conservation and maintenance of contemporary public art. Contact: Hafthor Yngvason, Director of Public Art, Cambridge Arts Council, 57 Inman Street, Cambridge MA 02139, hyngvason@ci.cambridge.MA.US (C78).

**2001 Eastern Analytical Symposium**

31 October - 4 November 2001. Atlantic City, New Jersey, USA.

The New York Conservation Foundation is organising the 2001 EAS two-day conservation specialty session on conservation science research and collaborations between conservation scientists and conservators in the area of paper conservation, including books, archival materials and artworks. A fourth session is dedicated to general interest presentations by early-career investigators. The conference will form part of the 2001 Eastern Analytical Symposium. Anyone interested in presenting a paper on their own, very current, work, should contact the organisers as soon as possible. Contact: Laura Stirton Aust and John Scott, fax +1-212-714-0149, NYConsNfdn@aol.com, http://www.EAS.org.

**Indoor Air Pollution Working Group meeting**

8-9 November, 2001. Copenhagen, Denmark.  
Issues will include the impacts of indoor air quality on museum objects, gallery and display case atmospheres, the use and interpretation of air pollution measurements, and the usefulness of museum air quality standards. Contact: Morten Ryhl-Svendsen, National Museum of Denmark, Conservation Dept., The Laboratory, P.O. Box 260, Bredde, DK-2800 Kgs. Lyngby, Denmark, +45 33 47 35 35, fax +45 33 47 33 27 (C78).

**European Conference- Exposure 2001. Corrosion, Conservation and Study of Historic Metals in Situ, on Display and in Storage.**

8-10 November, 2001. Hildesheim, Germany  
Call for Papers: The conference will cover conservation aspects related to the interaction of metals and metal-organic composite objects with the atmosphere. Papers dealing with the corrosion of copper alloy sculptures and the conservation of objects contained in European Cathedral Treasuries and Libraries are particularly welcome. Contact: Dr Jack Ogden, Fachhochschule Hildesheim/Holzminen/Goettingen, Metal Conservation, Bismarkplatz 10/11, D-31134 Hildesheim, Germany, fax +49-5121-881-386, exposure2001@striptwist.com (C78).

**Course on the Identification and Care of Video Tape**

9 November, 2001. Suitland, Maryland, USA.  
This half-day course will cover the identification of different video formats, reformatting techniques, and housing and care of the original tape. To view the Video Format Identification Guide please see: http://paulmessier.com/videoid/. Contact Mary Studt, Smithsonian Center for materials Research and Education, +1-301-238-3700, studtm@scmre.si.edu (C78).

**Strengthening the Bond: Science and Textiles - Textile Symposium 2002**

5-6 April, 2002. USA.  
Call for Papers: Topics include:

identification of materials; textile technology and manufacturing; evaluation of conservation materials or techniques, past, present and/or under development; dating and attribution; and case histories of collaboration between scientists, textile curators and/or conservators. Abstracts of up to 250 words are due by June 1, 2001. Contact: Suzanne Thomassen-Krauss, National Museum of American History, Behring Center, Room 332, MRC 668, 14th and Constitution Ave, Washington, D.C. 20560-0668, thomassenkrauss@NMAH.si.edu (C78).

**AIC 2002 Conference**

5-11 June, 2002. Miami, Florida, USA.  
Contact: AIC, 1717 K Street NW, Suite 200, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, info@aic-faic.org (C73).

**Part and Parcel of the Job**

September, 2002. London, UK.  
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).

**Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation - IIC Congress 2002**

1-6 September, 2002. Baltimore, USA.  
Call for Papers: The subject of the conference is paper, including works of art on paper, books, documents and photographs, and the study of original materials and techniques of manufacture and methods of restoration and conservation. Abstracts of 150 words are due by 30 April 2001 and can be sent to iicon@compuserve.com, by fax to +44-20-7976-1564 or by mail to IIC, 6 Buckingham Street, London WC2N 6BA, www.iiconservation.org (C78).

**ICOM-CC 13th Triennial Meeting**

22-28 September, 2002. Rio de Janeiro, Brazil.  
Call for Papers: The objective of the Triennial Meeting is to present an overview of the current state of the art in conservation through reports by ICOM-CC Working Groups. Paper and poster descriptions due by April 2, 2001. Contact Isabelle Verger, c/o ICCROM, 13, via di San Michele, 00153 Rome, Italy, +39-6-58-553-410, fax +39-6-58-553-349, icom-cc@iccrom.org (C78).

**AIC 2003 Conference**

4-10 June, 2003. Arlington, Virginia, USA.  
Contact: AIC, 1717 K Street NW, Suite 200, Washington DC 20006, +1-202-452-9545, fax +1-202-452-9328, info@aic-faic.org (C73).

Australes et Antarctiques Francaises), Paris, France.

Doug Olynyk, Historic Sites coordinator, Heritage Branch, Tourism Yukon, Canada.

Dr Michael Pearson, former Deputy Executive Director of the Australian Heritage Commission, now heritage research and planning consultant, Canberra, Australia.

Dr Urban Wrakberg, Programme Director for Social Science Research in the Polar Regions, Centre for History of Science, Royal Swedish Academy of Sciences, Sweden.

There are clearly countries involved in Antarctic and Arctic heritage research and management that are not yet represented on the IPC, and the ICOMOS national committees for those countries will be encouraged to nominate members. The IPC will meet on 10-11 May 2001 at the Scott Polar Research Institute in Cambridge to formulate its work programme for the coming year. Areas of action to be considered include:

- ◆ A contact network and forum for discussion between Arctic and Antarctic specialists.
- ◆ Coordination of information and exchange of ideas concerning technical conservation problems.
- ◆ Coordination of information and exchange of ideas concerning management problems.
- ◆ Advice to the Antarctic Treaty system concerning professional criteria for the definition of monuments and sites in the Antarctic. Although there already are well-established advisory groups for the natural environment, there are none for the cultural heritage.
- ◆ Advice to Arctic authorities concerning the definition of monuments and sites in the High Arctic, including the question of recent heritage.

As yet there is no mechanism for formal interaction between the IPC and the Antarctic Treaty Consultative Meetings and this will be a critical matter for discussion at the first meeting. Similarly, the IPC has as yet no formal associations with other bodies interested in polar heritage, though this will be facilitated over the next year by the contacts existing among the IPC membership.

Contact with the IPC within Australia can be made through Michael Pearson via [mikep@dynamite.com.au](mailto:mikep@dynamite.com.au). Contact with the IPC internationally is through Paul Chaplin at [pchaplin@online.no](mailto:pchaplin@online.no).

### BOOK & PAPER/PHOTON

The AICCM Symposium 2002 on the Conservation of Paper, Books and Photographic Materials (short title: *Symposium 2002*) will be held in Melbourne from 17-19 April 2002. This is the second call for papers. The committee are planning a programme which will include at least one session of short, informal papers, sessions for longer papers, workshops and possibly a panel discussion. At this stage a short abstract of what you would like to present and at what sort of session would be very welcome.

Please direct enquiries and abstracts to the following:

Art on Paper: Ruth Shervington, (03) 9208 0327, [ruth.shervington@ngv.vic.gov.au](mailto:ruth.shervington@ngv.vic.gov.au)

Books: Jean Holland, (03) 9669 9636, [jholland@slv.vic.gov.au](mailto:jholland@slv.vic.gov.au)

Photographic Materials: Angeletta Leggio, (03) 9208 0327, [angeletta.leggio@ngv.vic.gov.au](mailto:angeletta.leggio@ngv.vic.gov.au)

Archives/Libraries: to be advised, contact one of the above in the meantime.

The deadline for expressions of interest/abstracts is 31 July 2001.

## Publications

### Bollettino ICR Nuova Serie

The Istituto Centrale per il Restauro is re-establishing *Bollettino ICR Nuova Serie*. The journal will provide an opportunity for exchange and discussion among researchers and institutions involved in the study and preservation of cultural heritage. For further details including abstracts and subscription information, see [www.icr.arti.beniculturali.it/Bollettino/bollettino.htm](http://www.icr.arti.beniculturali.it/Bollettino/bollettino.htm) or contact the Istituto Centrale per il Restauro, Piazza S. Francesco di Paola, 9, 00184 Roma, +39-06-488-961, fax +39-06-481-5704, [icr@arti.beniculturali.it](mailto:icr@arti.beniculturali.it).

### UK National Preservation Office Publication

The National Preservation Office has just

published the booklet *Changing Trains at Wigan: Digital Preservation and the Future of Scholarship*, by Dr Seamus Ross, of the Humanities Advanced Technology and Information Institute, University of Glasgow. Copies are available free of charge from the NPO and the text can be found at URL:<http://www.bl.uk/npo/>.

### Bibliography of Preservation Literature

Scarecrow Press has just published a book entitled *Bibliography of Preservation Literature, 1983-1996*. The book contains over 5300 bibliographic citations, the majority of which are annotated, and an essay on Preservation Management. The bibliographic citations are divided into two sections - the first section contains printed materials and the second one has a 34 page listing of preservation media. The bibliographic citations are supported by a glossary of abbreviations and acronyms and

## INFORMATION

name and subject indexes. Scarecrow is offering a 15% discount if the book is ordered using their online catalog <http://www.scarecrowpress.com/> ISBN/0810837129.

## Net News

### Conservation Employment Australia

Conservation Employment Australia has now moved to a new location: [www.geocities.com/conservationemployment](http://www.geocities.com/conservationemployment). A new feature is the Virtual Bookshop, which has the largest selection of conservation books on the web. Proceeds will go towards maintenance and improvement of the web site. The bookshop can be accessed directly from: [www.geocities.com/conservationemployment/publications/bookshop.html](http://www.geocities.com/conservationemployment/publications/bookshop.html).

### New List on Digital Preservation

A new email list, *digital—preservation*, has been established. This list will carry announcements and information on activities relevant to the preservation and management of digital materials in the UK. Topics will include: digital archiving, management and preservation; electronic records management; emulation; migration; long-term access; research projects; and national, international and institutional initiatives in relevant areas. To join, see <http://www.jiscmail.ac.uk/lists/digital-preservation.html>.

### Digital Print Identification Site

The web site of the Electronic Media Group of the AIC now features a Digital Print Identification web site at <http://aic.stanford.edu/conspec/emg/juergens/>. The site offers a differentiation guide between the most common hardcopy formats and presents a database of print characteristics. The site is designed to be updated regularly as printing technology advances, and it relies on the contribution of information from users to enhance its range. The Electronic Media Group web site is found at <http://aic.stanford.edu/conspec/emg/>.

### CCI Library Catalogue

The Canadian Conservation Institute (CCI) has recently made the CCI Library web catalogue available on its web site at <http://www.cci-icc.gc.ca>. Photocopies of conference papers and articles from journals and books, for use in research and private study in compliance with copyright law, are available to Canadian and international clients if the original material cannot be obtained in their area.

### NISO standards

All NISO technical reports and standards are now available for free in downloadable PDF files from [http://www.techstreet.com/list\\_niso\\_std.html](http://www.techstreet.com/list_niso_std.html). Preservation-related standards and reports available from NISO include: *Environmental Guidelines for the Storage of Paper Records*;

*Permanence of Paper for Publications and Documents in Libraries and Archives*; *Information on Microfiche Headers*; *Eye-Legible Information on Microfilm Leaders and Trailers*; *Durable Hardcover Binding for Books*; *Guides to Accompany Microform Sets*; *Guidelines for Information about Preservation Products*; *Library Binding*; *Environmental Conditions for Exhibiting Library and Archival Materials*; and *Data Elements for Binding Library Materials*

### Albumen Photographs

A new web site *Albumen Photographs: History, Science and Preservation* is now available at <http://albumen.stanford.edu>. The site features 19<sup>th</sup> century primary source materials, contemporary research, a gallery and a video of albumen print manufacture. In addition, there is an interactive treatment forum for conservators to discuss preservation issues pertaining to albumen photographs. The site will be of interest to students, historians, scientists, curators, collection managers, and conservators. The site was created through a partnership of art conservators backed by institutional support. The site is the work of private conservators Timothy Vitale and Paul Messier teamed with Walter Henry, Acting Head of Media Preservation, Stanford University Libraries and John Burke, Chief Conservator, Oakland Museum of California.

## Fellowships

### Internship at the New York Academy of Medicine

The New York Academy of Medicine offers a 2-3-month internship at the Gladys Brooks Book and Paper Conservation Laboratory, with a stipend of \$5,000. The internship is open to graduates or students from recognized conservation programs or people with equivalent experience and training. Candidates should send a detailed letter of interest, a resume and three professional recommendations. An interview is required, and candidates should present a portfolio of completed bindings or treatments. Deadline for application: May 1, 2001. Contact: Elaine R. Schlefer, Gladys Brooks Book & Paper Conservation Laboratory, The New York Academy of Medicine Library, 1216 Fifth Avenue, New York, NY 10029, +1-212-822-7363, fax +1-212-722-7650, [eschlefer@nyam.org](mailto:eschlefer@nyam.org).

### Internships in Chinese Painting Conservation at the Freer Gallery

The Smithsonian Institution's Freer Gallery of Art and the Arthur M. Sackler Gallery, the National Museum of Asian Art for the United States, is offering internships in the field of Chinese painting conservation. The intern will receive training in traditional Chinese painting conservation working under the guidance of specialists in the Department of Conservation and Scientific Research. Training may entail any



of a number of aspects of treatment, such as dyeing and preparing repair papers, applying backing papers and patches, repairing creases, and studying mounting styles and methods.

While candidates with no prior experience in East Asian painting conservation will be considered, the candidates must have knowledge of the ethical and professional principles that apply to the conservation of works of art and demonstrate a commitment to a career in conservation.

Applications for internships of three to nine months in length will be accepted. A starting date for the internship period may be proposed for any time within the twelve months following the application deadline date. Interns will receive a stipend of up to \$2,000 per month plus some funding for travel expenses to and from Washington, D.C. This internship is made possible by a grant from the Henry Luce Foundation. For further information, call +1-202-357-4880, ext. 266, or send email to [dcsr@asia.si.edu](mailto:dcsr@asia.si.edu). See also <http://www.asia.si.edu/aboutus/dcsr.htm>. Application deadline: June 30, 2001. Applications should include a letter of interest, a curriculum vitae, the names and addresses of three references, and be sent to: Chinese Painting Conservation Internship, Department of Conservation and Scientific Research, Freer Gallery of Art and the Arthur M. Sackler Gallery Smithsonian Institution, Washington, DC 20560 U.S.A.

## Training

### Gilded Objects Workshops

The School and Workshop Oro e Colore in Florence can offer courses in the restoration of gilded and lacquered paintings and objects. Courses can be tailored to individual needs, time frame and skill level. For more information see [www.oroecolore.com](http://www.oroecolore.com) or write to Oro e Colore, Restoration of Gilded Objects and Paintings, Via della Chiesa, 25, 50125 Florence-Italy, tel./fax +39-055-229-040.

## Grants and Funding

Contact Details for Funding Organisations:

### 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](mailto:amol@amol.phm.gov.au), [www.amol.org.au](http://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](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](mailto: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](mailto:chg@nla.gov.au), [www.nla.gov.au/niac/chg/](http://www.nla.gov.au/niac/chg/).

### The Queen's Trust for Young Australians

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

## An Adhesive for Rubber Pieces on *Gemini*, 1964 by Colin Lanceley

Denyl Cloughley, Conservation student, University of Canberra

A range of adhesives was tested to find the one most suitable for adhering broken sections of rubber tubing on Colin Lanceley's sculpture *Gemini*, of 1964, in the collection of the Art Gallery of New South Wales. The pieces of the rubber tubing were 4 or 8mm in diameter and most were over 190mm long.

Methyl cellulose was tested first, as it had been suggested in the literature<sup>1</sup>. A rubber pipette bulb was cut in two places and a concentrated methyl cellulose solution was applied to both sides of one join in the pipette bulb. It was easy to apply to the break edge of approximately 2mm and the bond was aesthetically pleasing. After twenty-four hours the bond was pulled apart with relative ease. It was felt that this adhesive would not have sufficient strength to adhere the rubber tubing.

Another nine adhesive that were readily available in the laboratory were tested. The adhesive were used directly from their containers and applied to both sides of the join. The joins were pulled apart twenty-four hours after being applied. Four more rubber pipette bulbs were require and each was cut in two places. The results can be seen in the accompanying table.

Mowolith DM4 was found to be the most suitable adhesive. It was easily applied with a paintbrush and the bond was a closer join compared to the Rhoplex AC-33 join. Once set, the bond was found to have the most suitable strength of the adhesives tested, as it was a strong bond that could be pulled apart without damage to the rubber. Mowolith DM4 was stronger than methyl cellulose, Paraloid B72, Rhoplex AC-33, Plextol B500, CM Bond M-2 and Plextol D360. It was not as strong as Selleys Gelgrip, Bostik Contact Bond and Aquaseal, which were too strong for this application. Mowolith DM4 is also a suitable adhesive because it is retreatable, and it has known components and ageing characteristics. Also, the adhesive is invisible in the join.

Mowolith DM4 was successfully used to adhere

### Test Results of Adhesives for Rubber

Adhesive	Supplier	Method of Application	Working Properties	Appearance of Bond	Bond Strength	Suitability for Use on the Gemini Rubber pieces
Methyl Cellulose	Zetta Florence	Applied with paintbrush	Easy to apply	Aesthetically pleasing; clean, close bond	2	Unsuitable strength of bond; too weak
Paraloid B72	S&M	Applied directly from tube. Required two applications.	Difficult to apply, as it is viscous	Not aesthetically pleasing; inflexible bond	3	Unsuitable; manufacturer does not recommend its use on rubber, inflexible bond
Rhoplex AC-33	Zetta Florence	Applied with paintbrush, required two applications	Easy to apply	Closer bond than B72	4	Unsuitable strength of bond; too weak
Plextol B500	Zetta Florence	Applied with paintbrush, required two applications	Easy to apply	Aesthetically pleasing; clean, close bond	6	Suitable strength and appearance
CM Bond M-2	Zetta Florence	Applied with paintbrush	Easy to apply	Excess on edges of join; removed with scalpel	5	Suitable; adhesive specifically made for conservation
Selleys Gelgrip	Hardware stores	Applied with satay stick, because of its viscosity	Difficult to apply as it is viscous	Not aesthetically pleasing, opaque yellow bond	9	Produced especially for use on rubber; unsuitable bond colour; unsuitable strength as it removed rubber from the break
Bostik Contact Bond	Hardware stores	Applied with satay stick, because of its viscosity	Slightly easier to use compared to Selleys Gelgrip as it is less viscous	Cleaner, closer bond than Selleys Gelgrip, however bond is opaque yellow	8	Unsuitable bond colour; unsuitable strength, as it removed rubber from the break edges; unsuitable composition, as hydrocarbons can affect the
Aquaseal	Camping stores	Applied with satay stick, because of its viscosity	Easy to apply	Not aesthetically pleasing, as the excess is glossy and difficult to remove	10	Designed for wader repair and waterproofing; unsuitable bond strength as it could not be pulled apart; unknown retreatability and
Plextol D360	Zetta Florence	Applied with paintbrush	Easy to apply	Not aesthetically pleasing as it attracts dust and fibres	1	Unsuitable as bond does not set, it attracts dust and the bond is very weak
Mowolith DM4	Zetta Florence	Applied with paintbrush	Easy to apply	Aesthetically pleasing, closer bond than the Rhoplex AC-33	7	Most suitable adhesive; suitable strength, appearance, retreatability and components

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one join in a piece of rubber tubing from Colin Lanceley's sculpture, *Gemini*; however it was decided that the rubber pieces were too brittle to be reattached to the artwork. It was then felt that the Mowolith DM4 would successfully re-attach the rubber pieces, which were then likely to break at another location. The diameters of the pieces were too small to insert an internal splint to hold all of the pieces together and prevent further losses.

It was realised that these results are only a rough guide and many improvements can be made to the testing procedure; however, it is hoped that they are useful for other conservators. Any suggestions or comments for further work would be welcomed.

#### Acknowledgement

The author would like to thank Donna Hinton and Jolanta Grzedzielska of the Art Gallery of New South Wales for all of their support.

#### Reference

- 1 Blank, S. 1990. An Introduction to Plastics and Rubbers in Collections. *Studies in Conservation*, Vol. 35:2 pp.53-63.

#### Key

Zetta Florence (Aust) Pty Ltd  
187 Gertrude St, Fitzroy VIC 3065  
PO Box 109 Fitzroy VIC 3065  
Tel (03) 9416 3623  
Fax (03) 9415 2360

#### S&M/RAECO

18 Barrier Street, Fyshwick ACT 2609  
PO Box 4296 Kingston ACT 2604  
Tel (02) 6280 6345  
Fax (02) 6280 4886

1=weakest bond  
10=strongest bond

## Golden Measles on Photographs

Recently a client brought a photograph in to Artlab for advice and/or treatment. It was a photograph of Gough Whitlam and Don Dunstan, and had been signed by both of them. The photograph had what appeared to be an outbreak of gold measles across most areas of the image.

Close examination of the photograph confirmed what we had suspected, i.e. that the spots were areas of sulphiding. What puzzled us was that the spots were almost uniform in size - most being about 1.5mm. In addition, they were at their most concentrated in the darker areas of the image - although they were not exclusive to dark areas.

The gold colour was a puzzle at first, but we believe that the spots appeared gold because they are very small and in most cases were surrounded by dark greys or black. Closer examination also revealed that the size of the spots was not totally uniform - some were much smaller than others and we have assumed that these smaller spots would eventually become bigger.

Sulphiding we had seen before, but not in such a pattern. Has anyone seen this spotted effect before? Does any one have any idea why sulphiding would develop in such a pattern?

All suggestions welcome. We are not going to proceed with any treatment at this stage but we are very keen to have some understanding of this phenomenon. Please send any communications about this to fred.francisco@sau.sa.gov.au.

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### Preservation and Conservation Issues Related to Digital Printing

and

### Understanding the Photograph Album

Report on a Study Trip to London and Florence  
Katy Glen

Last year I was the fortunate recipient of funding from The Ian Potter Foundation and the NGV Foundation, enabling me to travel to Europe for study purposes. In London I attended the conference *Preservation and Conservation Issues Related to Digital Printing*. This was organised jointly by the Institute of Physics and The London Institute (Camberwell College of Arts and the London College of Printing). I then travelled to Florence for a workshop, *Understanding the Photograph Album*, at the Fratelli Alinari, run by Grant Romer from George Eastman House.

Since starting work as the NGV Foundation Development Conservator of Paper I have attempted to develop an understanding of digital prints. At the Gallery it is expected that their number in the collection will increase, as it is a medium that seems to have gained popularity with contemporary artists. My aim so far has been to research the main technologies with a view to recognising them and having an idea about methods of production, the materials involved and their likely stability. Now I am refining a list of questions for artists about their work when it is acquired by the Gallery, so that accurate documentation and knowledge about the expected behaviour of the materials is obtained.

It was therefore with great interest that I approached the two-day conference in London. To my knowledge there has never before been an event devoted entirely to this subject and aimed towards conservators. Lectures were presented by representatives from the industry, testing and research institutions, and conservators, the aim being to forge links

## REVIEWS



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between these three areas.

The first day focussed on materials and technologies. Lectures were presented by professionals in the industry whose responsibilities ranged from technical consultancy to the research and development of new technologies, new papers and new inks. Occasionally these lectures became highly technical and veered towards the incomprehensible. It did become clear how rapidly innovations in printing technology arise and several new developments were discussed, as well as overviews of existing technologies. This knowledge will be of great use because one of the challenges as a conservator is keeping up with new processes and terms used to describe them.

The focus for research for fine art printing papers, paper coatings and inks for digital printing was revealed by various speakers. There seems to be a shift towards improving lightfastness as well as the vibrancy and range of colours. For papers, adhesion of the toner to the support is still an issue for electrophotographic printing. The focus for ink jet papers is coatings and how to control the spread of the ink drop without compromising stability. A representative from St Cuthbert's Mill spoke about a range of Somerset papers that were developed specifically for use with ink jet after it was discovered that artists had begun using more textural papers for Iris prints where the support was intended to be integral to the print as a whole. The importance of matching paper with a particular inkset was mentioned several times, as testing has shown that the lightfastness of a particular dye varies dramatically depending on the paper on which it is printed.

The second day was devoted to preservation and conservation issues. Two lectures were presented by representatives from AVECIA, a company in Manchester that tests every new ink and paper for manufacturers. Unfortunately their results are confidential, but they were able to identify certain dyes with inherently higher lightfastness that are now being produced. Additives are being researched to alter the mechanisms that cause dyes to fade. The physical and photochemical effect of the support is also being investigated. Research conducted by conservators included investigations into thermal stability and also the effect of light and relative humidity on digital prints. A lecture that I found particularly interesting highlighted the importance of the identification of the printing process and components of a print, and presented a system for identifying prints which has been developed into a website and will serve as a database for the identification of digital prints. The address is <http://aic.stanford.edu/consec/emg/juergens/>. This resource will be of great use in the future.

The postprints from the conference are due to be released soon, hopefully with comprehensive details of research and the results mentioned throughout the lectures. In the meantime, I hope

this scant summary of some issues raised in the lectures will suffice. I would be happy to provide more detail if required.

In Florence the four-day workshop *Understanding the Photograph Album* was held at the Fratelli Alinari which has a large archive including about 4,000 photograph albums which were used as a study resource. The aim of the workshop was to develop the ability to analyse individual problems of albums and to formulate treatment plans based on an understanding of photographic types, album types and preservation issues. Particularly useful sessions included the examination of different album structures and discussion of the evolution of album design that was concurrent with advances in photographic technology. Alexandra Botelho, a fellow of the Advanced Residency Program at George Eastman House, offered some ideas for developing a survey of an album collection and her experience of conducting a survey was used for discussion.

Finally, treatment options were discussed in a general way and a dialogue emerged that centred on the complex nature of these composite objects and the need for a structured approach that must involve book and photograph conservators. Problems that commonly arise include the differing expansion and contraction rates of the paper and photograph, and the restriction for movement posed by the adhesive. The aim is to hold stage two of the workshop, which will include more case studies and evaluation of their success, a more comprehensive range of didactic tools that illustrate the evolution of the album and a spectrum by age and type. Ideally, the plan is to have more time and fewer people. This workshop was slightly lacking in specifics, dwelling too long on theoretical models of thinking and approach, though I agree that informed judgements result from this process. Grant Romer acknowledged that this event lacked somewhat in organisation and focus, nevertheless the Photograph Album Workshop gave me a basic understanding of the issues to be addressed in relation to the NGV's collection of albums.

This trip was a valuable learning opportunity at this beginning stage of my career. I used any extra days to visit conservation studios in London and it was fantastic to meet people who have similar interests and responsibilities. On the whole I have been inspired by this experience professionally, and I must add that in Florence I was completely overwhelmed gastronomically! Please contact me for more information or further discussion about these events. My email address is [katyglen@ngv.vic.gov.au](mailto:katyglen@ngv.vic.gov.au).

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## Professional Development Courses at the Centre for Photographic Conservation, London

Anita Gustavson  
National Archives of Australia

In May to July 1999, I attended several courses at the Centre for Photographic Conservation for professional development in the area of photographic conservation. The courses were taught by Ian and Angela Moor and held at their conservation studio situated in southeast London. Ian and Angela Moor have published extensively in the photographic conservation literature both in Europe and America. Their emphasis on excellence in all aspects of their work has earned them an international reputation in the field.

*Preservation of photographic negatives* was a two-day theoretical course designed for conservators and collection managers with emphasis on the causes of degradation, identification of photographic negative processes, treatment options for negatives, environmental conditions and storage materials and handling and duplication of negative material. A detailed handbook was provided for each course. Examples from the Moors study collection of photographic material also illustrated the courses.

*Preservation of colour photographic materials* was a two-day theoretical course designed for conservators and collection managers with emphasis on the factors affecting image stability, identification, storage materials and environments, handling, mounting and the display of colour material.

*Conservation of Photographs 2* was an advanced four week practical workshop for conservation

students and experienced conservators covering the following: albums, paper based photographic images, reversing organic and synthetic adhesive systems and suitable mounting methods for both mounted and loose images. Groups of different print processes were treated in each case.

Each of the courses was presented to only a small group of participants, including students from Portugal, Spain and Hong Kong. The small student-to-staff ratio was of benefit to the students. Only photographic prints were treated in the advanced workshop resulting in a gradual development of skills specific to this format. The courses were stimulating but demanding.

Additional activities included a day trip to Lacock Abbey, a National Trust classified village. This is also the home of the key early photographer, Henry Fox Talbot and the Fox Talbot Museum where we were fortunate enough to view original Fox Talbot experimental prints under very controlled light conditions. As part of a European joint project undertaken by the Fox Talbot Museum, Henry Fox Talbot's journals were being progressively digitised and placed on the web to make them more widely available to academics and others. Visits were also made to one of the many antique markets in London very early in the morning to look for examples of various photographic processes for the development of our study collections.

Attendance of courses overseas entails a considerable investment in time and resources but the advantages in terms of professional development far outweigh any disadvantages.

I would like to take this opportunity to thank the National Archives of Australia for assistance in attending these courses.

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## RESEARCH NEWS

### Results of Student Research Projects Questionnaire

University of Canberra

We would like to thank those of you who responded to our survey found in the last issue of the AICCM Newsletter. Unfortunately, we only received 13 replies.

More than two thirds of the respondents felt that the research project should continue as part of the degree course at the University of Canberra, with several comments suggesting that the research component be given even greater credit weighting. A few recent graduates indicated their preference for more practical treatment work instead of the research project, yet more senior conservators felt that a research project aids in learning management, communication skills, critical thinking and experimental methodology.

The Conservation of Cultural Materials course is reviewing its current curriculum and will give

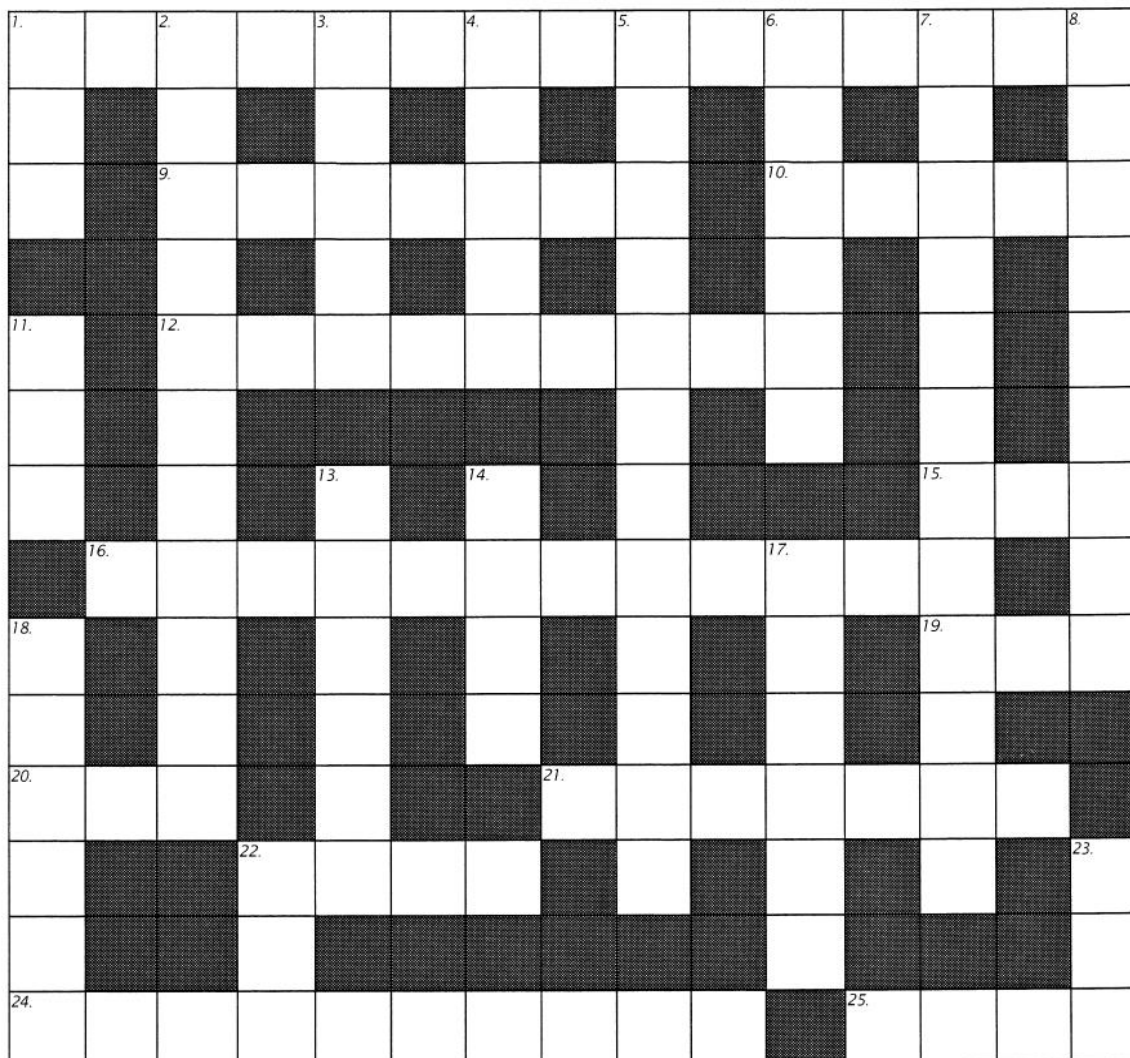
serious consideration to the suggestions offered in these responses. Any further ideas or comments are welcome at any time.

Benita Johnson  
Course Convenor  
Conservation of Cultural Materials

# CONSERVATION CROSSWORD

## AICCM Christmas Competition

The winners of the AICCM Christmas Competition are Penny Edmonds and Michelle Berry of Museum Victoria, for their *Conservation Crossword*. They will receive some Haighs chocolate in due course. The answers to the crossword appear elsewhere in this publication.



Conservation Crossword  
By Penny Edmonds and Michelle Berry, Museum Victoria

### Across

1. Obscure French phrase charts describing the inexplicable nature of metal corrosion. (8,7)
9. Members of a Germanic race. (7)
10. Time it takes to couch a very large textile. (5)
12. Colonial outpost (continent) that recently hosted the IIC conference. (9)
15. Companion of Id, also prevalent amongst directors of cultural institutions. (3)
16. Pedagogical cannon expert, with a penchant for 1 across. (5, 7)
19. Every Conservator covets one that can accommodate the turn of a pantechnicon truck. (3)
20. Where do we surf for CoOL? (3)
21. Inventor of gooey cleaning substances of uncertain consequence, but much favoured by paintings conservators. (7)
22. What the authors of this crossword wish they could be. (4)

24. An emotionally distraught frame. (10)

25. "A wee ---- of whisky" is required in disaster situations. (4)

### Down

1. Name of cheesy film by early conservation students in Canberra. (3)
2. Crazy member of Andy Warhol's gang, of the high energy spectrum. (11)
3. Fat, fur , felt – this German artist (1921-1985) is a conservator's nightmare. (5)
4. and 14. Where do we find naturally occurring enzymes and detergents with which to clean paintings. (2, 3, 4)
5. Process of salt removal from maritime archaeological objects. (12)
6. Large square cut stone used in building, or such masonry used as a facing on a rough rubble or brick wall. (6)
7. American artist of the 1960s and 1970s, known for his collage work, assemblages, a contemporary of Jasper Johns and John Cage. (12)



- 8. An obscure field in the arts. (9)
- 11. Acronym for the massacre of innocent pests in cultural institutions. (3)
- 13. A component of wood, easily oxidised to acid products (6)
- 17. Unchanging. (6)
- 18. An artwork fixed inside its mat board, or the opposite of going crazy. (6)
- 22. "The --- and science of conservation". (3)
- 24. The acronym for the Powerhouse Museum. (3)

## UNUSUAL MOMENTS

### A funny thing happened on the way to the lab...

AICCM members share some of their more unusual moments:

*The most unusual thing* I've had to do as a conservator was back in 1993 under the watchful guidance of Sarah-Jane Rennie when beginning my very first day of conservation work experience at Artlab in Adelaide.

The Objects lab at Artlab was home to (amongst other items) a stuffed (extremely stuffed!) penguin who went by the name of "Chucky".



Ever had one of those object treatments that no-one really wants to do? Chucky had problems. Aesthetically he had had a somewhat questionable taxidermy job inflicted upon him, thereby lending him a somewhat "drunken" appearance and an alarming tilt to one side. I have my doubts as to how much live penguin experience the taxidermist had clocked up too, as Chucky had more of a goose or swan neck than the stunted type normally encountered on penguins. Of course none of this really warrants a conservator, more a sympathetic taxidermist. No, Chucky was in for treatment to

remedy another problem - Chucky lived in a house with a cat...

The cat, for reasons unknown, (except perhaps a liking for fowl) had decided that Chucky was one of its possessions and had therefore decided to, ahem, mark him as such. Fortunately, having been left in the objects lab waiting attention for some time, Chucky was quite "dry" by the time I had to treat him.

So, there you are. I began my career as a conservator, cotton swabs and cleaning solution in hand cleaning crusty cat pee off a slightly balding, stretched and somewhat drunk looking stuffed penguin. (The name of the cat has been deleted to protect the guilty. The penguin deserves everything it gets.)

Andrew Pearce

*The most unusual thing* I have had to do was being escorted to the dance floor by 4 young girls (dressed in traditional coconut shell you know what) in Tahiti, and asked to dance in front of a huge crowd shaking your hips (after a huge banquet and having hiccups). Well, that is the price you pay for teaching a PIMA training course.



Vinod Daniel

*The most unusual thing* I have had to do as a conservator was to remove dying marine life from old toilets (lead plumbing, porcelain bowls) that had been retrieved that day from the sea. You might think that this is not too unusual for an objects conservator, but as a paper conservator, it was quite an experience!

During a short stint at Heritage Victoria, I was called upon (as the only available conservator) to assist Jenny Dickens. It was going home time, one Friday night, when the toilets turned up. We launched into a desperate cleansing of all potentially smelly attachments (living and dead) from the toilets, so as to prevent one hell of a stink Monday morning...

Dealing in close quarters with smelly, squelching and decomposing sea creatures served well to remind me why I chose to specialise in paper items, which, in my experience, rarely turn up with wet tentacles attached.

Catherine Thomson

*The most unusual thing* I have had to do as a conservator was to remove lipstick from a large, mostly magenta photogram that had been comprehensively kissed in a white area bang in the middle - the colour match was well nigh perfect! A ghost of those



Melbourne lips remains as the work travels the globe as part of an American collection.

Lyndsay Knowles

*The most unusual thing* I have had to do as a conservator was to repair the shoe of one of Ian Cook's guests before they rushed off to an executive meeting.

Sophie Parker

*So far the most unusual thing* we've had to do is to condition check an alleged thylacine (Tasmanian tiger) turd, incoming and outgoing. It was stable throughout the exhibition.

Kate Jones and Renita Ryan

*One of the most unusual things* we have had to do as conservators was straight out of *Alice in Wonderland*. As part of their redevelopment, the National Motor Museum restored and reconstructed a 1950's petrol station as a permanent exhibition within their new pavilion. In its day, the petrol station was renowned for its prize winning garden bed of red canna lilies, which the curator wanted to recreate. Having advised the museum that a bed of 'live' canna lilies would not be appropriate for a museum environment, we were left to develop an acceptable alternative.

In theory, installing artificial canna lilies was a viable solution; however, Joanna spent the next two weeks calling every Australian artificial flower supplier in a wild search for enough lilies. Finally, with two lilies coming from Queensland, six from New South Wales, ten from Victoria and so on, we had enough to create a 'thriving' flower bed. As the effort had depleted the Australian supply of canna lilies, we didn't have the option of being selective about flower colour, thus Louise found herself painting each of the flowers with Dekka paints to develop a 'natural' canna red. Finally, Joanna and Martin Deckys spent a solid day in the museum's new vehicle wash room potting up each canna plant in plaster-of-paris. At the end of it all, we can now be proud that our foray into artificial flower gardening has turned into a safe and effective display inside the main entrance of the museum.

Joanna Barr and Louise Bird

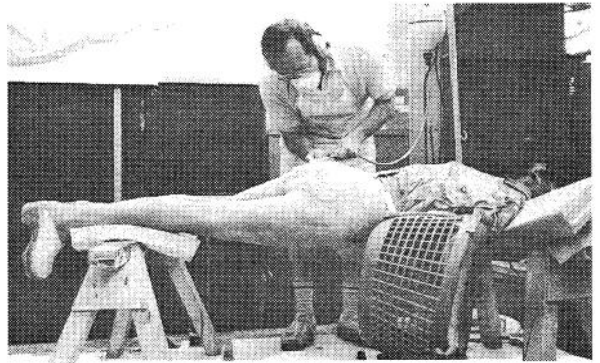
*The most unusual thing* I have had to do as a conservator was underpants repair. *Woman With Laundry Basket* by Duane Hanson (perhaps a relative of Pauline Pantsdown) is a popular display at the Art Gallery of South Australia. It had come to the attention Gallery staff that her hot pink nylon underpants kept falling down. There was some suggestion that this process was frequently aided by school groups visiting the Gallery, so I was brought in to provide professional advice on how to keep them up. Closer inspection revealed that the underpants were in reasonable condition but the elastic at the waist was somewhat deteriorated. If undisturbed they were still quite capable of maintaining modesty. Several options were discussed from Velcro dots on various parts of her anatomy with corresponding dots on her pants, to over-shoulder support systems. However, it was decided that if the pants were tugged, it was preferable that they fall than be ripped by an overly zealous support system. So a new casing was attached to the existing waistband and new thicker elastic (which could be replaced if required) was inserted into the new casing. The slightly thicker elastic kept them much more firmly in place but would give in cases of insistent tugging. So far there have been no more reports of loss.

Kristin Phillips

*Woman With Laundry Basket* by Duane Hanson is a popular display at the Art Gallery of South Australia. She was once pushed over by persons

unknown - the guards heard the crash and when they rushed up to see what had happened, no one else was in the room. So it came to me to be repaired. She had smashed her buttocks and a few knuckles. While doing the pre-treatment photographs I had her standing in the studio with her dress up around her waist and her knickers down around her knees. I took the photos and left her like that until we got the photos back. There was a complaint, and someone suggested I replace her attire, so I did. Her body's fine now - call me her personal trainer.

Fred Francisco



*Personal Trainer hard at work!*

And the *Woman With Laundry Basket* by Duane Hanson again..... Someone pinched one of her plastic hair rollers, so we had to try and source ones that looked exactly the same. Sarah-Jane Rennie went on an extended shopping expedition to chemist shops and came back with a pile, but none were the same match. A colleague overseas sent us some rollers too, but unfortunately they didn't match either. So we ended up curling and painting various kinds of garden mesh in hopes of a match.

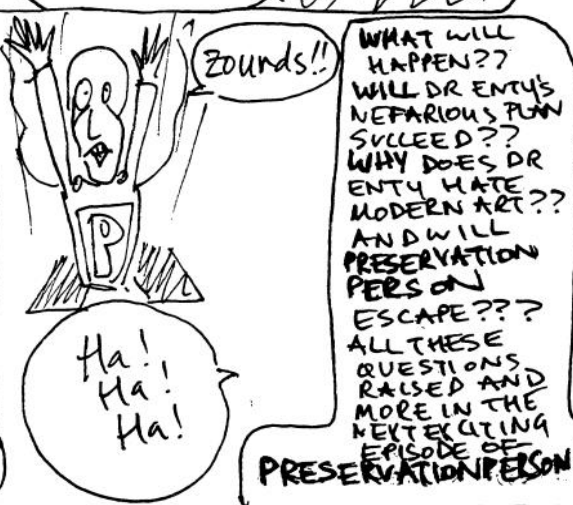
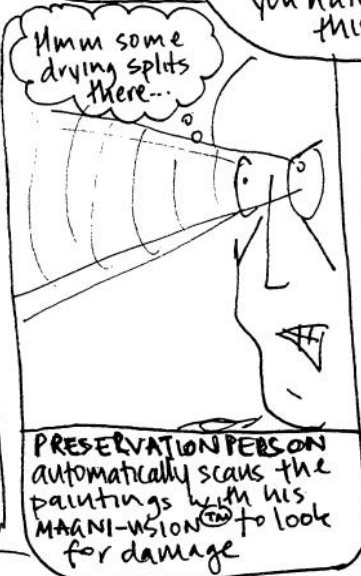
Anna Taddeo

*Before coming back to Australia* I worked at the Library and Herbarium at the Royal Botanic Gardens, Kew. One day I was asked to courier an item from Kew Gardens to the BBC, so that the item - can't remember what it was - could appear on an episode of *Blue Peter*, so I got to watch the making of *Blue Peter*, while I waited for the item to be returned to me. As I remember it, the set seemed to be rather full of live animals intent on wandering.

Back in Australia, I travelled with my partner to a remote Aboriginal community in NT. On the way there we had picked up some people from Utopia - they were on their way to the proofing of evidence for a native title claim. Once we arrived at our destination the woman who had travelled with us was sent over to talk to me. She had a torn \$20.00 note and had asked for help to fix it. She was told that that sort of work was my business and so I repaired her money with Sellotape (yes the dreaded Sellotape - but I didn't have anything else with me - honest!) before giving her a lift to the card game where she was using the money to gamble.

Vicki Humphrey

# THE ADVENTURES OF PRESERVATION PERSON!!!





## Wanton Destruction Watch

Wanton Destruction Watch (WDW) is a new working group dedicated to spotting and reporting acts of cultural vandalism in film and literature.

Our inaugural report features a description of the demise of the New York Public Library from Matthew Reilly's *Contest* (Sydney: Pan Mcmillan Australia, 2000), where, following an intergalactic "Gladiator"-type competition where competitors fight to the death amidst the bookshelves, the New York Public Library is completely destroyed.

While raising a few pertinent factors to be included in everyone's next risk assessment and disaster plan, WDW believes such depictions to be wanton and excessive:

*Concurrent explosions - six of them - white hot balls of light, bursting spectacularly from different sections of the library... Glass blasted outwards from nearly every window... Shrouded by a veil of slanting rain, the whole library was ablaze with fire now. Flames poured out from every window and as Stephen Swain led his daughter inconspicuously away from the pandemonium, he saw the Third Floor cave in on itself and crumble downwards, crushing the Second and First Floors... It was then that the roof itself caved in and the New York State Library - amid the sound of girders creaking and explosions multiplying and fires burning - collapsed in a blaze of glory and, despite the pouring rain, began to burn itself into oblivion.*

If you are upset (even mildly) by a wanton act of destruction in popular entertainment, please notify WDW care of the AICCM Newsletter editor at [acannon@bigpond.com](mailto:acannon@bigpond.com).

## ANSWERS TO CONSERVATION CROSSWORD

24. PHM	
22. ART	
18. HINGED	25. DRAM
17. STABLE	24. DISTRESSED
13. LIGNIN	22. ANON
11. IPM	21. WOLBERS
8. MUSEOLOGY	20. NET
7. RAUSCHENBERG	19. BAY
6. ASHLAR	16. COLIN PEARSON
5. DESALINATION	15. EGO
4. & 14. IN OUR SPIT	12. AUSTRALIA
3. BEUYS	10. HOURS
2. ULTRAVIOLET	9. TEUTONS
1. PHZ	DIAGRAM
DOWN.	1. P O U R B A I X
	ACROSS

## NEXT ISSUE

As yet there is no particular theme for the June issue - suggestions welcome! However, next issue's Opinion questions is as follows:

*As a conservator, how do you feel about the growing international trend towards the concept of "visible storage"? And, how do you feel about the growing international trend towards visible conservators? (i.e. workspaces designed so that the public can see conservators, curators etc at work). The number of institutions in the US that are interested in adopting such systems is growing so rapidly that this year's American Association of Museums conference plans to discuss the concept - do we need similar discussions in the conservation field? Any first-hand experiences are also welcomed.*

## CONSERVATION OF OUR CAREERS

The following appeared in the Conservation DistList (relatively recently) and asks some interesting questions – even if you are not interested in replying to the author, they could provide some food for thought...

Dear colleagues: I am now working on a presentation about conservation of our careers. I have received fascinating responses via the Conservation DistList on the Internet. I would be grateful for answers to any or all of the following questions.

1. What about your daily life as a conservator causes you the most stress?
2. Have you thought about seeking an alternative career? If so, what?
3. What tasks of your day do you enjoy the most?
4. What part of your job demands would you most like to assign to someone else?
5. Have you worked in different venues? (e.g. private lab, museum, regional lab)  
Observation re. differences would be very welcome.
6. What was missing from your original training that you've had to teach yourself?
7. Can you see yourself doing what you're doing now until you're 90 years old, as a number of colleagues have done?
8. Do you know someone who has left the profession who might be willing to discuss the reasons for such a decision?
9. How long have you been in the field? Optional: Where did you receive your original training?

Please return to: [jhstoner@udel.edu](mailto:jhstoner@udel.edu) or to Dr. Joyce Hill Stoner, Winterthur/UD Program in Art Conservation, Winterthur Museum, Winterthur, DE 19735.

A conference **exploring the future of paper** in the era of digital technologies. Sunshine Coast University July 13 -15, 2001

**new** possibilities for paper

For more information, please contact Noosa Regional Gallery on 07. 5449 5340 or email: [agd@noosa.qld.gov.au](mailto:agd@noosa.qld.gov.au). [www.noosaregionalgallery.org/paper](http://www.noosaregionalgallery.org/paper)



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the**

# BULLETIN

Surrender your articles!

Contact Vinod Daniel, AICCM Bulletin Editor

(02) 9320-6115, [vinodd@amsq.austmus.gov.au](mailto:vinodd@amsq.austmus.gov.au)



## Museum of Tropical Queensland

### CONSERVATOR Wet Organic Objects

\$34,519-\$44,180 PA  
VRN: QMB 201/01

The Museum of Tropical Queensland is seeking to employ an objects conservator specialised in the conservation of wet organic archaeological material. This appointment will initially be for 12 months. Subject to availability of funding, the appointment is renewable for another contract period of up to 6 months with the possibility of further extensions. Appropriate qualifications are essential; several years experience is highly desirable.

Before applying, interested people are required to obtain an application package containing the key selection criteria from:

Corporate Administration Agency  
Ph: (07) 3842 9340  
Please quote Vacancy Ref No: QMB  
201/01

or visit the Web  
[www.caa.qld.gov.au/vacancies.htm](http://www.caa.qld.gov.au/vacancies.htm)

For further information contact:

Andrew Viduka  
Senior Conservator Museum of  
Tropical Queensland  
Ph: (07) 4726 0616.

Closing date: 5.00pm, 30<sup>th</sup> March, 2001.

*The Museum of Tropical Queensland is  
an equal opportunity employer.*



NATIONAL  
ARCHIVES  
OF AUSTRALIA

The National Archives of Australia invites applications for a temporary vacancy for 12 months in the Preservation Section of the Sydney Office.

APS Level 6  
\$46,500 - \$52,500

Collection Management Branch  
Preservation Section  
(PN. 30265)  
Sydney NSW

Duties: Manage the day to day operations of the Conservation Laboratory. Under direction assist in the management and monitoring of the National Preservation Work Plan. Supervise and provide professional advice and support to Sydney based Preservation Staff. Undertake and manage complex project work involving conservation treatments of records and other preservation measures, technical investigations, research and testing of materials. Participate and assist in the development of preservation standards, specifications, procedures and guidelines. Train and advise National Archives staff on approved preservation policies, practices, treatments and testing methods.

Contact Officer: Robyn Lowe (02) 9645 0163

Selection for the above position will be based on assessment against specified selection criteria. Applicants will therefore ensure that their application addresses their claims in terms of the selection criteria.

Copies of the position profiles and selection criteria can be requested by phoning (02) 6212 3941 - 24 hour answering service or by email addressed to [recruitment@naa.gov.au](mailto:recruitment@naa.gov.au). It is also available on the National Archives web site: [www.naa.gov.au](http://www.naa.gov.au). Staff of the National Archives are covered by a Certified Agreement which can also be viewed on our web site.

Applications should be addressed to:

The Recruitment Officer  
National Archives of Australia  
PO Box 7425  
CANBERRA MAIL CENTRE ACT 2610

Closing Date for Applications:  
Friday 6 April 2001





5<sup>TH</sup> INTERNATIONAL CONFERENCE  
ON BIODETERIORATION OF  
CULTURAL PROPERTY (ICBCP-5),  
NOVEMBER 12-14, 2001, SYDNEY,  
AUSTRALIA

CALL FOR PAPERS

The Fifth International Conference on Biodeterioration of Cultural Property will be held in Sydney, Australia from 12-14<sup>th</sup> November 2001. The conference will be held under the auspices of ICBCP and jointly hosted by the Australian Institute for the Conservation of Cultural Material and the Australian Museum Research Centre for Materials Conservation and the Built Environment.

The organising committee is now inviting papers for the conference on any aspect of biodeterioration of cultural property. A special emphasis will be on application of biodeterioration research outcomes to small museums and developing countries. Topics include Paintings, Wooden materials, Ethnographic materials, Paper and related materials, Stone materials, Buildings, Case studies, Environment and Control. The deadline for submitting abstracts is April 2<sup>nd</sup> 2001, with the final paper due by September 3<sup>rd</sup> 2001.

For further information on the conference or to send abstracts, please contact:

Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney, NSW 2010, 02 9320 6115, fax 02 9320 6070, Vinodd@austmus.gov.au.

**Expression of interest:**

I am interested in presenting a paper/poster at the conference

I am interested in attending the conference:

Please send me a registration package for the conference:

Name:

Address:

Telephone:

Fax:

E-mail:

Mail to: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney, NSW 2010, 02 9320 6115, fax 02 9320 6070, Vinodd@austmus.gov.au.

