

COURSE CHANGES

Conservation of Cultural Materials, University of Canberra

The University of Canberra has for some time offered a 3-year undergraduate degree in Applied Science, specialising in the Conservation of Cultural Materials. This has been supported by a Master's degree and a PhD, both by Research in Conservation of Cultural Materials. From 2002 the undergraduate degree, in its present form, will be discontinued. Instead, specialised training in practical conservation will be transferred to post-graduate level in the following form:

BY COURSEWORK:

- ◆ Graduate Certificate in Cultural Heritage Studies (1 semester)
- ◆ Graduate Diploma in Conservation of Cultural Materials (1 year)
- ◆ Master of Applied Science in Conservation Studies (1 year)
- ◆ Master of Applied Science in Conservation of Cultural Materials (2 years)

BY RESEARCH:

- ◆ Master of Applied Science specialisation in Conservation of Cultural Materials
- ◆ Doctor of Philosophy (Research in Conservation of Cultural Materials)

At undergraduate level the new format will be:

- ◆ Bachelor of Applied Science in Cultural Heritage Studies
- ◆ Double degree of Bachelor of Applied Science in Cultural Heritage Studies and Bachelor of Communication: Information

A table summarising the new course changes is included as an insert in this issue of the Newsletter.

Rationale

The reasons for these changes are varied. Firstly, in an international context, the UC course is something of an anomaly. Worldwide most conservation training is now at post-graduate level and therefore, in order to maintain parity, training resulting in a similar level of qualification should also be offered in Australia. Although the quality of the training presently available to students is competitive, as evidenced by the number of our graduates who go on to work overseas; it is counterproductive to risk the possibility of a perception of a lower standard. It has been a long-term trend that the majority of students entering the present undergraduate course already have undergraduate degrees in a variety of disciplines. By transferring training to a post-graduate level such students can progress academically rather than take the current side step.

Secondly it is becoming increasingly difficult for students to commit

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to three years of full-time study. Growing numbers of students have to enrol on a part-time basis either because of existing employment or in order to work to raise the money to study. By offering a range of courses of varying duration, the option to gain status for study already completed and the possibility of studying off campus for a number of subjects, conservation training should be more

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accessible. Continued training while employed should also be more of an option.

Finally there are the economies of scale. A greater range of courses offering a variety of ways of studying will attract a greater number of students, whether they are new students, continuing students or returning students. Universities, like any current institutions, are responsive to income - more income leads to better funding and hence better facilities for courses. At present the majority of our students find employment, although admittedly much of this is on long or short-term contract. We see no reason why this pattern should not continue if we maintain the current numbers into the post-graduate courses.

The Changes

In general terms the new undergraduate degree will be open to anyone concerned with issues in heritage preservation, indigenous studies and cultural heritage interpretation and management. The course will introduce students to the technical skills and professional procedures for managing both the tangible works of art, artefacts and places that make up cultural heritage, as well as the intangible ideas that give heritage its significance. Students take one of two streams of study: Cultural Materials or Heritage Management. The Cultural Materials stream, most relevant to those wishing to enter the conservation profession, will examine the chemistry, history, technology and materials science of a range of cultural heritage materials including paintings, paper-based works of art and documents, metal artefacts, textiles and other objects made of materials of plant, animal or mineral origin. The care and conservation of these materials is also introduced.

The Heritage Management stream offers an elective major in a heritage field, for example: tourism, environmental studies, history, languages, arts, cultural studies and information management.

The Double degree of Bachelor of Applied Science in Cultural Heritage Studies and Bachelor of Communication: Information is a combination of the degree in Cultural Heritage Studies and the degree in Information and is achievable in four years of full-time study (or equivalent part-time). The core knowledge and skills of both degrees are included so students will end up with combined expertise in both management of information and management of the preservation of information. This degree is particularly aimed at those who wish to work in libraries and archives.

The undergraduate degrees, on their own, will not be considered sufficient to equip graduates with the skills to perform the duties of a conservator. To reach a base level of competency in their chosen specialisation students will need to undertake at least one further year of study at post-graduate level. Students completing the Cultural Materials stream of the new Cultural Heritage Studies undergraduate degree can achieve this by

entering the 1-year Graduate Diploma which offers advanced conservation training and requires the completion of a research project. Students completing the Double Degree can undertake a 1-year Masters which also covers advanced conservation training and requires the completion of a research project.

Students with undergraduate degrees other than Cultural Heritage Studies may enrol in the 2-year Masters in Applied Science specialisation in Conservation of Cultural Materials. Entry requirements also include chemistry to first year university standard. Unlike the present degree, full time students will specialise in their chosen area immediately on entry to the course and will therefore complete two years of intensive and focussed study. Areas of specialisation remain as they are currently. The course structure remains similar to the 2nd and 3rd year of the current degree and will involve both practical work, theoretical studies and the completion of a research project. The present professional practice requirement will be maintained in both the Graduate Diploma and the 2-year Masters degree.

The new structure also includes a 1-year Masters in Applied Science with a specialisation in Cultural Conservation Studies. This course is available to students who have completed the Graduate Diploma or who have completed the previous undergraduate degree or diploma in Conservation of Cultural Materials and have at least 1 year of work experience. It requires the completion of a specified research project as well as the equivalent of 1 semester of coursework. The coursework can be undertaken in a range of areas including research planning and methodology, management, administration, cultural heritage management, archive management etc. Many of the coursework modules can be undertaken off campus as can the research project. It is intended to fulfil the needs of mid-career conservators who wish to upgrade their qualifications, have begun to undertake higher management duties or who have a particular research interest and wish the completion of the project to be recognised academically.

The Graduate Certificate is a 1-semester course that also allows recognition for prior learning for entry. Students can choose from a range of



From the Editor

Thanks to all those who contributed to this issue of the Newsletter, particularly to those who contributed their view to the Opinion column and to **Ian Batterham** for his Lab Profile on the National Archives of Australia. Thanks as always to **Sue Mayrhofer**, **Marg Alexander**, **Kylie Roth** and **Vicki Humphrey**.

conservation and cultural heritage related subjects especially those dealing with the conservation of buildings. Again a number of the subjects will be offered for intensive and/or off campus study. The Certificate is not a conservation qualification, however students who satisfy the other relevant entry pre-requisites can use it as status for entry into other post-graduate courses.

For initial inquiries regarding entry and course outlines please contact:

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For specific course change details please contact:

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Alternatively you can e-mail staff using the format *lastname@scides.canberra.edu.au*

LETTER TO THE EDITOR

It has been suggested in the WA Museum that - in future - all positions that may be available within the Department of Materials Conservation will be advertised making a 'Degree in Materials Conservation' the only deciding criteria for the selection of a candidate. The usual adage 'or equivalent experience' will not be included anymore and will therefore not be relevant in choosing an applicant. This has indeed already happened with one conservator's position.

This - to me - is a worrying proposition. Not only will it exclude potential candidates without this degree or another degree, more importantly, it will also exclude those who have obtained their experience through apprenticeships and similar and who may have decades of conservation practice. This is especially applicable to conservators who started to practice before this particular degree became available.

Furthermore, it will equally renounce and override the relevance of the professional membership of the AICCM (PMAICCM) which is currently awarded to people with long-term experience and outstanding contributions to the profession whether the person has a conservation degree or not.

This is clearly discriminating against qualified people without this degree as it excludes them from any competition for a vacant position without even being able to submit an application let alone being granted an interview. I wonder if this is happening in other states and institutions as well and what do readers think about this proposition?

Ulli Broeze-Hörnemann
Senior Conservator
WA Museum

AICCM NEWS

President's Report

Marcelle Scott

The AICCM, along with most international conservation organisations and many individuals, is concerned about and critical of the proposed closure by the Smithsonian Institution of the Smithsonian Center for Materials Research and Education (SCMRE).

We believe the closure of this unique centre of expertise, should it proceed, will be a major loss to the international profession and to allied fields of scholarship. Conservators throughout the world will suffer for the loss of access to training programs and leading edge research. Directors, managers and paraprofessionals charged with the stewardship of public and private collections will come to bemoan the lack of readily accessible standards and protocols which, up until now, have been continually developed and widely published by SCMRE. Inevitably the closure will damage the reputation of the Smithsonian as a world-leading institution

in conservation research and materials analysis.

As this column commented in the last newsletter, several of Australia's largest collecting institutions have recently also taken deliberate actions to downgrade the conservation expertise they apply to the collections entrusted to their care. In most cases the institutions cite funding shortfalls as the reason for their actions. However, as all of us managing budgets know, matching income with expenditure is a matter of determining priorities. In effect then, these institutions are deciding that the provision of the best and most current answers to preservation issues has become a lower priority for them than it has been in the recent past. In querying why this should be the current trend I admitted in my last column to having no answers, and the many members who have contacted me since feel similarly bemused.

Over the last decade or so conservators have been encouraged to communicate our role and work cooperatively with managers and stakeholders (how I've come to loathe that word) explaining to them in the gentlest way we can the reasons for our advice. Has this approach succeeded? Or, have we risked a "dumbing down" of our expertise as we constantly try to communicate complex issues in brief and simple ways? Caroline Keck urged that "As a group we must cease to let ourselves be controlled to such a large extent by persons who are less qualified than they could be." (*Journal of the American Institute for Conservation* 1993, Volume 32, Number 2, Article 2 pp. 109 to 118) She used "could be" advisedly, meaning that decision-makers had a responsibility to increase their knowledge of conservation issues. We could just as easily say "less qualified than we are."

As professionals dealing with the issues on a daily basis, we know we are a very long way from having all the answers, and to progress we need continued inquiry, testing and developmental work. We know that collections continually face new and complex risks that, if their integrity is to be assured, will need constant evaluation. We know that the contribution of experienced conservators to strategic management issues, assists institutions in a range of matters from the aesthetic to the analytical, from the fiscal to the forensic.

If institutional directors, senior managers and peers within the industry do not accept the need for expert conservation research and strategic advice, despite this being a core legislative requirement, then perhaps a government watchdog is required. Successive Australian Governments have demonstrated their commitment to the education of professional conservators, surely they then expect publicly funded institutions to make the maximum use of this resource by employing experienced conservators at senior levels and charging them with direct accountability for conservation policies and strategies. Where this is deliberately not done, despite expertise developed at public expense being available, then Governments should question the quality of the governance of those institutions and their performance against core legislative requirements. We all have a right to expect that the legacy we inherited will be passed on to future generations in as good, or better, condition than we received it. As experts we have a special obligation to challenge those who put this at risk.

VICTORIAN DIVISION NEWS

The Victorian Division recently held a very successful meeting to exchange information on analysis facilities available to conservators in Victoria. Presentations were made by representatives of most of the major conservation labs in Melbourne. Deb Lau, who is presently working at CSIRO, presented information about the CSIRO Materials Environment Interaction Group and the services offered. A representative from Probe Analytical,

a commercial analytical lab, also informed the meeting of their services. Magda Michna, a Melbourne University PhD student, discussed her work on mapping the surfaces of paintings. The information will be collated and made available to members.

DOWNGRADING OF THE MUSEUM VICTORIA HEAD OF LAB POSITION

Museum Victoria has removed strategic decision making on collection care from the responsibilities of the manager of the Conservation Department, and will be advertising for a manager position at a lower grading. AICCM (Victorian Branch) members employed by the Victorian Government met recently to discuss this situation. The group was very concerned about the implications for conservators employed by public institutions in Victoria; for the care of the State's assets; and for the profession as a whole. They resolved to take the following actions:

- ◆ Send letters to relevant publications outlining the danger to collections posed by downgrading conservation managers.
- ◆ Collect information about the staffing structure and salaries of conservators employed by government organisations throughout Australia.

Criteria are being formulated. If anyone would like to join these activities or offer suggestions please contact the Victorian Branch c/o Jude Fraser, President, fax (03) 8344 4484, jafraser@unimelb.edu.au.

New Members

The AICCM welcomes the following new members:

Nicholas Edwards
Gail Hadley
Caitlin D. W. Granowski
Audrey Walman
Stephanie Crathern

**Prediction is very difficult,
especially about the future.**

Niels Bohr



Update on ICBCP Conference

12-14 November 2001,
Sydney

The Fifth International Conference on Biodeterioration of Cultural Property has attracted over 20 abstracts from leading biodeterioration/cultural property experts from around the world including Australia, USA, Canada, UK, Japan, and the Asia-Pacific region. The lecture program will be complemented by keynote addresses that will cover recent advances and the future of many of the chemicals that we are so familiar with. A detailed program is being finalised and registration packages will be available for circulation by the end of June, 2001.

Please keep the dates free, and be in Sydney to be part of the conference. For further information please call 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.

CALL FOR PAPERS

Art Association of Australia and New Zealand Annual Conference

Hosted by the University of Melbourne
4-7 October 2001

Visual Arts in the 21st Century: From Museum to Cyberspace

Papers are invited now for the session below. Please submit proposals of 500 words directly to Robyn Sloggett as soon as possible.

Investigate the object - invigorate the debate. Materials analysis for art historical enquiry
Convenor: Ms Robyn Sloggett

The scientific investigation of artwork draws on a range of disciplines and the knowledge of a broad range of practitioners. This session will examine the way in which scientific investigation is used to inform art history investigations. Papers will explore such diverse issues as:

- ◆ artists' manufacturing techniques and workshop practice
- ◆ artists intention
- ◆ links between artists and schools
- ◆ the role of new technology in art materials analysis
- ◆ scientific procedures and practice in the investigation of artwork
- ◆ philosophical issues relating to the analysis of artwork

Abstracts for papers to be sent to Robyn Sloggett: rjslog@unimelb.edu.au.

For further information please contact Robyn Sloggett on (03) 8344 7989.

LAB PROFILE

National Archives of Australia

National Office Preservation Section

Ian Batterham

A short history

The history of the Preservation Section of the National Archives of Australia goes back to the early 1970s. At that time the then Australian Archives was housed in a group of Nissen huts on the shore of Lake Burley Griffin, where the National Gallery of Australia now stands. The Archives conservator **David Jones** worked from a tiny room containing a small sink, a table, chair and a portable stove for cooking up starch paste. At that time there was also a conservator, **Neville Corbett**, working in our NSW State Office.

In 1974 **Rosemary Peel** was appointed conservator and was given a brief to upgrade conservation and develop a modern research

lab. She stayed for less than a year, leaving to get married and start a family. But in that time, working from rented office space in Kingston, Rosemary laid the groundwork for what was to come.

On Rosemary's departure the Archives appointed a new conservator, **Murray Millar**, a New Zealand émigré who had worked with **Bill Boustead** at the Art Gallery of NSW. Murray was given the job of putting Rosemary's plans into action. A building was rented in Fyshwick and in a part of the basement area a large modern laboratory was built. The rest of the building was given over to collection storage. Being in the basement, the laboratory had no windows to speak of so staff were inclined to feel a little like troglodytes. Unfortunately, this began a trend - for windowless accommodation, that is, not for feeling like troglodytes.

Now he had his lab, Murray set about recruiting conservators to staff it. He first recruited **Penny Mlakar** who stayed a couple of years. At about this time the first graduates started to come out

of the newly established Materials Conservation course at the Canberra College of Advanced Education (CCAЕ). Amongst these graduates were the next recruits, **Ian Batterham**, **Dara Rome** and **Colin Webb**.

Murray left the Archives in the early 80s and Dara took over the head of lab position. Dara later left for greater glory at the AWM to be replaced by Colin. Considerably later Colin left for the NLA to be replaced by **Kylie Scroope** (now the NAA's exhibitions manager).

Also in the early 1980s the Archives had established a Central Office conservation section whose job was to handle policy issues and national management. Staff in that section included, over the years, **Thea Exley** (retired 1988), **Peter Meadley**, **Dr Stephen Ellis**, **Ina Koneczna**, **Kathy Ho** and **Guy Petherbridge**, amongst others.

The ACT conservation section has seen a number of conservators come and go, including **Susu Nousala**, **Jane Jacoby**, **Jennifer Anderson**, **Karen Caldwell** and **Cheryl Jackson**. There has also been a long history of providing holiday employment and work experience to students of conservation at the CCAE/UCAN.

In the early 80s the National Archives established its ACT regional HQ in a new purpose-built building in Mitchell. Within that building was a new spacious and well-appointed conservation lab, but alas - again with no windows!

Also at around this time the Archives established conservation sections in Melbourne and Brisbane. Later the Brisbane section closed down. There are still flourishing conservation sections in both the Sydney and Melbourne offices.

In the mid-1990s, Central Office and the ACT regional office combined to form the National Office. And more recently the section now called Preservation was significantly upgraded within the organisation.

NAA Preservation - the present

Currently Preservation enjoys a very high profile within the National Archives. At the same time, the National Archives itself has undergone something of a profile raising. The organisation now has a national building situated within the parliamentary triangle (the former East Block) which houses not only our reading room but also a number of exhibition spaces.

The laboratory and a large proportion of our collection remains in Mitchell; there is another major storage repository in Greenway, Tuggeranong. Currently the Director of preservation is **Dr Stephen Ellis**. Beneath him are two Assistant Directors, **Ian Batterham**, who looks after the more traditional forms of preservation, and **Simon Davis**. Simon is developing a program to preserve electronic records being brought into the Archives' custody. Work in this area is only just beginning. The first step is the establishment of a quarantine computing facility. This facility is

designed to, firstly, process electronic records received from Commonwealth agencies into standard formats the Archives is prepared to support in the long-term (a process we call 'normalization') and, secondly, store the 'normalized' records in a digital repository. At the moment, staffing in this area numbers two, Simon and his ZIC **Helen Heslop**. It is hoped to increase that number next financial year.

Currently a significant amount of the resources of Preservation are directed towards the Archives' exhibition program. Exhibition conservator **Trish Stokes** oversees this, but all staff are involved to varying extents. Trish previously worked for NAA Conservation for a period in the mid-1980s. There are three major exhibition spaces: The Treasures Gallery, The Federation Gallery and a gallery to house temporary exhibitions. The Treasures Gallery houses a selection of collection material under various headings. The Federation Gallery displays seven key documents in Australia's history including the original parchment document signed by Queen Victoria, the Royal Commission of Assent that brought the nation into being.

The Archives also has a number of exhibitions touring at present, including *Eye to Eye: Observations by F E Williams Anthropologist in Papua 1922-43*, *Signed, Sealed, Delivered: When the Post Office was King*, and *Caught in the Rear View Mirror with Roy and HG*!

The NAA mounts five or six exhibitions of varying size each year as well as hosting one major touring exhibition, quite an achievement for an organisation of this size. The Archives' own exhibitions are often designed with a view to travelling them to regional venues, both to contribute to cultural life outside Canberra and to raise the profile of NAA generally.

Significant resources are also devoted to assisting with researcher access to material - ensuring that records are not damaged through retrieval, transportation and use. Our current laboratory manager, **Shelley Jamieson**, oversees this.

The lab is currently staffed by a fine group of conservators: **Suellen Bailey**, **Libby Melzer** and **Tania Riviere** (currently on study leave). We also have two Conservators-In-Training, **Karen Holloway** and **Prue Wood**, and a lab assistant, **Natasha Kendall**.

When not seeing to exhibitions or researcher-requested material, time is spent on programmed conservation treatments and those million other little jobs associated with the proper running of a conservation laboratory.

Another major area of activity in the lab relates to the quality testing associated with the NAA's Archival Quality Trademark scheme. The scheme was established to ensure that appropriate and easily recognised archival quality materials are available to persons creating records of enduring value. The scheme involves a trademark which has rules attached to its use. The rules relate to the archival quality of the material and set limits for chemical and physical

properties relating to permanence. In order to properly police the rules and the use of the trademark, the NAA have established a paper testing facility within the preservation section which has been approved by the National Association of Testing Authorities. **Ian Batterham** administers the testing lab and the trademark scheme.

Currently conservators are about to embark on an interesting treatment project. The NAA holds a large quantity of personal items belonging to the late Australian PM, Lord Stanley Melbourne Bruce. These items include such things as a uniform, cigarette cases, freedoms of various UK cities in presentation caskets, photographs and even Lord Bruce's Masonic Apron!

The National Archives has also recently been putting a lot of resources into developing a strong and informative Website which can be found at: www.naa.gov.au. Preservation have a page on the site: <http://www.naa.gov.au/recordkeeping/preservation/summary.html>

Here, amongst other things, are: information about the Trademark scheme for archival products (including a list of approved products), electronic copies of articles and presentations by conservation staff and a series of brief information sheets (*Archive Advice*) covering various topics such as disaster planning, preparation of time capsules and the proper care and handling of photographs.

OPINION

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.

While I am still studying CCM at the University of Canberra, I am involved in the aviation museum world. We find that visitors are fascinated by the process of conservation, particularly if there are some information boards to tell them what is happening. I have also been a fan of visible storage because it highlights how much heritage there is to deal with and also gives visitors an idea of why funding is required.

Another very important point is that visible (on display) conservation activity defines our role/task, emphasises the benefits of conservation and the outcome of not doing it, and reinforces to museum managers the value of collections and to visitors the attraction of conservation.

For many visitors, museums remain static over long periods of time unless there is a large scale, heavily promoted revamp. Promoted progress in conservation (visible and explained to visitors) provides a constantly renewed reason to visit. If this activity runs across all facets of the collection, and is located in Museum spaces as well as workshops, people will flow through the entire complex and see a dynamic, changing museum.

There should be more of it!

Kim Jones
Manager, Temora Aviation Museum

I agree to the principal of making conservation more 'visible', but this is mainly due (quite selfishly) to the effect it would have, i.e. increase the profile and importance of conservation. In a former life I worked for a large Museum in the UK. There were constant rumblings of 'turning the Museum inside-out', which is in much respect the same as 'visible storage and conservators'. We were asked to think of ways in which to achieve this. I introduced tours of the Art Conservation studios (Paper, Objects and Easel Paintings), which proved fascinating to the visitors but seemed rather time consuming to the conservators.

Opening up storerooms and laboratories would not in itself be interesting or stimulating. It might give an idea of the size of a collection and allow a few more faces to be seen but would achieve little. Other options to consider may include special events, exhibitions and activities, videos, tours or even publications. The option of making conservators 'visible' (which has been done at the Conservation Centre in Merseyside, UK) would seem rather daunting for a conservator on two levels. For one: the thought of working in a 'fish bowl' with all eyes watching would be distracting, invasive and rather like being on 'Big Brother'. Conservators are not actors and because conservation can be a very slow process I doubt whether onlookers would gain much satisfaction.

On another level: I myself would not feel happy demonstrating to the general public what I do for the obvious risk that they may go home and try it out on their 'work-of-Aunt'. Practical conservation is for people with experience and expertise; watching an expert for ½ hour does not give an individual enough training. I think that there are solutions and that it is up to us to think of a more creative compromise that would be more manageable and realistic. As to the suggestion of 'visible curators' well, you would have to ask yourself the question, why?

Emily O'Reilly
Conservator, State Records NSW

We hear today that conservators and the conservation profession are being marginalised. The positions of senior conservators are being downgraded, staff are not being replaced, there is disparity between the salaries of curators and conservators, and in some state cultural institutions there are less than two full-time conservators employed to satisfy all the conservation needs of the institution as regards storage, display and transport of collections. If conservators went on strike today would anyone take any notice?

So, how visible are conservators? I would argue that in most cultural institutions they have little visibility. They are perceived as being at the beck and call of curators, librarians, archivists, exhibition designers and registrars etc. They are just a service (often called a hindrance) to the real business of the institution, which is to get exhibitions open to the public or provide access to collections. Very few understand what conservators do and this can be from the council and director of the institution to the guides and attendants. How often do council members visit the conservation department, and how often are conservation matters discussed at council meetings? Some institutions try and cover this by appointing one or more council members as the conduit between council and conservation. They are required to report to council on conservation activities. But, on the same theme, when was the last time that there was an exhibition about conservation in a prominent place in the institution and for a decent period of time?

During the *Monet & Japan* exhibition at the National Gallery of Australia, and as part of the National Science Festival, three lunch-time presentations were given by NGA conservation staff, one of which described the analysis, conservation and mounting of the NGA's *Waterlilies*. This talk was well attended by the public. Why was this not included as part of the exhibition? I enjoyed the *Monet & Japan* exhibition, but why not give more to the public about what materials Monet used. How do we know? They have been analysed by NGA conservators. From my own experience in presenting exhibitions on conservation to the public, the exhibitions create a lot of interest. The public are keen to learn more about a work of art - how it was made, what materials were used and why, how it deteriorated and was restored - rather than just looking at it as a work of art. There was also a small conservation exhibition prepared by the conservation staff for the National Science Festival, but it was only present for one day due to lack of staff resources as the exhibition required constant attendance.

A classic example of the value in making conservation available to the general public is the Conservation Centre of the National Museums and Galleries on Merseyside - incidentally the Head of Conservation is Andrew Durham, a past Head of Conservation at the NGA. This Centre has a public face whereby conservation activities are on view and this has

become extremely popular with the public. In 1998 in a world-wide competition, it received the IIC Keck Award for the organisation which has done most to promote public awareness of conservation. There is no way that the director, council and curatorial staff at the Centre, are not now fully aware of the role of conservation.

If we want to secure the future of the conservation profession or at the least 'stop the rot', we must make conservation activities much more public. All conservation departments should aim to have conservation included in major exhibitions, or alternatively have a regular conservation spot in the institution's display program. Some institutions have conservation information days for the public, and these should be offered by all institutions. This will require staff time, but as all state and commonwealth cultural institutions are funded by public monies, there is a duty to provide conservation advice to the public. But, as usual, it is a matter of priorities and this is where support from an informed institution council could make a difference.

Professor Colin Pearson
Co-director, Cultural Heritage Research
Centre, University of Canberra

I have looked at the work situation in Edinburgh and at the Treloar Centre in Canberra and I like the concept of open storage as it meets a series of criteria that are very important for our political survival. One of the key issues that Ministers are on about is access to collections. It is no secret that the WA Museum has probably the worst storage collection of any major museum across the country with only 5% of the collection being in good storage conditions. If we can provide evidence to our Minister that by having open storage, the public can see large bits of the collection which will never be otherwise exhibited, can have controlled access for a fee for research purposes etc then it can only be for the benefit of the collection and for the public.

It is hard to compete with hospitals, police and education if we are keeping things locked up and hidden away. Let it all hang out in a controlled fashion and let the collections be seen as they belong to the tax payers who have funded all our salaries. By simply having a window onto the wet room in the conservation laboratories of the WA Museum down in Fremantle the public have a chance to look in and see behind the scenes, even if nothing is happening at all on the inside. They just like to see behind the closed doors. I think it is a good concept and totally support it. I think it works very well at Wharf 7 in Sydney and at the Liverpool conservation centre in the UK.

Dr Ian Donald MacLeod
Director, Museum Services, Principal
Conservator, WA Museum

Australian Capital Territory

Australian War Memorial

The 7th of June will see the opening of a new War Memorial exhibition building. **Anzac Hall** will house some of the large technology items previously stored at Treloar A. The items, such as the Japanese midget submarine, will be displayed theatrically using sound and light. The new building is linked to the main building via a glass walkway which leads onto a mezzanine. All this means that conservation has been working hard to prepare large items for the floor and a multitude of small items for the mezzanine. Other large items such as the Lancaster "G for George" will be displayed when they have been conserved.

The logistics of moving, dis-assembling, documenting, conserving, re-assembling, transporting and supporting for display such large items has been very complex.

The exhibition preparation push won't end with the opening of Anzac Hall. We are already surveying items for travelling exhibitions such as *Stella Bowen* and *Keeping the Peace*.

We are gradually coming to grips with our new collection management system MultiMimsy and are finding it much less restricting than our previous system.

This is against a background of gallery maintenance, changeover programs, a range of depreciation funded projects, Anzac Day etc etc. So if we haven't been very communicative lately - this is why.

National Gallery of Australia

Main activities have been preparations for the *Monet and Japan* exhibition and preparation of advice for the Gallery Enhancement project. Conservation staff have contributed to the development of a Risk Management Policy and Plan for the Gallery. **Janet Hughes** travelled to the US to undertake examination of works for *Monet and Japan* and also travelled to Alaska to present her corrosion research undertaken as part of her PhD studies.

Conservation staff have presented several lectures on conservation projects for Science Week. These included a presentation on the treatment and analysis of the Ambum Stone by **Beata Tworek** and **Gloria Morales**, and 'The conservation treatment of Monet's *Waterlilies*' presented by **Sheridan Roberts** and **Greg Howard** from NGA and **David Wise**, Lecturer in Paintings Conservation, University of Canberra.

Posters were also prepared for Science Week and were displayed in the Main Foyer, attracting considerable visitor interest. Tours of the laboratory are presented as a special Science Week activity.

Conservation staff have worked with IT staff to develop a conservation module for the proposed

Collection Management System, 'EMU'.

Allan Byrne featured in a 'Dossier' article in *'The Australian'* about the recent finding of a painting on the back of the George Lambert painting *Chesser Street* which also has another painting under the painting on the front. The *Cologne School Triptych*, a new acquisition, was examined and treated prior to its presentation to the public. Analysis of crystals found on a Miro painting has commenced in collaboration with the University of Canberra to understand the cause and implications for treatment. **Kim Brunoro** travelled to the US to inspect paintings for *Monet and Japan* and was involved in the hanging of the huge *Waterlilies* painting (6m x 2m) from the Museum of Modern Art in New York.

Textiles staff prepared NGA's contribution to the National Quilt Register. **Kate Douglas**, a textile conservator from NGV, spent 3 days at NGA on a liaison and training visit. **Deb Ward** continues to prepare the Materials Safety Datasheet file required following the Comcare investigation. **Micheline Ford** is working on a photography policy for conservation requirements. Textiles conservators also assisted in the display of Gujerati textiles for the Indian Earthquake Fundraising sale.

Storage and display advice for quilts was provided to the US Embassy for quilts from the Daughters of the American Revolution Museum.

Central Queensland University Press has published **Bill Hamilton's** "Memories of Lakes Creek 1919 -1928", an account of his life as a young boy growing up in the meatworks village of Lakes Creek on the outskirts of Rockhampton.

Andrea Wise has commenced BSc studies in the Department of Chemistry at ANU which will enhance our research capabilities. **Fiona Kemp** travelled to the US to undertake examinations of works for *Monet and Japan* and **Susie Bioletti** collected the Matisse travelling exhibition which has now completed its national tour. Mountcutting staff prepared an exceptional number of mounted and framed works (347) including 67 items for *Monet and Japan*. Approximately 500 oversized works were examined and rehoused in new storage cabinets, which will vastly improve access for posters and similar items. The Fiona Hall *Leaf Litter* packing and the large numbers of condition checks completed added to the substantial output of the section during this period. **Susie Bioletti** presented a public lecture on 'The Inspiration of Materials'.

Stefanie Woodruff, formerly of the Australian War Memorial, commenced as the Loans and Exhibitions Conservator on 19 February 2001. Her responsibilities include liaison with curatorial and registration staff on the processing of loan and other conservation requests, then working with conservation staff to streamline the administration of the requests and assist with condition reporting.

The *Monet and Japan* exhibition involved considerable input from the Preventive Conservator to prepare a humidified display case for a sensitive Japanese screen which has been successfully maintaining an elevated RH using an ultrasonic humidifier.

Annual conservation treatments of outdoor sculpture were carried out in April with the assistance of students from the University of Canberra under the supervision of **Lisa Addison** who is acting as Preventive Conservation during **Lizi Radford's** absence on maternity leave.

Major activities have included preparation of gold objects for the *Gold and Civilisation* exhibition at the National Museum of Australia and various items for *Islands in the Sun*. Twenty Papunya paintings were framed for exhibition. **Gloria Morales** and **Kylie Roth** (our research associate funded by our SPIRT grant) carried out field work at Yirkkala for the Bark Painting Research project, collecting many kilos of fresh bark, pigments and other samples.

New South Wales

Australian Museum

Michael Kelly, on returning from an extended period of leave, has plunged straight back into the Australian Museum's exhibition schedule, installing *Thylacine!* a travelling exhibition from the Tasmanian Museum & Art Gallery with a couple of helpful curators from Tassie. **Anne Leculier** is preparing a large loan of West Coast Canadian Indian & Japanese Ainu objects for an exhibition in the Tasmanian Museum & Art Gallery, she also has a major in-house exhibition *Fishing the Harbour* to prepare for. **Sue Valis** continues with her Natural History Storage Project and is managing the conservation aspect of the travelling of *Australia's Lost Kingdoms*. **Tracey Duncan** has her hands full with the constant change over of community based displays in the AM's Indigenous Australians Gallery. **Colin Macgregor**, our acting Head of Dept. is keeping the place on track and managing various budgets, reviews and resources.

Vinod Daniel is managing all the research centre programs and budgets. He organised a Preventive Conservation training course for the 10 ASEAN countries, in Laos. Vinod also completed putting together the next issue of the Bulletin. He is continuing his involvement with the Northern Queensland rock art project with a site visit to the Kennedy rock art site. Vinod is presently chairing an international group for ICOM-CC that is putting together a position paper on "International Preventive Conservation Standards".

ICS

The Ayala Museum in Manila is about to undergo a major redevelopment, and Australian involvement in this project reflects the significant amount of time that has been put

into developing relationships with fellow professionals in the Philippines. This has been brought together by the activities of AusHeritage, of which a number of conservation organisations are members. ICS is leading a team of exhibition designers and conservators to provide a range of services for the redevelopment, including complete design and fit out of the exhibition and storage areas of the new museum. Working with conservators from the Ian Potter Conservation Centre, who have played a major role in promoting Australian conservation expertise in the Philippines, and the National Gallery, we are currently putting together a program which will see a succession of conservators visit Manila to work on the Ayala collection and train local conservators over the next two years. Partly because of this involvement, the Ayala Museum is now being loaned a major private collection which contains some of the greatest works of Philippine art still in private hands.

Meanwhile back at base we have been working on objects from all over Australia: **Lisa Stoddart** and **Nicole Rowney** on objects for the new National Wine Museum in Adelaide, **Fiona Tennant** on the centenary of Federation exhibition in Tenterfield, **Tessa Evans** on a Gallipoli flag for Newcastle cathedral, and **Cath Akeroyd** and **Nicole Rowney** on the fit out of the Naval Stores in Brisbane.

At the same time extensive on site work on buildings has been taking place in Sydney with **Arek Werstak** and **Michelle Wassall** restoring the interior of the Garden Island Admiral's house, and **James Crawford** saving historic tiles at Sydney's No 1 fire station. **Vladimir Tsurkan** has achieved a significant first for a conservator by having the chair he made from drawings of Lucien Henry included in the current exhibition on Henry at the Powerhouse and formally accessioned by the Museum.

National Archives of Australia, Sydney Office

Belinda Andrews is currently manager of preservation while **Robyn Lowe** is on maternity leave. **Peter Shaw** is spending another year working at Screensound Australia in Sydney. **Janine Wangemann** is working with us in film preservation for a short period of time. The inspection, documentation and preparation of motion picture films for storage continues for **Lynn Wong** and **Nina Santos**. Australian Film and Television School Student Productions and Australian Colour Diaries from Film Australia are amongst this material. Nina, Lynn and Janine are currently working on the recent transfer of Ian Dunlop ethnographic films.

Anita Gustavson is progressively copying J2364/16, a series of Australia Post nitrate negatives for our Queensland office. Anita is also involved in improving the storage materials associated with C2359 P1, an Australian Tourist Commission series of photographic images from the 1960s. **Gerard Kleist** and **David Branscomb** continue to duplicate audiovisual material for

preservation and access. Recent items include records from the Snowy Mountains Hydro Electric Authority, sound recordings relating to the deaths of the 5 Australian journalists in East Timor in 1975, speeches by Prime Minister John Curtin during WWII, The Honourable Paul John Keating, and films and sound recordings about Indonesia. Contacts with agencies include CSIRO National Telescope Division, Commonwealth Rehabilitation Service, Artbank, the Federal Court and Australian Institute of Aboriginal and Torres Strait Islander Studies.

Powerhouse Museum

The first half of 2001 has been a busy time for us here at the PHM - our apologies for the lapse in our news in the last newsletter.

For many months **Alissar Chidiac** and **Pat Townley** have been working towards the *wattan National Forum* [*wattan* = homeland], held in late April. The forum brought people together from across Australia, to share their work focusing on the heritage and experience of Arabic speaking Australians. A diversity of papers and panels were presented with a dynamic contemporary focus, as well as historical and archival perspectives. There was a sense of discovery and excitement all weekend amongst participants, as connections were made and networks were extended. The accompanying *wattan art exhibition* developed from community participation in the project's public art competition, where artists represented visual images of their interpretations of *wattan*.

Roger Parris recently co-ordinated a very successful heritage week display of items from the Powerhouse transport collection at the Eveleigh railway workshops. A team of conservators including **Frances Fitzpatrick**, **Megan Jordan Jones**, **Len Lark** and **Shannon O'Farrell** prepared the Governor General's carriage (c 1910) for inclusion in this display. This was a joint project with the Sydney Harbour Foreshores authority.

Numerous other conservators have been involved in outreach projects including visits to Wollongong City Art Gallery and the Woollahra Library Archives to assist with storage projects, as well as introductory preventive conservation workshops at Dungog Historical Society.

Exhibitions work has kept many of us busy. **Frances Fitzpatrick** was responsible for the mounting of a small exhibition of costumes and floats used in the Sydney 2001 Federation Parade. **Gosia Dudek**, and **Margaret Jurasek**, **Megan Jordan Jones**, **Nadia de Wachter**, and **Dee McKillop** spent months preparing objects for the Lucian Henry exhibition. The types of objects conserved were predominantly ornamental architectural plasterworks, and gouache design works on paper. A number of large loan objects were installed in this exhibition and **Dave Rockell**, **Carey Ward**, **Tim Morris**, **Keith Potter** and **Graham Clegg** carried out this work.

Bronwen Griffin has been preparing early synthesizers and unusually shaped violins for

display in *Music, Made and Played*.

A new exhibition focusing on the South East Asian collection of the PHM is scheduled to open in November. **Suzanne Chee**, **Frances Fitzpatrick** and **Mary Gissing** are undertaking the conservation work and display preparation. **Frances** and **Geri Hunt** are condition reporting incoming loans for the installation of the *Lace for Fashion* exhibition

A tight lead time for the 25th Anniversary of NAISDA exhibition in our Indigenous Gallery activated a team of conservators including **Frances Fitzpatrick**, **Teresa Werstak**, **Mary Gissing**, **Megan Jordan Jones**, **Kate Chidlow** and **Dee McKillop** to complete the incoming loan documentation and prepare the objects for this celebratory exhibition.

A new travelling exhibition *Births of a Nation* focusing on women and childbirth in 1901 revolves around regional outreach. The exhibit opened recently in Orange with a satellite exhibit in Millthorpe. As the exhibition tours, curators and conservators will be working collaboratively with staff and volunteers of regional and local museums, libraries and galleries to include and integrate local content (objects and stories of significance) into the exhibition at each venue. **Mary Gissing**, **Megan Jordan Jones**, **Geri Hunt** and **Cheryl Griswold** were involved in the preparation of the component originating from the PHM collection.

Megan Jordan Jones has recently been cleaning Australia's largest (add flashing lights now) silver epergne (made by Henry Steiner).

Teresa Werstak and **Nadia de Wachter** have just started working on paper objects (posters) for the exhibition touring to the US - *Celebrating Australia - Identity by Design*. The posters will be framed and will tour to Washington and New York in August.

On the research side of the lab, **Sue Gatenby** is commencing an investigation into the use of Bactigas (BOC Gases product), a tea tree oil product, as a possible museum fumigant. Sue is also finalizing a report on the recommendations for the marking and labeling of museum collections, based on material type.

We were sad to farewell our intern **Shannon O'Farrell** recently, and wish her well as she returns to Canada via the tropical north of Australia. **Suzanne Chee** is making a temporary departure on maternity and long service leave - we'll keep you posted on the arrival of her baby.

State Records New South Wales

Work has begun on surveying the holdings (at least 10%), with a view to identifying problem areas and assessing the needs of an acid-free re-box program and the storage implications. **Emily O'Reilly** has been wrestling with the important 1865 Topographical Survey of Sydney ready for digitisation. The 50 plans on cloth measure up to 3m but with the new large lab, size hasn't been a problem. With the experience and early results of the digitisation project with NSW Parish maps, it is hoped that the excellent

quality and enhanced detail will mean that future access to the originals will not be necessary. **Clara Cesarone** has been cleaning and washing gaol entrance books ready for copying.

Queensland

Queensland Museum

The Conservation Section of the Queensland Museum is very subdued at the moment. There has been a brief lull in the Exhibition Program following the launch of *1901, A Centenary of Federation* and the installation of *Body Art*. It was a great relief to **Christine Ianna** when it was confirmed that **Anne Leculier** of the Australian Museum was able to assist in the installation of *Body Art* because she had treble booked. Special thanks are extended to **Anne, Jenny** and **Phil** for completing the project on time.

Christine didn't even wait to say farewell to Anne, she literally ran out the door and went off on her two weeks rec. leave which she combined with the Museums Australia National Conference in Canberra.

Christine also attended a meeting of the Conservation Special Interest Group of Museums Australia where **Colin Pearson** spoke on 'Can we passively about climate control for museum collections?'. This was followed by a discussion chaired by **Jenny Dickens** on the future of the MA Conservation SIG, how we can most efficiently utilise our resources and whether members would support the disbandment of the SIG. This was not resolved categorically and in the meantime it was suggested that AICCM state branches investigate opportunities for working with the various state branches of MA in a similar way to that operating in Queensland, where an AICCM QLD observer is welcome to attend and participate in the MAQ Committee meetings.

During the conference, discussions were also held with **Ann Baillie**, MAQ/RGAQ TPDP, Brisbane, **Kay Söderlund**, Söderlund Consulting, Sydney, and **Sarah-Jane Rennie**, from the Museums and Galleries Foundation of NSW (MGF), Sydney, regarding the learning resource to accompany the competency 'Contribute to the Preservation of Objects' within the Museums and Libraries National Training Package (Certificate IV level). These discussions were very productive and will be adapted for an on-line pilot later in 2001.

Now the holiday is over and **Jenny, Phil** and **Christine** are back in the lab. There are several new exhibitions on the horizon including *In the Swim*, objects for the Cooktown Interpretation Centre and objects for the extension of the Cobb and Co campus of the Queensland Museum in Toowoomba.

There are also plans afoot to develop an off-site store for our collections, and of course when at a loss for something to do- there's always the Queensland Museum Disaster Preparedness Plan

to finalise...

Queensland Art Gallery

Exhibition preparation has taken up most of our time this month with the demount of *Urban Dingo*, the art of *Lin Onus* and the intake of *Renoir to Picasso, Masterpieces from the Musée de L'Orangerie*. **Amanda Pagliarino** travelled to the new Melbourne Museum to assist in the condition checking of sculptures from *Urban Dingo* in Melbourne.

It is always fruitful to use the opportunities that travelling couriers provide with their knowledge of their collections. Travelling with *Renoir to Picasso*, both **Monique Nonne**, researcher at the Musée D'Orsay and **M Pierre Georgel**, Director Musée l'Orangerie visited the conservation lab and viewed some works currently undergoing conservation. It was interesting to discuss aesthetic trends in conservation treatment, including the trend towards devarnishing modernist paintings and to be able to view some recently cleaned paintings that are travelling with *Renoir to Picasso*.

The Conservation Department has recommenced a cleaning program of some collections on the display floors. Six Protection and Services staff were trained in the dusting of works. Bronzes, frames and furniture will be routinely checked and dusted by P&S staff. Brushes and a dusting log-book were supplied and this dusting regime will be a great help to conservation in keeping a check on changes in condition of works.

Lyn Streader, conservation administrative officer, is now with the department three days a week. She has been working on removing, encapsulating and filing old labels from works during rehousing.

John Hook and **Robert Zilli** have been researching climate-controlled vitrines in preparation for the loan of *Picasso, La Belle Hollandaise*. A major project involving **John, Robert, Amanda** and curatorial and design staff is the re-display of the wax relief, *The flagellation of Christ* by Giambologna. Robert and John have been working on a new 'frame' for the relief while Amanda has been researching the effects of higher than recommended light levels on the stability of the aged wax. The team is working towards display in October. Work towards *Fancy Work* a display of ladies' arts and crafts from the early to mid 1900's has involved most of the department. **Michael Marendy** has been working with Amanda on a number of lace and embroidered textiles. John has cleaned, revarnished and infilled a painting by Emily Meston. **Caroline O'Rourke** and Amanda have been discussing treatment options for a number of ivory miniatures that have been mounted onto thick card backings. The surface of a couple of miniatures show areas of foxing.

Gillian Osmond has continued working on Oscar Fristrom's *Portrait of Millicent Smith*. She has completed the varnish removal and commenced tests for removal of overpaint. Gillian has discussed the treatment of *Blue*

tongue lizard by Rover Thomas with **Gloria Morales** and has commenced consolidation of flaking paint and discussed options for supporting panel for display.

The brief for the new Gallery of Modern Art (GOMA) is underway and as Chair of the Collection and Conservation working group **Anne Carter** is working towards the draft of a functional brief that will direct the architects in the role of conservation within the new two-site structure.

In the lab Anne has been working on a still life painting of roses by Australian artist Lillian Chauvel, titled *Destined for the glitter of the supper table, yet dreaming of a sweeter sacrifice*, 1910. This oil on canvas is water damaged and has active flaking and losses. Interestingly, notes were found that indicate that, as a consultant from the AGNSW, **William Bousted** looked at the work in 1974 and provided a treatment proposal which included wax infusion and marouflage to chipboard. This treatment was not undertaken in the 1970's. The current treatment involved an adhesive infusion from the reverse and testing a Regalrez varnish.

South Australia

Artlab Australia, Paper, Training and Technical Services

After a very successful trip to Singapore, **Alice Cannon** seems to have the travel bug! Alice returned treated works to the National University of Singapore Museums and then carried out a survey of their collections. Just recently she has been travelling in country South Australia to conduct a survey in Kimba (home of the giant galah!) for the Kimba and Gawler Ranges Historical Society. While **Louise Bird** is away in UK and Europe, Alice is also holding the Preventive Conservation fort at Artlab.

Elizabeth Murphy and **Martin Deckys** are continuing work on 80 scrapbooks from the History Trust of South Australia. Martin is demonstrating great perseverance with endless tape removal from the scrapbooks. Elizabeth has been copying the material onto archival paper as well as providing archival copies and copy photographs of other History Trust material. Elizabeth has also been very busy hinging works by Peter Schouten in preparation for an exhibition full size paintings of extinct and threatened species. This exhibition will be held later this year at the South Australian Museum and will then travel to other venues. **Fred Francisco** is coordinating work on this large exhibition, as well as working on a number of photographs and works of art for the Art Gallery of South Australia, the State Library of South Australia and private individuals.

Anthony Zammit has been dividing his time between books, books and more books and a couple of large maps. Anthony is currently working on a range of books from the State Library of South Australia, State Library of New

South Wales, Barr Smith Library (University of Adelaide), the History Trust of South Australia and a number of private individuals.

The Museum And Gallery of the Northern Territory have got another change-over of works from their Battarbee collection coming up in June. **Anne Dineen** is preparing untreated works from the collection for this exhibition. Anne and **Vicki Humphrey** have also been working on a number of works of art on paper from the Art Gallery of South Australia. These works are up for general conservation treatment and all need to have acidic backings removed and old adhesive residues reduced or fully removed where possible.

Anne and Vicki have also been involved in a presentation of information and activities to Year 8 science students for Science Week 2001. A team from Artlab (**Anne, Vicki, Ian Page, Ian Cook, Keith Fernandez, Chris Holtham** and the recently married **Rita Bachmayer**) "manned" 5 activity stations dealing with the manufacture and decoration of tapa, damage and repair, condition checking, careers and writing materials. As well as getting certain core information across to the students, we aimed to provide an activity at each station to engage the interest of the students, to stimulate their powers of observation and to highlight the use of science in conservation activities. Vicki had prepared notes on each topic for the students and their teachers. The program was extremely successful, with some students saying that they would like to follow conservation careers. However, the members of the Artlab team all felt sure that they did not have the stamina to become teachers after this experience - it was exhausting!

Victoria

The Conservation Centre

At this time of year The Conservation Centre is busy assisting various collecting institutes and museums in regional Victoria to prepare submissions for the next round of Community Heritage grants to gain funding for conservation treatment. Last year **Louise Wilson**, Paper Conservator, assisted 20 agencies to prepare for grants and has her head down again preparing reports for the current grants program.

One of last year's successful grants included a significant collection of 20 handwritten parchment sheets from the 1850's, which made up a Petition to Governor MacArthur from miners in Bendigo region. Louise carried out the treatment of these parchments, which required humidification, flattening and packaging for storage. This treatment completed the final step in conservation management after the initial encounter with the custodians who participated in a Preservation Workshop presented by **Caroline Fry** in Bendigo in two years ago. The Conservation Centre has assisted the custodian in each stage in the process of preservation, including preliminary appraisal, successful grant

CALENDAR



AUSTRALIA

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).

6th International Conference on Arts and Cultural Management

1-4 July 2001. Queensland.

This biennial conference will bring together arts managers, researchers, academics and consultants from Canada, the US, the UK, Europe, Singapore, China, Japan, New Zealand and Australia. Papers will explore the media industry, new technologies and the arts, promotion of heritage destinations, marketing for visual art museums and galleries as well as case studies of individual arts and cultural organisations. Further information about the conference is available at <http://www.aimac.bus.qut.edu.au> including an online registration form and accommodation information (C79).

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 20th Century Nation

August-September, 2001. Canberra.

A registration brochure will be available in April 2001. For details see 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 Painting Symposium: Authenticity & Originality.

14-16 September 2001, Sydney.

The topic of the Seventh Biennial Painting Conservation Symposium has been broadened to consider all issues related to the ideas of authenticity & originality. Papers could address topics such as the impact of conservation treatments on originality, the ethics of sampling and loss compensation, or fakes & forgeries, for example. Papers of 15 minutes with additional 5 minutes for questions, on either the theme topic or for the general session are invited. Opportunities will exist for 5 to 10 minute presentations on current research or projects which would be of interest to the group. Posters on all subjects are invited. There will also be a session in the conservation laboratory on Sunday afternoon for those who don't need to rush off, looking at some tear repair and filling techniques. If anyone would like to demonstrate something at this session please let us know. Registration forms and talk/poster/demonstration registration have been posted directly to SIG members in May. If you didn't receive one and would like to register please contact Paula Dredge, Conservation Department, Art Gallery of New South Wales, (02) 9225 1720, paulad@ag.nsw.gov.au. Registration fees are \$250 for AICCM members, \$335 for non members and \$200 for students and unemployed. This includes lunches and tea & coffee, drinks on Friday night and the symposium dinner on Saturday night. Registration closes 2nd July 2001 (C79).

Visual Arts in the 21st Century: From Museum to Cyberspace. Art Association of Australia and New Zealand Annual Conference

4-7 October, 2001. Melbourne.

Call for Papers

Papers are invited now for the session *Investigate the object - invigorate the debate: Materials analysis for art historical enquiry*. The scientific investigation of artwork draws on a range of disciplines and the knowledge of a broad range of practitioners. This session will examine the way in which scientific investigation is used to inform art history investigations. Papers will explore such

diverse issues as: artists' manufacturing techniques and workshop practice; artists intention; links between artists and schools; the role of new technology in art materials analysis; scientific procedures and practice in the investigation of artwork; philosophical issues relating to the analysis of artwork. Abstracts (500 words) for papers to be sent to Robyn Sloggett: rjslog@unimelb.edu.au. For further information please contact Robyn Sloggett on (03) 8344 7989 (C79).

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 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).

**Courses: Contemporary Photographic 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).

Institute of Paper Conservation Courses

2001. Various locations, UK.

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

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 (C74).

Courses at the Centro del Bel Libro

From April, 2001. Ascona, Switzerland.

Contact: the Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona, +41 91 825 1162, fax +41 91 825 8586, r.mesmer@ticino.com or, info@cbl-ascona.ch (C78).

West Dean College Courses

From April, 2001. Chichester, UK

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).

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, NMGM Conservation Centre, Whitechapel, Liverpool L1 6HZ, +44-151-478 4842, fax +44-151-478-4990, deb@NMGMCC4.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).

The Painter's Palette in the 16th and 17th Century: Pigment Preparation and Painting Technology

10-18 July, 2001. Maastricht, the Netherlands.

A week-long series of workshops and lectures introducing participants to the preparation and use of supports, mineral pigments and organic dyestuffs. Contact: Justine Smithuis, Amsterdam-Maastricht, Summer University, +31 20 6200225, justine@amsu.edu, http://www.amsu.edu (C79).

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@scmr.si.edu (C78).

Montefiascone: Summer 2001

From 23 July, 2001. Montefiascone

Montefiascone is a medieval walled city on Lake Bolsena, about half way between Rome and Siena. Each summer conservators, librarians, art historians, archivist and others interested in the structure and history of the book, meet to participate in classes, which are held within the walls of the city. The summer 2001 programme is as follows:

Week 1, 23 - 27 July: Making and painting out the medieval palette.

Week 2, 30 July - 3 August: Bookbinding-- From Manuscripts to Printed Book.

Week 3, 6 - 10 August: Atlas Structure.

Classes run from 9am until 1-1:30, with opportunity to return for private work and study later in the day. Contact: Cheryl Porter, 7 Venice Lodge, 55 Maida Vale, London W9 1SD, +44 20 7266 0505, fax +44 20 7266 0697, chezza.p@virgin.net (C79).

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@scmr.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@scmr.si.edu (C78).

Conservation of outdoor bronze sculpture.

23 July - 3 August, 2001. New York, USA.

Includes a weeks of technical lectures and discussions and tours of outdoor monuments in New York City. The second week includes field exercises in hands-on conservation and maintenance of outdoor bronzes. Contact: NYCF, PO Box 20098LT, NY, NY 10011-0008 USA, fax +1 212 714 0149, NYConsFdn@aol.com, http://www.NYCF.org.

Deterioration of artists' paints: effects and analysis

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, alphenix@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@scmr.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 ARAFU 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/](http://www.ci.cambridge.ma.us/~CAC/) (C77).

Interim meeting of the ICOM-CC 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](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).

Maintenance of contemporary public art

26-28 October, 2001. Boston, USA.

Contact: Hafthor Yngvason, Director of
Public Art, Cambridge Arts Council, 57
Inman Street, Cambridge, MA 02139, +1
617 349 4388, or Rika Smith McNally,
Conservator of Objects and Sculpture, +1
508 650 5739 (phone/fax), [http://
www.ci.cambridge.ma.us/~CAC/publicart/
conference.html](http://www.ci.cambridge.ma.us/~CAC/publicart/conference.html) (C79).

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, NYConsFdn@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, Brede, 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
Treasures and Libraries are particularly
welcome. Contact: Dr Jack Ogden,
Fachhochschule Hildesheim/Holzminden/
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/video/>.
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).

Preservation in the Digital Age: The Fourth ARSAG International Symposium.

May 27-30, 2002. Paris, France. The symposium will focus on the relationships between digitization and preservation of cultural heritage, and will include papers on preservation, conservation, research, policy, implementation and economics of digitization of collections and electronic data. Contact: Françoise Flieder or Sibylle Monod, Association pour la recherche scientifique sur les arts, graphiques (ARSAG), 36, rue Geoffroy-Saint-Hilaire, 75005 Paris, France, +33 1 44 08 69 95, fax +33 1 47 07 62 95, monod@mnhn.fr (C79).

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.iiconserver.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).

FINAL CALL FOR PAPERS

for the

AICCM SYMPOSIUM ON THE CONSERVATION OF PAPER, BOOKS & PHOTOGRAPHIC MATERIALS

To be held 17-19 April 2002

Melbourne, Australia

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

The program will include at least one session of short informal papers, sessions for longer papers, workshops and posters. A short abstract (150 words) of what you wish to present and at what sort of session is required.

Please direct enquiries and abstracts to the following:

Art on Paper: Ruth Shervington, (03) 9208 0237, ruth.shervington@ngv.vic.gov.au

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

Photographic Materials: Angeletta Leggio, (03) 9208 0237, angeletta.leggio@ngv.vic.gov.au

Archives and Libraries: Helen McPherson, (03) 9669 9635, hmcpherson@slv.vic.gov.au

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

proposal, and treatment for conservation storage.

Louise has recently delivered a training workshop on basic treatment of mould-affected material for a major public archive and is actively preparing for further workshops in regional Victoria.

Adam Godijn continues to work in the Paintings Department, after extending the Tallis Foundation Practicum for another 2 months so that he could complete the treatment of 15 paintings from a private collection. Adam has cut his teeth on a very demanding 18th century painting, which required the scraping back of an old glue lining, multiple tear repairs and varnish removal. The painting has been given a new lease of life and looks fantastic. Adam, by contrast, is starting to show signs of wear and tear.

Adam recently accompanied **Caroline Fry** to help her repair a painting by Christian Waller at a Melbourne Crematorium, and both managed to avoid the strenuous efforts of the managing director to place a downpayment on a burial plot.

Caroline Fry, Paintings Conservator, is currently working on a suite of historic paintings from a private club, preparing their collection for their Centenary celebrations in 2002.

Pamela Najar is departing from The Conservation Centre in May, and heading back to New Zealand to take up the position of Manager Preservation Services at the National Library of New Zealand Te Puna Matauranga o Aotearoa. Her 'swan song' at the Conservation Centre was, appropriately enough, a survey and workshop in April at the Swan Hill Pioneer Settlement, in one of the most interesting parts of the beautiful state of Victoria.

Heritage Victoria

Karina Acton has been working on artefacts from some new historic archaeological sites. One of these is on Gabo Island. Despite being a land site, there are very high levels of chlorides. **Jenny Dickens** has been looking at various analytical methods for marble and limestone objects, and will be working with the School of Earth Sciences at La Trobe University to attempt to discover the composition and perhaps origin of a well-head. She has also been using the Physics department of Monash University to help to identify the contents of some vials from Viewbank, a land archaeological site in Heidelberg. It is suspected that these may contain artist's pigments.

Ian Potter Art Conservation Centre

The 2001 interns at Ian Potter are **Noel Turner** (paintings) and **Sallyanne Gilchrist** (paper). **Kate Woollett** returned to WA in April and is working part-time at the WA Library until the birth of Woollett junior. **Ingrid Ford** and **Pip Morrison** have completed their internships. Pip will continue working at IPACC, filling Kate's position. **Carrie Thomas** is on six months leave

in UK. **Catherine Nunn** has returned to the Potter after a year working at the Art Gallery in Auckland. **Sally Carew Reid** will be returning from maternity leave in June. **Marcelle Scott** is working on developing the education and training programs offered by the Potter.

Noel and Catherine have been treating so many equine paintings lately that they have taken to wearing racing silks. A collection of dot paintings have been treated prior to travelling to Europe. Noel is expanding his knowledge of Australian art by attending lectures on Colonial Australian Art. Catherine has completed her research into Phillips Fox's materials and techniques. The research will form part of an exhibition on IPACC research projects to be presented later in the year at The Ian Potter Museum of Art.

Pip and Sallyanne have been preparing many works for an exhibition on Rupert Bunny. The paper lab has also had its share of works of equine subjects. **Jude Fraser, Pip and Jordi Casabayas** have been involved in the installation of the 1891 Women's Petition (fondly referred to as the Monster Petition due to its size) at Parliament House. Both paper and paintings have been assisting the Museum of Art with condition reporting of exhibitions.

Penny Byrne is continuing her work on objects from the University's Greek and Cypriot Classics Collection, in preparation for the opening of the new Classics Gallery in August. **Sean Loughrey** is undertaking a Master of Multimedia at Monash University. This will allow Sean to develop of a web page for IPACC. Sean is also working on developing a database of IR images of paintings from the Grimwade Collection of the Museum of Art.

IPACC staff will be involved in the delivery of the Graduate Certificate in Art Conservation Studies, offered in conjunction with the Department of Fine Arts in July.

National Gallery of Victoria

In Paper Conservation, **Ruth Shervington** and **Katy Glen** found some interesting underdrawing when using infrared reflectography to examine the highly finished watercolour *Paolo and Francesca* by Dante Gabriel Rossetti. Ruth and Katy have continued working on the NGV's collection of Fred Williams' gouaches, preparing 20 for an exhibition at the Newcastle Region Art Gallery beginning in June. Ruth is currently treating a hand-coloured lithograph by S.T. Gill for an exhibition planned for the new Ian Potter Centre NGV: *Australian Art at Federation Square* next year. Katy is currently working on some watercolours by Eric Thake and has prepared some works by Joy Hester for loan to the exhibition *Hester at Heide* in August.

Angeletta Leggio has continued with the framing of large contemporary photographs in the collection, with the assistance of **Tom Ingpen**. Having found the (almost) perfect velvet to cover a replica 19th Century frame, Angeletta has treated the crystoleum that the finished frame will eventually house. Angeletta has also

completed a minor treatment on Mel Ramsden's *Secret Painting*.

Lyndsay Knowles undertook an extensive examination of a pastel by Francois Boucher, *Madame de Pompadour*. In preparation for the first exhibition at Federation Square, *Fieldwork*, we have all been examining works on paper and photographs by artists such as Bill Henson, Mike Parr, Bea Maddock and Robert Hunter, to establish their conservation and display requirements.

State Library of Victoria

Comings and goings in Conservation included **Amanda Larratt** changing her name to **Amanda Wild** when she married recently, **Johann Kirby** is soon to depart for a years maternity leave and **Gajendra Rawat** 'absconded' to the AWM for six months and is returning in July.

We have all been busy with in-house exhibition schedules, now that the new Keith Murdoch Gallery has opened, with the travelling exhibition *Belonging*. The next exhibition will consist entirely of our own collection, featuring advertising posters from each decade spanning the 1850's to 2001. Paper Conservators **Sam Shellard**, **David Harris** and **Jane Hinwood** have been assisted by **Allison Holland**, who working with us on contract, to prepare 80 posters. Framing is being carried out by **Andrew Green**, who is modifying standard frames to accommodate 'V' hinged posters to appear as floating in a box frame arrangement. Oversized posters will be framed in custom-made Perspex boxes.

Jane Hinwood has been supervising the ongoing 1:1 duplication of deteriorating nitrate and acetate film from the Picture collection, assisting in redevelopment plans for low temperature vaults to store collection items at risk and participating in the NLA Acetate Discussion List.

Book Conservators **Katrina Ben**, **Chollie Garcia** and **Ian Cox** were all involved in condition reporting material for the *Belonging* exhibition in Murdoch Hall, and **Jean Holland** assisted with the installation of this exhibition. Ian has also prepared material for the exhibition *William Buckley: Rediscovered* at the Geelong Art Gallery.

Katrina has been working to consolidate the Batten & Percy collection of Land Auction Plans from the Maps Collection, has helped set up the Kit Collection Survey in the Arts Library with **Helen McPherson** from Preservation Packaging in order to standardise packaging. Katrina has also provided training to library staff in awareness of mould issues.

Ian has completed a condition survey of the most valuable and significant items in the Rare Book Collection.

Chollie, in collaboration with **Jean** and **Helen McPherson**, has designed an Access database to facilitate a survey of Arts Library elephant folios. Data collected will identify vulnerable material, ascertain treatment options and determine packaging requirements prior to moving this

material during the redevelopment of sections of the Library.

Western Australia

Art Gallery of Western Australia

The Art Gallery of WA has been going through a period of flux - we have finished an extremely difficult hang and pack up of the Robert MacPherson exhibition, and a relatively easy hang for the *Modern Australian Women Painting and Prints* exhibition.

We have had help from many people this year. **Sue Charlton** worked tirelessly on the bark boxing project and was an inspiration when it came to cleaning! **Michelle Campbell** helped out in the painting conservation department doing a varnish removal treatment on a Streeton and an exhaustive surface cleaning treatment on the Paul Partos paintings. **Joel Kenny** is fantastic at the administrative work and is single handedly restoring our files to a workable state. **Brett Waters** and **Sean Byford** have just joined us to replace Sue and are already helping us fulfil our promise to keep the collection maintenance up to date.

Jackie Millard the Senior Conservator is helping to organise the disaster plan for the Gallery and is in the middle of a paper changeover of 130 works of art for the Centenary Galleries.

Vanessa Griffiths the object conservator is working on the moving of the Robert Juniper sculpture from the Cultural Centre garden to the new Sculpture garden at the rear of the gallery. She has just finished the treatment of 40 bark paintings for the first change of the AGWA bark collection on display in many years.

Natalie Scoullar the painting conservator is working through a treatment for the G.F. Watts painting *Una and the Red Cross Knight*, whilst dealing with the day to day loans and exhibition schedule. The *Modern Australian Women Paintings and Prints* exhibition was an involving and interesting set up. Natalie is now working towards the upcoming *Monet and Japan* exhibition and the associated gallery changes.

Trevor Gilles our framer has recently finished a restoration of the Arthur Stretton *Baron Gorge* frame, which is now on loan to the Cairns Art Gallery for a year for a Federation exhibition. Trevor has also treated the Sydney Long *Hour of Romance* frame for an up coming loan, and is just starting on the G.F. Watts *Una and the Red Cross Knight* original frame.

Library and Information Service of Western Australia

Stephanie Baily moved to WA in late January to take up the position of Senior Conservator at LISWA. Stephanie is coming to grips with the way Preservation functions within LISWA and the many challenges to be faced in the coming year. One such challenge is the rehousing of the Battye Library Pictorial Collection, a large

proportion of which is stored vertically. The Battye library has purchased boxes for horizontal storage with the repacking to begin next financial year.

Stephanie had the opportunity to spend a week in Kununurra discussing preservation issues with the Mirima Dawang Woorlab-gerring Language and Culture Centre and the Kununurra Historical Society. Stephanie has also visited the archive at St George's Cathedral and will be providing advice to the Westrail Workshops [Midland] History Project.

Kate Woollett began work as Paper Conservator on April 17th. Kate will be with us three days a week for the next couple of months. **Jackie Millard** continues to spend one day each week at LISWA. Jackie has developed a collection maintenance program for our art collection with condition reports completed for many of the works. Jackie also helped Stephanie clean out the extensive chemical store in the Conservation Laboratory with a list of the more gruesome finds made and appropriate disposal to be arranged.

Ian Donaldson continues with boxing and encapsulation work, recently completing clamshell boxes to house Rica Erickson's botanical artworks. **Susan Anderson** is spending much of her time flattening rolled plans, including a series of beautifully detailed

railways plans and Bennett and Allen architectural drawings. **Tim Cooke** continues book conservation work on the rare book collection including the 1661 *Instructions to a Son*.

Western Australian Museum

Ian Godfrey and **Vicki Richards** are hoping to attend the 8th ICOM CC Wet Organic Archaeological Materials Triennial Conference to be held in Stockholm, Sweden from 11-15 June 2001. They will present four papers entitled *Iron Removal from Waterlogged Leather and Rope Recovered from Shipwreck Sites*, *Iron Removal from Ivory and Bone Recovered from Historic Shipwreck Sites*, *The Analysis of Acid Affected Batavia Timbers* and *The Use of Pyrolysis Gas Chromatography Mass Spectrometry to Study the Extent of Degradation of Waterlogged Wood*.

Most staff members of the Department of Materials Conservation are heavily involved in the preparation of objects to be displayed in the new Maritime Museum to be opened in July next year. Condition reporting is almost finished and the hours estimated for the treatment of these objects amount to approximately 5½ working years.

SPECIAL INTEREST GROUPS

Special Interest Group Co-ordinators

Antarctic Heritage

Janet Hughes
Tel: (02) 6240 6657
Fax: (02) 6240 6529
j.hughes@nga.gov.au

Book and Paper

Lyndsay Knowles
Tel: (03) 9208 0258
lyndsay.knowles@ngv.vic.gov.au

Conservation Picture Framers

June Anderson
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pnj@ozemail.com.au

Conservation Science

David Hallam
Tel: (02) 6208 5260
Fax: (07) 6208 5299
davidh@nma.gov.au

Gilded Objects Conservation

Holly McGowan Jackson
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Fax: (03) 9628 5235
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Objects (incorporating Wet Organics)

Michelle Berry
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Fax: (03) 9628 5235
mberry@mov.vic.gov.au

Paintings

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

Photon

Detlev Lueth
Tel: (02) 6208 5025
Fax: (02) 6208 5167
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Preventive Conservation

Sarah Slade
Tel: (02) 9298 3764
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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

Paintings

AICCM PAINTING SYMPOSIUM: AUTHENTICITY & ORIGINALITY

14-16 September 2001, Sydney

The topic of the Seventh Biennial Painting Conservation Symposium has been broadened to consider all issues related to the ideas of authenticity & originality. Papers could address the impact of conservation treatments on originality, the ethics of sampling and loss compensation, or fakes & forgeries, for example. Papers of 15 minutes with additional 5 minutes for questions, on either the theme topic or for the general session are invited. There will be an opportunity for 5 to 10 minute presentations on current research or projects which would be of interest to the group. Posters on all subjects are also invited.

There will be a session in the conservation laboratory on Sunday afternoon for those who don't need to rush off, looking at some tear repair and filling techniques. If anyone would like to demonstrate something at this session please let us know. Registration forms and talk/poster/demonstration registration have been posted directly to SIG members in May. If you didn't receive one and would like to register please contact Paula Dredge, Conservation Department, Art Gallery of New South Wales, (02) 9225 1720, paulad@ag.nsw.gov.au.

Registration costs for the Symposium are \$250 for AICCM members, \$335 for non members and \$200 for students and unemployed. This fee includes lunches and tea & coffee, drinks on Friday night and the symposium dinner on Saturday night. Registration closes 2nd July 2001.

SMOCCM

Recent SMOCCM news includes:

Dr. Richard Thomas of the University of Western Sydney is assisting with an online version of *Monumental Trackings*. UWS sponsored the SMOCCM Survey through making a research grant available and has been involved with the newsletter since its inception. Currently the third hardcopy edition of *Monumental Trackings* for the financial year 2000-2001 is being processed and will be ready for mailout in June.

Textiles

The Textiles special interest group has had three meetings in the last 12 months. These have been held in Melbourne as part of the IIC Conference, in Canberra at the War Memorial and the National Museum of Australia.

The April 2001 Canberra meeting at the newly opened National Museum of Australia focused on detergents, with a great talk by Gina Drummond on their composition, chemistry and use. A group discussion provided a useful opportunity to find out what detergent textile conservators are using around Australia. We

hope that a more detailed report will be printed in the next newsletter. But in the meantime Gina has compiled a reading list, which is available by contacting me at sarah.clayton@awm.gov.au. This topic stimulated a lot of interest and discussion, it is obvious that topics like this are important and should be revisited on a regular basis.

At this meeting Bronwyn Cosgrove gave an interesting talk about her internship at Los Angeles County Museum of Art, enthusing all and showing that internships are a very worthwhile experience.

The AICCM textile conservation special interest group wants to encourage a more involved membership. To start the ball rolling we would like to set up an informal email discussion list. This list will be a way for people in the group to ask questions or spread information simply by sending a group email. At this stage we are not planning to archive any of the information. We don't want this to take over from the TEXCON list, but would like a way for every one to be able to discuss national issues.

To start, we need to confirm our email list. If you would like to be included in the list please let us know by replying to sarah.clayton@awm.gov.au. It is important to realise that every one on the list will have your email address, and that you need to keep your address current. When we have finalised the list we will forward it to those on the list.

The next TSIG is to be held in November as part of the Biodeterioration Conference in Sydney.

INFORMATION

Publications

Call for papers: *Reviews in Conservation*

Reviews in Conservation is published annually by the International Institute for Conservation of Historic and Artistic Works. It is a literature review journal, with papers reviewing a specific area within a conservation discipline and bringing together past research and knowledge. This will result in an up-to-date synopsis of the subject matter and also suggest directions for future research.

Papers are invited for forthcoming issues on all areas relevant to conservation including practical treatment, materials, technical art history, science, theory etc. It is hoped that the papers will be thematic and analytic, rather than strictly descriptive. It would be useful if the paper could include analysis of why and how opinions have changed, if relevant, and how this is reflected in the literature.

Further details and author guidelines can be obtained from Sally Woodcock, Editor, 130 Coleridge Road, Cambridge CB1 3PR, UK, +44 1223 562244 (phone/fax), mail@sallywoodcock.co.uk.

Guidelines for Information About Preservation Products

NISO, the National Information Standards Organization of the USA, announces the release of *Guidelines for Information About Preservation Products* (Z39.77-2001). This new standard identifies the information vendors should feature in catalogs and promotional literature describing products used to store, bind, or repair a variety of library holdings including books, pamphlets, sound recordings, videos, films, CDs, manuscripts, maps, and photographs.

The purpose of this standard is to encourage and promote the use of consistent language and to help vendors provide accurate information about preservation products used for storage, binding, and repair of library materials. The publication also includes a glossary that defines technical terms and a set of references to related standards.

This standard is available for free downloading or hardcopy purchase at http://www.techstreet.com/cgi-bin/detail?product_id=879717. For information about NISO's current standardization interests and membership possibilities, please visit <http://www.niso.org>. For additional information

Net News

National Quilt Register

The National Quilt Register is a database of quilts made between 1850 - 1965, all currently located in Australia but made in Australia and overseas (and sometimes during the trip here). Apart from the extensive selection of traditional patchwork and wholecloth quilts listed, there are several Greek and Italian quilts, Aboriginal skin cloaks, pieced animal skin rugs and traditional and domestic waggas. Essays on conserving a quilt, skin cloaks, waggas, Greek quilts and an email discussion list are included. Browse the National Quilt Register at <http://amol.org.au/nqr>.

Skin Deep Newsletter

The most recent edition of Skin Deep can be found at <http://www.hewit.com/skindeep.htm>. Features include an article on the history of the London College of Printing by Mike Brunwin, the story of lithographic printing by Nolan Watts, and an article about aluminium tannages by Roger Barlee.

Marine archaeological conservation

The marine archaeological conservation students at Evtek Institute of Art and Design in Finland have launched a new web site at <http://www.evtek.fi/muotoilu/aikuiskoulutus/koulutusohjelmat/marine/>. The diploma in marine archeological conservation is a 18 month program which was offered for the first time in 2000. The web site is a student project which is intended to be of use to conservators who would like to know more about the conservation of marine archaeological artefacts. The site will be regularly updated to include further examples of conservation treatments undertaken by the students.

Jobs on the net

Current museum, library and archive positions can be found at www.museumjobs.com/. More job-related sites may be found in the Conservation OnLine News page <http://palimpsest.stanford.edu/news/>.

New conservation discussion list: NCCR

A new discussion list has been set up to keep people in touch with developments in conservation related issues in the UK and Ireland. International input is welcomed. Please register at <http://www.jiscmail.ac.uk/lists/conservation-nccr.html>. The National Council for Conservation-Restoration (NCCR) has also launched its new web site <http://www.nccr.org.uk>. The site offers links to all the conservation and restoration professional

GRANTS & 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, www.amol.org.au.

THE CHURCHILL TRUST

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

FULBRIGHT SCHOLARSHIP PROGRAM

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

INTERNATIONAL SPECIALIZED SKILLS (ISS)

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

MUSEUMS AUSTRALIA REGIONAL EXHIBITION TOURING INITIATIVE FUND

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

THE NATIONAL LIBRARY COMMUNITY HERITAGE GRANTS

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

THE QUEEN'S TRUST FOR YOUNG AUSTRALIANS

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

organisations in the UK and Ireland as well as information on professional accreditation and the Conservation Register.

Training

Free Online Training Opportunity

Enrolments are now being sought for a training pilot in South-East & Southern Queensland for work-based delivery of Deliver information, activities and events and/or Install and dismantle small exhibitions. These are two competencies in the Museum National Training Package Certificate IV in Museum Practice.

The training is free, assessment is optional. If you wish to be assessed and obtain a certificate

of attainment for each competency, there will be a \$50 fee per competency.

The training starts 27 June 2001. You will receive a paper learning guide with self paced activities, projects and readings in the mail. You will also be supported via workshop and follow up advice from a trainer. You will need access to a museum/ gallery workplace to undertake the learning activities. Assessment will be via portfolio and workplace visits.

The training is being offered through Museums Australia (Qld) with funding made possible from Arts Training Queensland and the Queensland Government (Department of Employment and Training). Contact: Training & Professional Development Program [MAQ/RGAQ], (07) 3250 1270, fax (07) 3250 1271, profdev@powerup.com.au.

TECHNICAL EXCHANGE

Security Stamps

I would like to ask my Australian colleagues their thoughts on security stamps and whether they know of institutions that use them. As a Paper Conservator I am more interested in paper collections and in particular archives but would be keen to hear from other disciplines.

I am researching the possibilities of re-introducing a corporate stamp as a security measure. With all other precautions taken throughout the storage areas and in the reading room I feel that more can and should be done. I propose to stamp on the verso (cover and/or frontispiece of volumes) with appropriate permanent ink. Identification numbers are written along an edge but I feel the stamp should be placed in a more prominent place where removal would cause serious damage and disfigurement.

Obviously this approach would have to be on an individual basis, assessing the possibility of showing through to the recto. With archives there is little aesthetic value to be lost by stamping except with the rare exceptions. On more valuable and consequently more saleable

items stamps would not be necessary as a high quality reproduction would be available to identify it. With such a vast collection it is difficult to monitor thefts, any security measure would hopefully act as a deterrent and aid in retrieval. Obviously we couldn't systematically stamp the whole repository in one go, but I would suggest that it's never too late to start. Responses please?

Emily O'Reilly
conservator@records.nsw.gov.au

Malay Manuscripts

The Center for Malay Manuscripts at the National Library of Malaysia is trying to trace Malay manuscripts in their original form, kept in institutions or in private collections in Australia. The objective of the project is to build information on Malay manuscript collections in the world. We require cooperation in providing us with names of institutions or individuals in order to implement the project. It is scheduled for October 2001. Please forward any enquiry/information regarding the matter to me, Siti Mariani, through my e-mail at mariani@pnm.my.

REVIEWS

BE PREPARED: GUIDELINES FOR SMALL MUSEUMS AND GALLERIES FOR WRITING A DISASTER PREPAREDNESS PLAN - A TRAIN THE TRAINER WORKSHOP

On Tuesday March 20, 2001, the Museums Australia Qld and Regional Galleries Association of Queensland Training and Professional Development Program (TPDP for short) hosted and co-ordinated a one-day train-the-trainer style workshop for the Heritage Collections Council publication, *Be Prepared: Guidelines for small museums and Galleries for Writing a Disaster Preparedness Plan*, in Brisbane.

The workshop was aimed at people involved in the museum industry who train other staff (paid or unpaid) and who need to address disaster planning. It was designed to be used by non-specialist conservators to train others so that they could write their own disaster preparedness plans. The author of the package, Kay Söderlund, and Greg Wallace from the Museums Assistance Program of the Western Australia Museum facilitated the Brisbane workshop. Twenty one people participated in the day. Participants included conservators and other museum and gallery workers from both large and small scale institutions.

Rationale for the Pilot

The pilot emanated from the previous experience gained by the Western Australian Museum's Museums Assistance Program. It had often been identified from a variety of sources that products like *Be Prepared* and other Heritage Collections Council supported products such as *reCollections* and *Caring for Our Culture* require a series of training sessions to ensure they are used most effectively.

With the release of *Be Prepared* it was proposed to meet this need by developing a training package in a format suitable for free download from AMOL. It was intended that the training package may in some cases be used directly by museums. However, it was primarily intended for use by extension officers/trainers directly involved with delivering professional development programs and advisory services for museums such as the Museum Development Officers in Queensland.

The Brisbane workshop was the final in the series conducted as part of this pilot. It had previously been tested in Perth and Karratha, Western Australia, and Rockhampton, Queensland.

Workshop Structure and Format

The first session on the day provided background on the pilot program and introduced the facilitators as well as the participants. This was followed by an introduction to the format of the workshop and expectations associated with *Be Prepared*.

The workshop included information on:

- ◆ Hazards and their consequences;
- ◆ The four principles of the comprehensive emergency management: prevention, preparedness, response and recovery;
- ◆ The roles of hazard management agencies in assisting with hazard prevention, preparedness, response and recovery;
- ◆ Guidelines, simple standard procedures and templates that can assist in the planning process.

The workshop pulled all this together through a nine step set of tasks that developed the framework for a museum emergency management plan.

The workshop culminated in a role-play Response and Recovery exercise where participants were allocated roles and presented with a scenario where a flash flood was about to inundate their small, volunteer run museum. They were then presented with the question - what do you do?

What did they do? Fortunately a set of trainer notes were provided for this exercise and outlined what should have happened. In fact this was a very effective learning exercise and followed very closely to what is often observed in these situations.

All in all, it was an excellent presentation for all concerned and the facilitators met the challenge of addressing the needs of the different

participants admirably.

Christine Ianna

LIME AND LIMESTONE CONSERVATION WORKSHOP

The two-day "Lime and Limestone Conservation Workshop" held in March was a great success. It was a combined workshop by AICCM WA Division and the Rottnest Island Authority with Andreas Riedel of Bauwerk as the workshop tutor. Ten participants attended from diverse backgrounds - conservators, conservation architects, heritage officers, builder and artist.

Perfect weather allowed both the theory and practical work to take place at Lomas Cottage on Rottnest Island. Andreas discussed the geological formation and building uses of limestone/lime and the various methods of maintaining and restoring limestone structures. The most common mistake made in such restoration is the use of impervious surface finishes which prevent the passage of moisture. This was well demonstrated at Lomas Cottage where the 1998 restoration work included finishing both the inside and outside walls with acrylic paint. Since this work the moisture in the walls had risen 70 cms and effervesced at that level. During the workshop practical this paint and other inappropriate restoration materials were removed and overnight the moisture level in the walls visibly dropped 20 cms.

The Rottnest Island Authority were continuing the project with the training of Transfield maintenance personnel on the island who would complete the restoration of Lomas Cottage under Andreas' supervision.

All participants said they benefited greatly from the workshop. This was in no small measure to the coordination of the workshop by Carmela Corvaia (AICCM) and Peggy Webb (Rottnest Island Authority).

Book Review

MONUMENTS AND THE MILLENNIUM. PROCEEDINGS OF A JOINT CONFERENCE ORGANISED BY ENGLISH HERITAGE AND THE UK INSTITUTE FOR CONSERVATION; JAMES & JAMES 2001 ISBW 1 873 936 974

SOS! Or, Save Outdoor Sculpture is the catchy title that galvanised the US Cultural Heritage Industry into surveying 32,000 public sculptures since 1989 and subsequently implementing a program to conserve the 50% which require treatment. The program and its instigator, Susan Nichols, were awarded the Keck Award for Conservation at the IIC's Melbourne 2000 Congress. The success of the SOS program prompted the AICCM to form SMOCM in order to undertake the same process.

Now for the first time a review of the state of outdoor sculpture and monument conservation,

reflecting the vast amount of work that has been undertaken in this area in the last ten years, has been collated in the form of the publication of the papers of a conference held in London in May 1998. Whilst it is disappointing that it has taken almost three years for this information to become publicly available, *Monuments and the Millennium* is well worth the wait.

Divided into five sections, the papers cover both the broad issues of documenting and interpreting sculptures and monuments, and also the details of particular conservation treatments.

Part 1, entitled *Context & Inventory*, details the massive work that has been undertaken in this area not only by SOS! in the US, but also, for instance, by the UK National Inventory of War Memorials (60,000 War Memorials recorded). Jo Darke of the Public Monuments & Sculpture Association also discusses the problems of important sculptures which are part of facades on buildings facing demolition.

Part 2, *History & Interpretation*, looks at how monuments come to be commissioned and the changing thinking in what they represent. "The Monument cannot possibly be private property" quotes Margaret Garlake in discussing the move from conventional statues of notable individuals to more figurative monuments. Paula Murphy's paper on the destruction of British imperial monuments in Dublin is particularly fascinating, not least because it has eventuated in one unloved Irish statue of Queen Victoria eventually ending up outside the QVB in Sydney.

Parts 3 and 4 - *Technical Approaches and Case Studies* - contain eleven papers covering a wide spectrum of conservation issues from the highly technical (eg Martin Cooper on laser removal of paint layers from corroded copper and Hannelore Romich on new developments in protective coatings for bronzes) to the broader discussion of treatments in the context of the history of the monument. Nicola Ashurst on

Cleopatra's Needles in London and New York, Ingval Maxwell on the Scott Monument in Edinburgh and Alasdair Glass on the Albert Memorial in London all present interesting papers. Robyn Riddett acts as the sole Australian representative in a sound discussion of the conservation issues of Melbourne's monuments.

Part 5, *The Future of Public Monuments*, discusses the issues involved in commissioning public sculpture, including a most interesting paper by Benedict Read on what artists can do to ensure the continuity of existence of their work and its reputation.

As a conservator, I took comfort from the familiar stories of vandalism, lack of follow up maintenance by public organisations once they have commissioned treatment, and the general move towards less interventionist treatment. Australia has much the same story to tell. However, this is much more than a book for conservators alone. I found myself enthralled in the broader issues of monuments and what they stand for. Sergiusz Michalski's paper on *Paradoxes of Form and Function in Modern Public Monuments* discussing negativity in modern monuments - monuments which work through inverse images, mirror images or even absence of image altogether - had to be read twice, such was its impact.

Monuments and the Millennium is essential reading for any person or organisation involved in the commissioning and care of public sculpture and monuments in whatever form. As the Chairman of English Heritage, Sir Jocelyn Stevens, noted in his opening remarks, the conference aimed to bring together the established body of technical knowledge and current trends to set the agenda for research and standards of practice for the years ahead. *Monuments and the Millennium* does just that.

Reviewed by Julian Bickersteth, Managing Director, International Conservation Services.

RESEARCH NEWS

Bark Paintings Research Project Update

Nicki Smith & Kylie Roth

The Bark Paintings Research Project is now one year old. This is a collaborative project being undertaken by the University of Canberra, the National Gallery of Australia and the National Museum of Australia. The project was made possible by a SPIRT (Strategic Partnerships Industry Research and Training) grant from the Australian Research Council. The grant has allowed the University of Canberra to employ two research associates for two years, one situated at the National Gallery of Australia and the other at the National Museum of Australia.

The project began in May 2000 with a one-day workshop held at the National Gallery of Australia and attended by conservators and

other interested parties including artists and Arts Centre Co-ordinators from Arnhem Land. During the workshop papers were presented on topics related to bark paintings and two panel sessions were held to discuss contemporary issues in the conservation of bark paintings and beyond. The proceedings from this day will shortly be available on CD-ROM.

Since this workshop a process has been undertaken which identified areas of research that were relevant and achievable in the timeframe of the project. This has included liaison with other institutions and related professional fields. Preliminary experimental work has been carried out in areas such as bark movement, identification of compounds offgassed by bark, bark structure and ultrasonic misting of consolidants for powdering paint. A survey of past treatments has also been partially completed.

A significant part of the project has been the fieldwork conducted in Arnhem Land. This has allowed us to both collect samples for the experiments and also to gain a more holistic understanding of processes and community life.

Phase two of the project will involve further investigation of our initial findings, which we hope will prove beneficial to both the Aboriginal and conservation communities.

The Role of Consolidants in the Conservation of Sydney Sandstone Buildings

Julie O'Connor

In 1997, Mr Peter Wilkins, Manager of the Public Buildings Stone Programme at the Public Works Department Services NSW, and Professor Abhi Ray from the University of Technology, Sydney, brought together a team of heritage architects, engineers, stone masons, geologists and conservators to deal with the problem of sandstone decay. They recognised the need to further the research by the late Dr Alan Spry, Jack Heiman and Doug Kagi into consolidants for Sydney sandstone buildings.

The Australian Research Council financially supported their vision by providing a scholarship for a conservation student to formulate a methodology to facilitate the selection of consolidants for the different types of Sydney sandstone, with the possibility of developing a consolidant for such a purpose.

The research was conducted in several stages:

1. A literature search of consolidants was undertaken to identify the advantages and disadvantages stone consolidation.
2. Maroubra sandstone (a type of Sydney sandstone) was analysed to determine differences between the weathered and less weathered regions of Maroubra sandstone from the Australian Museum in Sydney.
3. A new consolidant was developed based on previous work by Dr Alan Watchman into replicating silica skins that form naturally on rock-art.
4. Three consolidants including Tegovokon V (showing some promise in advanced laboratory trials conducted by Alan Spry), Watchman's product (methyltrimethoxysilane catalysed using aluminium chloride) and a new product (MTMOS catalysed with an acid catalyst) were applied to Maroubra sandstone samples from the Australian Museum in artificial ageing tests.
5. A standardised methodology was developed to test the effects of these three products on Maroubra sandstone.
6. Natural ageing tests were conducted on Maroubra sandstone consolidated with Tegovokon V and Watchman's product.

Outcomes

- ◆ A standardised methodology was developed to test the effects of sandstone consolidants including photospectrometry, nuclear magnetic resonance to determine porosity and permeability, ultrasonic velocity and compressive strength. It also included

Pilot of the National Training Package

Commencing June 2001

The learning resource to accompany the competency *Contribute to the Preservation of Objects* within the Museums and Libraries National Training Package (Certificate IV level) has been completed by Christine Ianna, Senior Conservator, Queensland Museum and Lisa Jones, Curator/Manager, Queensland Police Museum. This learning resource has since been reviewed and modified and special thanks are extended to Ann Baillie, MAQ/RGAQ TPDP, Brisbane, Kay Söderlund, Söderlund Consulting, Sydney, Sarah-Jane Rennie, MGF, Sydney, and Anne Carter and Amanda Pagliarino, Queensland Art Gallery, for contributing to this process.

The next exciting step for this competency and the writers is that it has been identified as one of five competencies within the National Training Package in Queensland that has been approved for on-line trialling in the latter part of 2001. It is planned that training will be a mix of resources on-line and trainer contact via email. Whilst participating in the on-line training pilot will be free, there will be a fee for assessment of approximately \$50 per unit.

The competencies *Install and Dismantle Exhibitions* and *Deliver Information, Activities and Events* will be available in Southern QLD via flexible delivery - in essence this will be a mix of paper based learning resources in the mail and trainer contact via telephone, email and workshops.

Record and maintain information about the Collection and *Plan and Carry out the Movement and Storage of Objects* will be available in the Mackay region via flexible delivery also.

Further information on this pilot is available from Ann Baillie, Training & Professional Development Program, Museums Australia, QLD & Regional Galleries Association of QLD Partnership, (07) 3250 1270, fax (07) 3250 1271, profdev@powerup.com.au, <http://www.maq.org.au/profdev/>.

- diffuse reflectance infrared transmission spectroscopy to determine depth of penetration, specific surface area of grains using environmental scanning electron microscopy, petrographic analysis and thermal expansion using thermal mechanical analysis.
- ◆ Significant changes between the weathered and less weathered regions of Maroubra sandstone were detected in the lower infrared region, possibly due to iron substitution for aluminium in the clay component.
 - ◆ Maroubra sandstone is a fine to medium grained quartz rich sandstone containing kaolinite in the form of dickite with moderate porosity and minor amounts of siderite and secondary quartz.
 - ◆ A new catalyst for methyltrimethoxysilane and ethyl silicate consolidants was discovered.
 - ◆ Although the consolidants initially darkened the sandstone, insignificant changes were observed in naturally aged sandstone over the short-term.
 - ◆ Changes in ultrasonic velocity and compressive strength were variable.
 - ◆ Depth of penetration was limited (2-3mm) so the effects of consolidants proved inconclusive.
 - ◆ No significant changes were observed in relative porosity and permeability after totally submerging the sandstone in water.
 - ◆ The consolidants appeared to lower the thermal expansion properties of the sandstone over the temperature range (20-100°C).
 - ◆ A new method for determining specific surface area of grains using ESEM was developed.

MEC SERVICES

SUPPORT SERVICES TO CONSERVATORS

Museum Environment and Conservation Services Pty Ltd (MEC Services Pty Ltd) provides analytical and other support services to conservators, curators and archaeologists on a fee for service basis.

A few of the services currently offered are:

- ◆ Material science consultation services
- ◆ Testing of microfilm for residual thiosulphate to ISO 417 or ISO 18917 - a fast and economic service
- ◆ Repair of *Willard* Hot Spatula/lining iron control units and taking/lining irons
- ◆ Elemental analysis of metals and metal corrosion products (Wet chemistry/AAS/Spectrographic)
- ◆ Identification of metal corrosion products (XRD/XRF/Electron microprobe)
- ◆ Analysis of organic materials (plastics/natural and synthetic materials/corrosion or breakdown products)
- ◆ Preparation of paint cross-sections (from works of art or architectural sources), their XRF analysis and photomicrography
- ◆ Prototyping of specialised equipment

Other services are also available.

If you have a technical or scientific problem concerning material related to works of art or artefacts, please contact:

David Tilbrooke
MEC Services Pty Ltd
65 Eight Avenue
St Peters SA 5069
Tel/Fax (08) 8362-7370
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ARTLAB AUSTRALIA Book Conservators

Artlab Australia has a very strong Book Conservation program and is looking to further develop in this area.

Artlab Australia is seeking expressions of interest from:

- ◆ Paper conservators who are keen to develop book conservation skills.
- ◆ Book conservators who would be interested in short and long term contract positions.

Artlab is particularly interested in hearing from conservators with a conservation qualification, but will also consider conservators with proven experience and appropriate backgrounds.

We would be pleased to receive expressions of interest with a current CV, addressed to Vicki Humphrey.

Artlab is a division of Arts SA in the South Australian Department of Transport, Urban Planning and the Arts. Artlab is responsible for the conservation programs of the State's major collecting institutions: the Art Gallery of South Australia, the South Australian Museum, State Library of South Australia, the History Trust of South Australia and Carrick Hill Historic House. Artlab also undertakes conservation project work for a range of clients throughout Australia and Asia.

Contact:

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 Paper, Training and
 Technical Services
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 Adelaide SA 5000

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E-mail: Humphrey.Vicki@saugov.au.gov.au

NATIONAL PRESERVATION TRIAL WOOLMERS ESTATE, LONGFORD

Lynda Black
Linda Clark

In October 2000 the Collections Management and Conservation Program of the Heritage Collections Council (HCC) created the opportunity to trial the use of a recently developed range of products designed to assist museums to care for their collections. Four reference manuals, *reCollections*, *Be Prepared*, *Assessing Significance* (draft document) and *Environmental Guidelines* (draft manual), have been researched and compiled by the conservation profession for the HCC as part of the National Strategy for the Conservation and Preservation of Moveable Cultural Heritage.

The Department of Communication, Information Technology and the Arts is funding the Queen Victoria Museum and Art Gallery to conduct a six month National Preservation Trial at Woolmers Estate, Longford. Conservator Lynda Black is facilitating the project, with the full support of staff at the Queen Victoria Museum.

Woolmers Estate was selected as an ideal place to conduct the National Preservation Trial. It provides a volunteer environment in which there is a high level of interest in the project. Its collections are of national significance and a diversity of interpretation and range of building accommodation within the one site allows for a more thorough testing of the Collection Management and Conservation products. The Queen Victoria Museum and Art Gallery can offer collection management and preventive care advice.

There has long been a perceived need to provide volunteer-managed museums with resources so that collections can be managed and preserved effectively and efficiently. Creating salaried positions for a professional curator/conservator in each of the 2000 or so museums where Australia's Distributed National Collections are housed is not a reality but providing relevant information is. The format, the presentation and the accessibility of this information is critical to whether or not it is used - content is good, pictures are great, cover is durable...BUT...it sits on the shelf and gathers dust.

Are the four manuals mentioned above going to prove to be any different? How are the Woolmers participants going to relate and apply them to the tasks at hand? Are they adequately formatted, presented and interesting enough to encourage their use by the wide range of people who are attracted to the volunteer museum work?

How can a group maintain the discipline and focus required to complete complex and time consuming tasks such as those a museums calls for given the varied time schedules, interests and commitments of volunteers outside the museum environment?

The project has been scheduled in two parts. With the first part completed it will be the second part that will really determine the usefulness of these products and inform an assessment from both the volunteers experience and from the conservators observations.

During the project's first half complex topics were covered: Collection Management, Assessing Significance and Disaster Preparedness. To a large extent the manual needed to be interpreted by the conservator. Volunteers were of the frequent opinion that the project's tasks could not be reached without professional guidance.

A complete turn around in the presentation of the project is planned for the second half. Participants will be 'taking ownership' of the use and assessment of the products by being invited to select pre-determined topics (e.g. aspects of managing people and collections, interpretation, assessing significance, preservation needs, storage and display conditions) and work as individuals, in pairs or groups over a 6-week timeframe. Participants will schedule and present their project to the group. As an incentive for wider and more consistent participation from within the volunteer group applications for funding from the National Preservation Trial budget will be considered.

Applications will have demonstrated an interaction with the manuals, be consistent with collection management policy and planning (developed during the first part of the trial) and have the consensus of the volunteer group, staff and Board of Management.

It can already be seen that there needs to be a link between the manuals as they now stand and their usage by a volunteer group. Concepts, terminology, standard policies and procedures require discussion, interpretation, understanding, examples, and a step-by-step, task-by-task approach.

For a volunteer group with all the information they will ever need on their shelves, tackling the complex issues of managing and caring for their diverse collections requires an easy to follow and practical 'way in' to some of the information provided.

THE ADVENTURES OF PRESERVATIONPERSON!!!

Last episode...

Zounds!!

Ha! Ha! Ha!

PRESEVATIONPERSON lands in darkness

Humm, I appear to be in some kind of dungeon! Time for my motion-sensitive fibre optic emergency lights!

Egad!!

Who are you?

My name is Mark Zweeble

The famous artist!

Ah you are too kind

So it was you that painted all those art works upstairs?

Ah, no, I have been kept here for weeks by the little shrivelled man, who makes me paint, paint, paint, all the time, and he does not even like my paintings!

I'm afraid it's all part of his dastardly plan to destroy modern art!!

Except for the one he made me paint of him and his pet beagle. Bah!! What is his purpose??

Mon Dieu!! But why would he do such a thing??

Dr Enty hates modern art! All of your paintings contain insect eggs that when hatched will become huge and devour the entire museum!

Gasp!! But I am very fond of many of those paintings! We must stop him!

Yes, we must escape from this dungeon somehow...

Shall you burst open the lock using your SONIC SEPTUM? Or burn a hole in the wall using your LaserLenses? Or perhaps you shall use your MIFTY NYLON NET to swing up to the ceiling & escape through the air conditioning vent??

None of those things! Look, some of Dr Enty's beefy bugs appear to have chewed a hole through the door!!

Quick!! We must away! First we'll go to the Modern Art Gallery Extraordinary but on the way I shall call my officer to set the International Disaster Telephone Tree in motion!!

Mon Dieu!

But tell me more about this Dr Enty! Why does he hate modern art?!

Yes, WHY does Dr Enty hate modern art? WILL PRESERVATIONPERSON be able to save the world from giant bugs and WILL Mark Zweeble's paintings be saved?? All this and more in the next exciting episode of... PRESERVATION PERSON!!!

AICCM Book and Paper Group

POSTPRINTS OF SYMPOSIUM 2000

The postprints of the First National Symposium on the Conservation of Paper, Books and Photographic Materials, which was held in Canberra in March 2000, are now available. They will be sent out automatically to all delegates who registered for the full three days of the symposium.

For those of you who did not attend, or those who would like additional copies, the postprints can be purchased for:

AU\$28.00 including postage within Australia

AU\$32.00 including postage to New Zealand and the Asia Pacific region

AU\$38.00 including postage to the rest of the world.

If you would like to purchase a copy of the postprints, contact Sue Mayrhofer at smayrhofer@ieaust.org.au or on (02) 6270 6504.

For 'Symposium 2000' we also produced a set of preprints for the workshop on the *Visual Identification of Printing Processes*. These proved very popular, and a number of people have asked for additional copies. Unfortunately there were no copies left after the symposium, however, if there is sufficient interest, we may consider doing another print run. The cost should be around AU\$15.00, but this will depend on the size of the print run.

The preprints were a collaborative effort with contributions from many people. For each printing process there is a page of information containing a brief history and description of the process as well as distinguishing features. A wide range of printing processes is covered, including architectural photoreproductions and non-impact (computer generated) prints. Because the information related to actual print examples in the workshop, there are no images. Nonetheless, the information is still useful.

If you would be interested in a copy of the preprints, contact Tracey Golds at golds@scides.canberra.edu.au to register your interest.



CSIRO MATERIALS/
ENVIRONMENT
INTERACTION (MEI)

Scientific Resources for Museum Professionals

Environmental Assessment for Conservators

MEI offers measurement and data analysis services for profiling temperature, relative humidity, light levels and light composition analysis (UV and IR) in display cases, exhibition and storage areas and the museum environment. Facilities also exist for the assessment of indoor and outdoor pollutants.

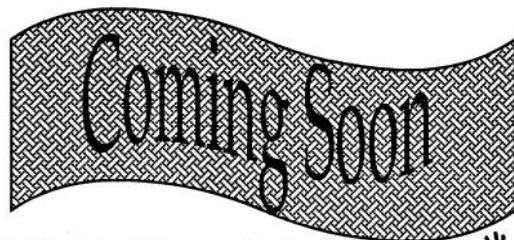
Analysis of material samples, sample preparation and examination facilities

- ◆ Vacuum embedded *cross-section preparation*
- ◆ Photomicrography
- ◆ *Scanning Electron Microscopy/Energy Dispersive Spectroscopy (SEM/EDS)*
- ◆ *Raman Spectroscopy* for non-destructive characterisation of molecular composition e.g. for pigment analysis
- ◆ *Fourier Transform Infra-Red (FTIR)* spectroscopy for characterisation of polymers and organic materials such as varnishes, coatings and binding media.
- ◆ *-Ray diffraction (XRD)* for the analysis of crystalline materials such as oxides and corrosion products
- ◆ *Ion chromatography (IC)* for analysis of dissolved ions in water samples from rainwater, laboratory water or water from aqueous treatment of objects

For further information contact **Ivan Cole**, Group Leader, CSIRO Sustainable Materials Engineering, (03) 9252 6045, Ivan.Cole@dbce.csiro.au or **Deborah Lau**, Analytical and Conservation Scientist, CSIRO Sustainable Materials Engineering, (03) 9252 6403, Deborah.Lau@dbce.csiro.au, www.dbce.csiro.au.

NEXT ISSUE

Submissions for the next issue of the AICCM Newsletter are welcomed and are due by August 15. Please send submissions to the editor at acannon@bigpond.com.au or by fax to (08) 8207 7529. Submissions can include entries for *People and Places*, *AICCM News*, *Research News*, *Technical Exchange*, *Opinion*, *Letters to the Editor* and any information of interest to the AICCM Membership.



Bulletin 25 will be mailed out late June/early July.

Bulletin 26 is already in preparation. If you have any articles or technical notes for Bulletins 26, 27 please submit them as soon as possible to the Bulletin editor:

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