

**New Courses at the
University of Canberra**

SOME QUESTIONS ANSWERED

Details of the new courses, due to commence in 2002, were printed in the last newsletter. Since then we are beginning to get an idea of some of the concerns that are arising in the profession. The following questions and answers address these concerns. Please contact any of the following people if you would like further clarification, or if you would like to discuss any other issues:

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Alternatively, consult the course website at <http://scides.canberra.edu.au> (choose Resource, Environmental and Heritage Sciences).

Will the amount of time spent on hands-on conservation be reduced?

No. The amount of time spent on practical conservation work and developing hands-on skills has not been reduced in the new conservation courses.

Students entering the 2-year Masters course will specialise from the beginning, giving greater focus. The subjects that have been cut to enable the qualification to be obtained in 2 years are:

- ◆ The basic chemistry subjects, i.e. the equivalent of Chemistry 1A and 1B (those entering the 2 year Masters will need to do these before coming into the course);
- ◆ Materials Science subjects that are not relevant to the student's area of specialisation.

What level of skills will the new graduates have?

This varies according to the course.

Graduates of the 2-year Masters and the Graduate Diploma will have covered a similar range of subjects, and will have gained similar skills, to graduates of the current bachelor's degree. The difference is that they will have had to work at a higher level, appropriate for post-graduate study.

Graduates of the new combined undergraduate degree who take the Cultural Materials stream (see the website for a description of this), will have covered basic conservation treatments and will have treated some artefacts. However, as they will not have done the *Advanced Conservation Practice* or the *Professional Practice* subjects, they will not be trained to the level of professional specialist conservators. These graduates will have a broader background in cultural heritage management issues and will have greater flexibility in terms of employment opportunities than students with the more specific conservation skills.

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Where will graduates of the new combined undergraduate degree find jobs?

In past years, graduates of the Cultural Heritage Management undergraduate course have found jobs in the following heritage organisations, among others: (continued page 3)

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Notices pertaining to AICCM activities are free of charge.

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

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Australian Heritage Commission; Australian Institute for Aboriginal and Torres Strait Islander Studies; ACT Heritage Unit; ACT Parks and Conservation; Australian Museum; Australian War Memorial; Canberra Museum and Gallery; Central Lands Council; DCITA; Environment Australia; Museum of Sydney; National Gallery of Australia; National Museum of Australia; National Trust of Australia; NSW Parks and Wildlife Service; Old Parliament House; Powerhouse Museum; Queensland Museum; ScreenSound Australia; regional galleries and crafts councils; private consultants.

Job titles have included: heritage officer, registrar, assistant registrar, curator, assistant curator, education officer, indigenous coordinator, exhibition developer, heritage planner, ranger, cultural planner, publications officer, information officer, museum assistant, regional museum advisor, site manager.

It is expected that most of the students who take the Cultural Materials stream will go on to do the Graduate Diploma in Conservation of Cultural Materials. However, some may choose to find employment as heritage professionals in other areas, as listed above. Graduates from this stream would also have skills suitable for employment as assistant conservators, conservation technicians or technical officers.

What sources of support will there be for students while they are studying?

Students in the new combined undergraduate course will be eligible for funding under the Higher Education Contribution Scheme (HECS). It is expected that HECS scholarships will continue to be available. Information about scholarships is available at <http://www.canberra.edu.au/stuadmin/scholarship.html>.

The post graduate courses will be fee-paying, but a new government funding scheme for such courses is expected to come into effect next year. No details are available yet.

Some cultural and heritage organisations have set up schemes, or are in the process of exploring scholarships, to support students during their training. One example is the National Archives of Australia Conservator-in-training scheme. In this scheme, the NAA supports students who are in their final year of full-time study and who are specialising in paper conservation and/or digital preservation. They are paid as part-time employees on leave with pay. During vacation times they work with other professional conservators for at least 15 hours per week in the full range of activities of the Archives' Preservation program, but mainly concentrating on preventive measures and less complex conservation treatments.

What will happen during the transition between the new courses?

The new courses will run side by side with the current bachelor's degree until all students enrolled in the bachelor's degree have finished. There will be no hiatus in the flow of conservation graduates from the university.

WANTED

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for the AICCM's premier publication (except for the Bulletin)

AICCM Newsletter

To register interest, contact the Publications Office ASAP

For job description, contact Alice Cannon on (08) 8207 7520 or acannon@bigpond.com.

From the Editor

Thanks to all those who contributed to this issue of the newsletter, and particular thanks to **Vicki Humphrey, Marg Alexander, Sue Mayrhofer and Kylie Roth** for all their help and assistance.

As of December I am giving up the editorship of the Newsletter so there will be someone new at the helm. Thank you to everyone for being so supportive; those interested in future editorship please step forward!

Alice Cannon

President's Report

Marcelle Scott

The International Year of the Volunteer offers us the opportunity to acknowledge and celebrate the contribution made by the many people in our communities who give so willingly of their time, energy and expertise. Our conservation community is a clear example of this tradition.

The AICCM would not exist if it wasn't for the dedication and enthusiasm of those who volunteer their time to assist in furthering the aims of our Institute. One of those, who has contributed much is our Newsletter Editor, Alice Cannon. Many of you have commented favourably to me over the past few years about the content, structure and consistent quality of the Newsletter. While members contributions are integral to that, Alice's ability to solicit items of interest and to reliably put them together in such a professional way is a reflection of her skill, patience and dedication. As Alice has announced elsewhere in this edition, she now wants to hand this task over to a new Editor. I know all members join me in thanking Alice for her marvellous contribution, and in wishing her well in the other ventures that will expand to fill time she previously spent so patiently collating our words.

Volunteering, of course, does not just have one way benefits. We all gain from the experience in ways that are both immediately obvious and ones that perhaps don't materialise for some time. I'm sure the role of the Newsletter Editor is no different, and I encourage you to consider taking it on - you'll always be the first to hear the news!

I'm delighted to announce that the AICCM has recently become the recipient of a generous addition to our library. Dr Tony Werner has donated his entire conservation library, consisting of a full set of Studies in Conservation, IIC preprints and numerous texts and readers. The collection will remain intact and will be housed and managed by the Queen Victoria Museum and Gallery, where it will remain accessible. We are particularly pleased that the collection will continue its links with Tasmania, and we are grateful to the Queen Victoria Museum and Gallery for their assistance. Tony is internationally renowned for the founding contribution he made to the conservation profession through the publication, with his co author Harold Plenderleith, of that famous "bible" The conservation of antiquities and works of art. Throughout his career Tony was known for his generosity and willingness to share his expertise and information, so it is perhaps no surprise that he continues this in his retirement. Many thanks to Dr Werner for allowing his personal library to be publicly accessible for current and future conservation professionals.

Members will by now have received registration forms for the 5th International Conference on

Biodeterioration of Cultural Property which AICCM is co hosting with ICBCP and the Australian Museum. I am delighted that AICCM is once again actively participating in an international forum, especially one on a topic of such relevance to our work, and that attracts so many delegates from our near neighbourhood. As if the papers themselves and the opportunity to network is not sufficient incentive for you to attend, the AICCM will hold its AGM and SIG meetings during the week of the conference. I again look forward to the opportunity to catch up with colleagues, refresh my knowledge and hear new ideas, and I encourage as many of you as possible to also take up the opportunities offered by this gathering.

As this is my last column before the AGM, may I take this opportunity to express my sincere thanks to the members of National Council and State representatives for their support and contribution to the business of our Institute. As in years past, much has again been achieved through your service. Still, there is no room for complacency, there is much to be done. AICCM needs your continued support and commitment to professionalism. Get involved.

FAREWELL SUE, HELLO JOE

Sue Mayrhofer has left the Institute of Engineers Australia (IEAust) and will no longer act as the AICCM Secretariat. The AICCM thanks Sue for all her work over the last few years, and wishes her well in her future endeavours!

Joe O'Connor from IEAust will take over the role of Secretariat. Joe can be contacted via joconnor@ieaust.org.au. The contact phone and fax number are unchanged.

POSTPRINTS OF THE FIRST NATIONAL SYMPOSIUM ON THE CONSERVATION OF PAPER, BOOKS & PHOTOGRAPHIC MATERIALS, CANBERRA, MARCH 2000.

Firstly, an apology is owed to **Lydia Egunnike**, whose name was spelt incorrectly in the contents page of the postprints, as well as in her email address on page 126. Please note that Lydia's correct email address is l.egunnike@slq.qld.gov.au.

The postprints have been sent out all delegates who registered for the full three days of the symposium. If you haven't received your copy, contact **Tracey Golds** (see email address below).

Copies of the postprints can also 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.


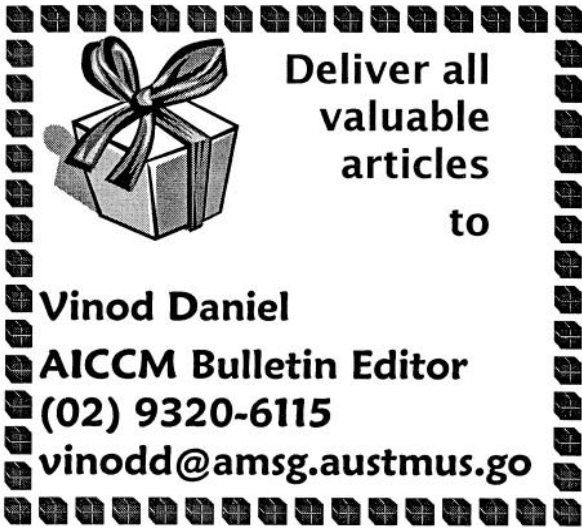
If you would like to obtain a copy, contact Joe O'Connor at joconnor@ieaust.org.au or on (02) 6270 6504.

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 another print run. The cost should be around AU\$15.00, depending 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 prints. Because the information related to actual print examples in the

workshop, there are no images, but the information is still useful.

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



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Tubular Cels at Silicon Pulp Animation Gallery

In August Silicon Pulp Animation Gallery launched an exhibition of the surfing lifestyle in Australian animation, design, caricature and cartooning. *Tubular Cels* features the work of Australia's most well-known surf artists,

including Mambo's Reg Mombassa, Jim Mitchell and Gerry Wedd, and *Australian Surfing Life's* Steve Cakebread and Steve Case. *Tubular Cels* runs until November 24 at the Silicon Pulp Animation Gallery, 176 Parramatta Road, Stanmore NSW 2048, (02) 9560-9176, www.siliconpulp.com.au.

Metal Conservation Workshop

November 7, 2001

The Centennial Bakery Museum in conjunction with the Powerhouse Museum and Sydney Artefacts Conservation is proud to present a Metal Conservation Workshop on Wednesday November 7, 2001 from 10am to 4pm.

The workshop is ideal for staff and volunteers of small museums. Speakers will include Anne Cummins from Sydney Artefacts Conservation and conservation specialists from the Powerhouse Museum.

Morning and afternoon tea provided. Lunch can be bought at the adjacent coffee shop.

THE WORKSHOP IS FREE!

Bookings are essential! Please contact Centennial Bakery Museum staff to make a booking. RSVP: October 10, 2001

Contact: Rebekah Schulz, Curator/Manager, Centennial Bakery Museum, rschulz@hurstville.nsw.gov.au, phone/fax (02) 9580 4040, cbmuseum@hurstville.nsw.gov.au, 319-321 Forest Rd, Hurstville, NSW, Australia, 2220, PO Box 205, Hurstville, BC, NSW, 1481.

5TH INTERNATIONAL CONFERENCE ON BIODETERIORATION OF CULTURAL PROPERTY (ICBCP-5)

November 12-14, 2001, Sydney Australia

The Fifth International Conference on Biodeterioration of Cultural Property (ICBCP) will take place at the Australia Museum, Sydney, from 12 to 14 November 2001. The conference will be held under the auspices of International Council for Biodeterioration of Cultural Property (ICBCP) and jointly hosted by the Australian Institute for the Conservation of Cultural Material (AICCM) and the Australian Museum Research Centre for Materials Conservation and the Built Environment.

For detailed information, list of papers and to download a registration form, please visit the conference website: www.amonline.net.au/icbcp5/ or contact Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney, NSW 2010, Australia, (02) 9320 6115, fax (02) 9320 6070, Vinodd@austmus.gov.au.

ART NEWS

Australian Capital Territory

Australian War Memorial

Now that Anzac Hall is open and large numbers of people are enjoying the new exhibitions, Conservation staff have moved on to other projects. The Annex is bursting with the life and vitality which comes with additional young contractors.

The Textile Laboratory is working on the preparation of items for a travelling exhibition *Keeping the Peace*. At the same time, **Bronwyn Cosgrove** has commenced the treatment of some of the items identified in a survey of WW1 uniforms which is being funded as a depreciation project. The Textile Lab has also been hosting a work placement. **Fiona Hood**, who is doing her Masters in Textile Conservation through the Textile Conservation Centre and the University of Southampton, has spent six weeks learning what it is like to work in a museum. The War Memorial has always encouraged student placements and staff exchanges as being mutually beneficial to both parties. Fiona's placement was no exception.

In the Paper Lab, **Dara Rome** is on long service leave for the second half of 2001 and **Gajendra Rawat** has joined us as part of the backfilling arrangements. Nine University of Canberra students have joined the Paper Lab as casual workers on the preparation, for microfilming and digitization, of the Memorial's WW2 infantry records; this amounts to over half a million of the six million pages of the WW2 records. Amongst other major projects commenced is the preparation, for duplication, of 48,000 glass negatives and 14,000 acetate flexible negatives.

In the Objects and Large Technology lab, the flurry of activity involved in finalising installation of objects in the new Anzac Hall has lessened a little. All staff have now been able to consolidate and take some well earned leave. Contract staff have had their contracts renewed, and are well into a continuing conservation program.

Sadly for us, **Ruth van Tienen** has left to coordinate volunteers at the NMA. We thank her for her contribution to the AWM and wish her well in her new position.

Eileen Procter is managing small Objects Lab staff and co-ordinating conservation's work on items for a travelling exhibition - *Keeping the Peace*. **Katie Webbe** is working on small objects for the peacekeeping travelling exhibition including some organic objects. **Ian Miles** is progressing through the firearms collection, along with **Alan Thearle**.

George Bailey has been putting a Beaufort aircraft together, and is now having some restful 'leave' (light duties only - building sheds, dams, laying out homesite, etc), prior to concentrating on completing the aircraft by the end of 2002. **Andrew Pearce** is coordinating the Lancaster aircraft project, to be completed end of 2003.

Alayne Alvis is working with **Tom Tubbs** (Assistant Workshop Manager) on a continuing program of conservation and maintenance of Static and Operational vehicles. The workshop is currently filled with a Machine Gun Carrier and a recently acquired Centurion Tank. Alayne is coordinating the AWM component of a joint NMA/AWM project on inhibiting oils. **David Gordon** (Workshop Manager) is currently involved in manufacturing five replica Lewis machine guns for the Mark IV WW1 tank on display in Anzac hall. **Keith Borck** is now our volunteer coordinator, organising suitable volunteers for the major aircraft projects, maintaining the volunteer database and assisting on technology projects as available.

John Kemister is deeply involved in admin matters, attempting to keep the above motley lot together and in order, as Acting Objects/Technology Manager, while **Alison Wain** is on leave having her well earned 'rest', and raising her family of two.

The Treloar Technology Centre was looking a little bare after so many major technology objects were moved into Anzac Hall for display. However, the moves have enabled us to lay out components of the two aircraft projects for ease of treatment and assembly. This, combined with recent new acquisitions, has filled the space again.

National Library of Australia

Lisa Jeong-Reuss has moved from Preservation Services to a new position as Preservation Officer for the NLA's new Digitization Project (see below). **Julie McCarthy**, a final-year UCAN paper conservation student, has commenced a part-time contract with Preservation to fill the gap created by Lisa's departure. Digital Preservation has also acquired a new team leader - **Gerard Clifton**. Gerard and **Jenny Hodgeman** will continue the good work started by Jenny and **Deb Woodyard**.

Lydia Preiss attended the American Library Association conference in San Francisco in June (see *Reviews*). **Colin Webb** has taken 3 months well-deserved leave. During his absence, after a short spell by Lydia Preiss, **Heather Mansell** from the SLNSW will be acting head of Preservation Services until early October.

The implementation of the Cellulose Acetate Project (see www.nla.gov.au/preserve/ca.html) on the Library's collections commenced in July. **Susanna Wullen**, UCAN conservation student has been employed to get this phase up and running. Survey methodology has been developed and several collections have been inspected.

Since February this year, Preservation Services has been assisting with the establishment of the new Digitization Project, coordinated by **Tom Ruthven**. This is the beginning of a new era in the Library in which digitization replaces traditional photography and becomes the primary means of creating preservation

surrogates of collection material.

For 2001-02 the Library has allocated funds and staffing resources to digitize at least 20,000 items from the Pictorial collection, 18,000 pages of sheet music, 3000 Manuscript items and 1000 maps.

A list of the materials chosen from each collection area was drawn up and the digitizing order was prioritized. Preservation Services was asked to assess these materials and report on the resources needed in terms of treatments and other preservation assistance. All of the collections on the list were inspected and a detailed report of their condition along with the input (treatments, re-housing, storage, training) needed to prepare the items for digitizing.

As a pilot project the digitizing of the selected (early Australian) sheet music commenced on 1st April. This material did not require extensive or complex treatment to get started. Several training sessions in care and handling were provided to staff doing the digitizing (on a flat-bed scanner) and lessons in minor repairs. With monitoring from both Imaging Services and Preservation Services, this first phase has progressed quite smoothly and efficiently with a large number of images produced.

Preservation Services staff were also directly involved in the interview process setting up the new work teams who will continue the project. Regretfully (for us), **Lisa Jeong-Reuss** has left Preservation to become the preservation APS5 member of the project.

Because digitization is now the preferred method of producing virtually all images in the Library, this created a need for reassessment of the methods in which imaging was carried out. One of the main methods of digitizing will be with a flat-bed scanner. This is similar to a photocopier in that placing it face down on a glass platen and moving a light source across it image the item. This method will present problems with certain materials e.g. artworks on paper with fragile media such as pastel, which could be damaged. Consequently a set of guidelines had to be prepared by Preservation services to help collection area staff in submitting items for digitization.

National Museum of Australia

Special thanks to **Jaishree Srinivasan** and **Giselle Banks** for their hard work in building lots of mannequins prior to opening of the Museum. **Judith Andrewartha** and **Carmela Mollica** are now undertaking a textile storage survey with a view to making most efficient use of available space and identifying the current status of condition/ treatments in NMA stored textiles.

Detlev Lueth has settled into his new position as Conservator for Travelling Exhibitions by installing and de-installing the *Gold and Civilization* exhibition which has now toured to the Museum of Victoria. This exhibition was closely followed by *Australian Lost Kingdom Mega Fauna*, which is on tour from the Australian Museum. Detlev has also been

involved in advanced planning, development and production for the NMA's next temporary large exhibition called *Journey into Space* which is planned to open in November this year. He also went to the NT to help with the installation of an exhibition of *Bush Toys* which the NMA toured to the Coomalie Cultural Center at Batchelor, 80 km south of Darwin.

After the opening of the Museum, **David Hallam** and **David Thurrowgood** spent some time writing papers for Metals 2001 ICOM CC Metals working group Conference in Chile. David Hallam presented the papers and also negotiated (with assistance from **Ian McLeod**) that the Metals 2004 will be held at the NMA in September 2004. David Thurrowgood and **Peter Bucke** are now getting a functional objects program underway for the NMA. A research program on the inhibition, lubrication and use of historic motor vehicles has just been started. Work is also underway on the Solar Car, the Paddle Steamer Enterprise, and currently the Crossley car is in parts all over the workshop area. As part of this last treatment David Thurrowgood has applied new methods of removing corroded steel from aluminium.

Mark Henderson has been involved more intensely than usual with Paddle Steamer Enterprise because of the biannual slipping of the vessel and the design and fitting of new perimeter railings. Slipping involved cleaning of the hull followed by caulking of some of the seams between the hull timbers then painting the hull with antifoul paint. The Museum is very proud of its volunteer crew who carry out the bulk of the work. **Peter Bucke** now works alongside Mark with on the Paddle Steamer.

Patrya Kay is helping to establish cleaning and maintenance procedures for our new galleries as well as finalizing the data entry on loan objects currently on display in NMA galleries. She has also been involved in doing some groundwork in preparation for two projects to be undertaken later this financial year - the survey and treatment of the clockwork objects, particularly the chronometers, in the collection and the survey and treatment of the Wet Specimen collection from the old Australian Institute of Anatomy - with occasional breaks to treat mould on the human remains being repatriated from Edinburgh.

In July **Nicki Smith** presented a paper at a UKIC special interest group workshop and seminar on *Ethnographic Paint*. This was in conjunction with her colleague **Kylie Roth** who is based at the NGA. The paper presented findings from a survey of previous conservation treatments that is being carried out on Aboriginal bark paintings held at the NMA and NGA. The paper was received well with plenty of interest being shown in the results. Whilst in the UK, Nicki visited a number of institutions to look at their bark painting collections and to discuss their conservation approaches including storage and display. Institutions included the Pitt Rivers, the British Museum and the Horniman Museum. Nicki flew back via the USA visiting National Museum of Natural History, Washington D.C. and

Phoebe Hearst Museum of Anthropology at UC Berkeley to look at and discuss conservation of bark paintings.

Jaishree Srinivasan is working with us as a volunteer. She is carrying out a survey of ceramics in the collection. This promises to be very interesting as the ceramics range from modern day examples to earthenware pots from PNG.

Anne l'Ons is designing and building supports for objects in the Ethnographic collection. She has designed an elegantly simple and effective support for round based, woven baskets.

Ellie McFadyen is setting up a system for microscopic verification of the presence of mould using a staining technique. Although it is a popularly held belief, active mould does not fluoresce under UV light.

The Paper and Textile lab is presently doing a lot of survey work, most of which is the backlog of the material that came in during Acton. As well the surveys are looking at the storage of the current accessioned collections and their possible reorganisation. **David Thurrowgood** from the large technology team has set up a database with a series of survey forms and in the next couple of weeks we will be putting in our fields and refining the forms relevant to us.

In addition to the collection work **Judith Andrewartha** is working on a beaded cape. It is very fragile and each examination Judith does on it she finds another reason just to put it in good storage. One of the interesting finds is that the sequins are gelatiné.

Carmela Mollica is now in 2 days a week and is working on surveys and a very interesting Riding Habit. The Riding Habit is for a changeover in the *Eternity* exhibition.

Robin Tait has been surveying objects as well as treating and mounting objects for the changeover program. As well Robin has been working with the Facilities management staff to fine tune the lights in the galleries.

The lab has been very excited recently to receive the board creaser from **Dr Nicholas Pickwood's** company, Foxford Equipment. It is a welcome addition to the lab's equipment and makes excellent boxes in board thickness' up to double walled multi-use board. **Patrya Kay** is already eyeing it off for lots of box making.

New South Wales

International Conservation Services

The opening of the Conservatorium of Music has provided ICS with a number of challenges, most notably in how to deal with the long term care and maintenance of in-situ archaeological displays. With most of these displays in Sydney involving underground drainage systems (at the Museum of Sydney, the GPO in Martin Place and under the Supreme Court) there is a growing body of experience about how these displays react to exposure in the long term. That said,

there is no easy solution to resolving the issues. ICS has been consulting with English Heritage on current international best practice, and are working with the NSW Department of Public Works & Services to ensure a suitable maintenance regime is put in place at the Conservatorium. At present this involves constant monitoring (being undertaken remotely through dataloggers attached to a modem), and regular applications of biocide, until we see how they settle down.

Meanwhile **James Crawford** has been conserving archaeological objects for display at the Conservatorium, assisted by **Miriam Wormleaton**, whilst **Nicole Rowney** has been preparing all the supports and installing the exhibition.

Lisa Stoddart sadly leaves us to move to Singapore, but we are delighted to be welcoming **Elizabeth Wild** joining us from the National Gallery of Art in Washington. **Fiona Tennant** is undertaking a small research project at the Museum of Sydney using blue wool standards to identify the likely fade rates of objects if displayed in the entrance cube.

Julian Bickersteth visited the 4th International Trade Fair for Museums and Restoration technology in Munich in June, and came back with a suitcase full of goodies, including various cutting edge approaches to display case environmental control, security systems for paintings and three dimensional objects, and an amazing Dutch smart card tagging system, which makes bar coding look definitely 'last century'.

State Library of NSW

The Preservation Laboratories have recently been refurbished to give us new floors and a much more open floor plan. Most of us (**Nicola Parshall, Lang Ngo, Nikki Ellis** and **Claudia Chemello**) are involved to some degree in the preparation of items for the upcoming exhibition *Matthew Flinders: The Ultimate Voyage*. Parts of the exhibition will be travelling to major cities around Australia, and the Library is also borrowing some fabulous items from overseas institutions such as the Musée d'Histoire Naturelle, Le Havre, Natural History Museum, London, and the National Maritime Museum, Greenwich.

It's been a voyage of discovery, with a close-up examination of the miniature of Matthew posing one of the most interesting detective stories. The miniature was a copy from the original – made prior to the original's arrival at the Library. The Flinders Petrie copy has an obvious scar on the forehead. The curator was curious to know if the scar still existed on our item. The work was examined under high magnification and fibre optic light, to reveal a surface disturbance in the area on the temple of the face. It appears that the work was taken to Freeman Bros, in Sydney in 1965, where the miniature's case was opened and the scar removed. It was considered a discoloured retouching! Photos taken through the microscope reveal a series of scratches on the surface of the ivory where the pigment had

been picked off.

Lang Ngo began work with us in July, having previously been working at the City Archives in Adelaide. Apart from work on the *Flinders* exhibition she is busy preparing items for *Blighted Paradise* in Rockhampton and *In the Garden*, a loan that will go to Parramatta Heritage Centre.

Jessica O'Donnell and **Aileen Dean-Raschilla**, two new Assistant Conservators, have joined **Anne Jordan** in keeping our Collections Conservation programme flowing.

Nicole Ellis and **Claudia Chemello** are also preparing items for *Private Lives*, an exhibition about early colonial families. Claudia returned in May from 7 weeks of site conservation work in Paphos, Cyprus, at the University of Sydney excavations at the ancient theatre.

Anna Higgs has been busy with *In the Garden*, *Private Lives* and a loan of 35 works of Conrad Martens to the Queensland Art Gallery, couriered by **Heather Mansell**.

Tegan Henderson, recently appointed Garling conservator (see *Research News*) continues to learn about nineteenth-century marine paintings.

Heather Mansell was in Luang Prabang, Lao, PDR, in January to present a 4-day ASEAN-COCI workshop with **Vinod Daniel** on the Care of Cultural Heritage Collections. Heather will also be on a secondment to act as Director, Preservation Services at the National Library of Australia from the 27th August to the 5th October.

Catherine Thomson and **Dana Kahabka** of Conservation Access are busy with mould problems. A John Olsen screen print was among many items brought in for treatment, as well as a couple of hand coloured maps dated 1808 that were heavily affected. Dana arrived from the Australian National Maritime Museum just in time it seems!

Trish Leen has been working on the return to storage of items from *Legends: The Art of Walter Barnett*, as well as preparing watercolours for *Alan Gamble: A Retrospective*.

Book conservator **Steve Bell** has been running workshops and conserving a variety of volumes for Library clients.

Silvana Volpato recently left the Library and Australia, for her sojourn in Italy, having come back to us on a temporary contract. We wish her well.

Agata Rostek-Robak gave birth to a healthy baby girl, **Anielka Clara** (4.115kg) on 11 May. Agata will be on leave for 12 months.

Queensland

Queensland Art Gallery

Anne Carter and **Gillian Osmond** have been condition reporting and treating a large number of works by Queensland artist William Robinson,

for a major retrospective. Treatment of some works have included cleaning mould off the painted surface and consolidating the paint which includes a medium mixed with linseed oil and dammar varnish, resulting in a somewhat spongy oil paint that is easily impressed and difficult to treat.

John Hook has commenced work on *Adoration of the Magi*, an oil on copper support, attributed to after Veronese. A dry removal of the varnish layer is being undertaken. Samples of the varnish will be analysed to determine the type.

Robert Zilli has been working on the climate-controlled vitrine for Picasso's *La Belle Hollandaise*, with John and Anne. Anne will courier the work to Madrid later this year.

Amanda Pagliarino and **Mandy Smith** are working on replicating painted IV units for the installation *A space for healing*, by Indian artist Rummana Hussein. The original units were removed for health and safety reasons when it was discovered that they were used.

Carolyn O'Rorke continues to work one day a week in the paper conservation section. Carolyn has been kept busy with works in the exhibition *Northern Journey: Conrad Martins* in early Queensland.

Tasmania

Tasmanian Conservation Centre, Queen Victoria Museum & Art Gallery, Launceston.

With almost three months to go before the opening of the new galleries at the Inveresk Railway Yards site, conservators and technical staff at the conservation centre are busy with extremely full schedules and working to tight deadlines.

In Objects Conservation, **Linda Clark**, **Michael Smith**, conservation consultant **Michael Staple** and technical staff are working on a large number of projects. These include the curation and conservation of ethnographic items for *Pacific Encounters*; site interpretation of the Inveresk Railway Yards, conservation of items for the Railway and Migration Exhibitions and sculpture for the Fine Art Gallery.

Painting Conservators, **Maria Kubik** and **Georgia Headley** and Technical Officer **John Hay** have completed treatments of a large number of colonial paintings and frames and the relocation of these works into the new galleries. They have also been monitoring the newly installed air-conditioning system.

Paper Conservator **Lynda Black** has just completed a large number of fine art treatments and is currently working on a number of daguerreotypes and ambrotypes. She is also investigating suitable material for some new display furniture.

The Queen Victoria Museum and Art Gallery at Inveresk will be open to the public from November 24th 2001.

Victoria

The Conservation Centre

The Conservation Centre (former VCCCM) relocated from Laverton to 23 Kerr St Fitzroy in early August. Staff are adjusting to the new facilities, and enjoying the amenity of Fitzroy. Our new lab is an old boot factory with newly polished floorboards, windows along one side and a loading bay. We are busy fitting the lab out to suit our purposes. Having been spoilt for space out at Laverton, our new lab is about half the size, and with some creative interior design skills we have managed to fit all our essentials into the new workspace. After bumping boxes and dealing with tradesmen for the last week, conservators **Louise Wilson** and **Caroline Fry** have finally found time to get back to the bench. The building is in the heart of Melbourne's arts precinct; we hope the move will usher in a new era for The Conservation Centre. Our new phone number and fax are 03 9415 1833 and 9416 0533 and email remains the same at vcccm@vicnet.net.au.

Ian Potter Art Conservation Centre

Robyn Sloggett undertook a second trip to East Timor in August to clean, sort and measure the 270 items remaining from the Indonesian Provincial Museum of East Timor. These items are all that remains of over 2,500 items from the original collection. They consist mainly of ceremonial doors, ancestral statues, ceramics, assorted ethnographic material and some paintings. The Curator, **Virgilio Simith**, is managing the collection. The main purpose of this visit was to get the objects ready for a crating/display case project which will start in late September.

Nicole Tse and **Jude Fraser** conducted a week-long training course on the 'Care of Paintings' at Silpakorn University in Bangkok in July. This workshop was similar to the course presented at Chiang Mai University in 1999 and there are plans to present a follow up course in 2002 for the participants of the 1999 and 2001 courses, aiming to build on the skills acquired in these initial courses. The Silpakorn workshop was supported by the Australian High Commission in Bangkok, the Faculty of Paintings, Sculpture and Graphic Arts at Silpakorn University and The University of Melbourne.

Nicole Tse also presented a two week training course 'Workshop on Paintings Conservation Practice' at Balai Seni Lukis Negara (National Art Gallery of Malaysia) in Kuala Lumpur in August. This is part of a broader program to assist with the growth of the profession in Malaysia and the building of advanced conservation skills.

The new Classics and Archaeology Gallery at the Ian Potter Museum of Art opened in mid-August. Objects conservator **Penny Byrne** treated many pieces from the collection in preparation for display. **Andrew Foster** of POD Museum and Art Services prepared mounts for a selection of objects.

Paintings intern **Noel Turner** is conducting research on a William Glover landscape painting from the collection of the Ian Potter Museum of Art. The results of Noel's research will be part of a conservation research exhibition at the Museum of Art later this year.

Catherine Nunn and intern **Jim Phillips**, from Queens University in Canada, are researching the an untitled painting (*The Terrace*) by Emanuel Phillips Fox. This will compliment the work that Catherine did in 1999 on another Fox painting (*Lamplight*). These will also feature in the conservation exhibition.

The paper, paintings and frames staff have been working on artworks from the Norman MacGeorge collection in preparation for an exhibition opening in September. Additional work has been done for a supporting exhibition of work by artists from the MacGeorge artists-in-residence program.

Museum Victoria

We'd hoped that after the opening of the new Melbourne Museum we might have time for a bit of a rest but it's just as busy as ever. **Sally Groom**, **Michelle Berry**, **Penny Nolton**, **Catherine Lovelock** and third-year conservation student **Karina Palmer** had a great time installing *The Seductive Treasures of Gold and Civilisation*. Sally, Catherine and Penny condition reported and packed objects for the demount of *Urban Dingo: the art of Lin Onus*.

During August, the conservation department ran a Conservation Open Day in 'Infozone', the study centre at Melbourne Museum, inviting the public to bring along their favourite objects for advice on care and conservation. The day was a great success and a second one is planned for November.

Michelle Berry is working on a small exhibition called *Espresso* which is all about coffee, something very dear to her heart. The Duigan plane hanging in the foyer of the Melbourne Museum is about to come down for its annual clean and involves boom lifts and overcoming fear of heights. **Penny Nolton** is still working on *A-Z of Collecting* - an exhibition at Scienceworks that comes up with a new letter every few months. She's up to letter H now (only 16 more to go!). Penny is also currently preparing a large number of objects from the Indigenous Collections for four outward loans. **Sally Groom** has been preparing artefacts for a major changeover of items in the Australia Gallery at Melbourne Museum in October. **Catherine Lovelock** has been exploring possibilities for activating a noughts and crosses machine and a symphonion for Scienceworks exhibitions.

The conservation department is undertaking a major treatment project, treating and boxing over 600 Aboriginal bark paintings. We're hoping this project will be completed over the next twelve months.

David Coxsedg and **John Clarke**, our resident pest men, are currently consolidating their work in monitoring pest activity in Melbourne Museum and other campuses.

We're all looking forward to the arrival of the new Manager of Conservation, **Trish Stokes**, who will take up the position on 8th October.

National Gallery of Victoria

In Paper Conservation **Katy Glen** has been working on three watercolours by M. Napier Waller. The work has involved carrying out treatments, re-creating the original mount & re-housing in their period frames. While focusing on Australian watercolours in the collection, Katy has also carried out treatment on two Norman Lindsay works.

Ruth Shervington travelled to New York in June to collect the NGV's consignment of works by William Blake on loan to the Metropolitan Museum of Art. She also accompanied a Thomas Glaister daguerreotype back to Melbourne, which had recently been acquired by the Gallery. Ruth took the opportunity to visit various Paper Conservation departments whilst in New York.

Angeletta Leggio is currently treating a work by Dale Hickey, that comprises of 14 silver gelatin print panels, in preparation for the first exhibition at Federation Square, Fieldwork. Angeletta has also examined & started treatment of the Glaister daguerreotype.

Lyndsay Knowles has recently been examining Old Master drawings, including recording all watermarks. Lyndsay also continues to be involved with storage issues.

Kate Douglas has been continuing her work for Federation Square and St Kilda Road. This has included a cocktail dress and ensemble from the early 1950's by Christian Dior. Work has been completed on an English cotton lawn dress and pelisse made around 1818. Work has also been carried out to condition report and store new acquisitions such as four glamorous American swimsuits from the 1950's and 60's. **Julia Tsaikos**, a volunteer in the textile lab, has been working on a large collection of Paragon shoes which has recently come into the collection.

Lisette Burgess and **Louise Clarkson** have completed treatment of the frame for *Mount Kosciusko* by Eugene von Guerard. Although, due to the poor methods of previous restorers, it is not possible to reveal original gilded surfaces in many areas, the unsightly bronze-painted surface of the frame has been greatly improved by judicious cleaning, overgilding and the application of shell gold. Louise successfully ingilded large areas of missing matt water gilding on the slip using Plextol B500 (acrylic dispersion) as a gilding size. **Holly McGowan-Jackson** has been experimenting with the use of Gamblin Conservation Colors (aldehyde resin vehicle) as a toning material for ingilding. She has also been working with **Angeletta Leggio** and **Matthew Adams** in the construction of a reproduction velvet covered frame for a c.1878 crystoleum photograph.

Catherine Earley recently couriered a Michael Andrews triptych to Tate Britain. As its frame is 12 foot long (!) the panels travelled unframed and were fitted into a replica frame made at the Tate, to Catherine's diagrams. She has most

recently been involved with the installation of *Renoir to Picasso*, the exhibition from L'Orangerie in Paris that has been touring the east coast (*magnifique*). She is frantically processing loans loans loans as she is about to trek off again, returning to America to help supervise the next leg of our European Masterpieces tour taking the exhibition from Denver to Portland.

Catherine Millikan, **Helen Privett** and **Suzi Shaw** continue work preparing objects for the Federation Square and St Kilda Road developments. Helen and Suzi have been steadily making their way through a range of objects from Egyptian stone stelae to modern plaster works. Suzi has begun work on the kore, a large Roman marble sculpture dated from the 1st century BC, while Helen has been working on a Derby chinoiserie group from c1750. Catherine has been wading through storage and display issues for both new buildings.

The painting section continues the preparation of paintings for the opening of Federation Square. **Jacqueline Macnaughtan** is up to her elbows in acrylic and masonite, **Michael Varcoe-Cocks** is swimming in polyurethane and **John Payne** was last seen crawling through Burne-Jones's garden of love. **Linda Waters** continues hauling all things 20th century closer to the finishing line.

State Library of Victoria

SLV Conservation are happy to inform fellow conservators that our Manager, **Johann Kirby** and her husband Andrew are now the proud parents of **Alice Johann India Kirby**. Alice arrived 9 August at 3:25 in the afternoon, weighing 7lb.13oz. Mother, father and baby are doing well.

August at the State Library of Victoria sees the opening of our first large scale in-house exhibition *All the Rage*. It is comprised of advertising posters from the La Trobe Picture Collection documenting the history of printing in Victoria. The posters were in various conditions and presented some interesting challenges, not the least of which was the size of some of the larger posters. A number of posters were too large to fit into the standard framing system and custom Perspex boxes were constructed to the house the posters. The system though temporary was a good solution to meeting design guidelines and our own safe handling requirements. In the paper conservation studio we were glad to see all our hard work and effort up and on show to the public.

Gajendra Rawat has resigned and can now be found at the AWM. We wish him well there. **Andrew Green** our mount cutter has also resigned and is relocating to London.

Ongoing work includes surveying book material, being carried out by **Katrina Ben** and **Jean Holland**, for the *Visions of Victoria Dome Gallery* exhibition planned for 2003, and preparation and flattening of an extensive collection of Robin Boyd architectural plans required for research, by **Sam Shellard**.

Ian Cox participated in a talk for RMIT Interior Design students on environmental and storage requirements for rare books.

Recently **Sam Shellard** presented a paper on the *Properties of Digital Printing Paper* with **Katy Glenn** (NGV), at the New Possibilities for Paper Conference in Noosa. She also attended the *Pixel to Pencil Works on Paper Symposium* in Sydney.

Amanda Wild presented a workshop on the role of conservation and exhibitions for the workshop *Exhibitions for the Smaller Heritage Organisations* organised by the PROV and the Australian Society of Archivists and held at the Ian Potter Gallery.

Western Australia

Art Gallery of Western Australia

The Art Gallery of Western Australia has been reeling under the enormity of the exhibition that is *Monet and Japan*. We have been through a very steep learning curve of how to deal with so many people in our usually sedate gallery. The biggest hurdle was how to communicate with the public to let them know where Monet was, and then moving them around to the rest of the gallery spaces. **Jackie Millard** has been running the risk management for the exhibition, having just finished the AGWA disaster plan and risk management policy.

A Miriam Stannage exhibition has led to **Natalie**

Scoullar and **Jackie Millard** studying the artists' materials and techniques, which in turn has led to the re-emergence of the idea of interviewing local artists with works in the collection. As a group Jackie, **Vanessa Griffiths** and Natalie talked with John Nixon and managed to get an understanding of his work practices, display methods and views on the intent for his art works once they are in gallery collections.

Vanessa Griffiths has been working with the indigenous collection in order to be ready for the *Indigenous Highlights* exhibition that will open after Monet. She has also been dealing with the problems of exhibition contemporary installation pieces without anything between them and the public. Vanessa is working on the display, storage, and ethical problems that arise with electronic media and installations, in order to have a practical and user friendly documentation process organised soon. Vanessa is also gearing up for the *Rodin* exhibition, which opens at AGWA in October.

Natalie Scoullar is working through multitudes of loans, exhibitions and collection changes, trying to have time to work on her big project of treating the GF Watts painting *Una and the Red Cross Knight*.

Trevor Gillies is very busy restoring the *Una and the Red Cross Knight* frame, a typical Watts frame original to the work. He also attended a frame conservation workshop in Queensland run by **Graham Reynolds**, bringing back a swathe of patina recipes.

FURTHER AFIELD

On Museum Visits and Teaching Programs in Finland

Or, what I did during my long service leave, June - July 2001

Dr Ian D. MacLeod

During my long service leave this year, I travelled to Finland to present lectures and workshops as part of a specialised course dealing with the in-situ conservation of shipwreck artefacts and the analysis of corrosion processes recorded in degradation products and concretions. The course was offered by Evtek Institute of Art and Design, Vantaa, Finland.

The course was part of a specialist program developed by the European Community and the Government of Finland to solve the problem of there being a dearth of shipwreck conservators in Finland and Scandinavia, who were specialised in the area of conserving artefacts recovered from historic shipwrecks. Following from the discovery of the wreck of the *Vrouw Maria* (1771), a Dutch kof-ship carrying artworks purchased for Catherine the Great for her collection in St Petersburg, the Finnish

Government conducted a review of resources available to manage the conservation of this and other historically significant ships, and established the course in Vantaa.

Apart from two days of introductory lectures and illustrations of applied electrochemistry, the main content of the lectures focused on published works and conference papers which I have presented and developed during the past 22 years of working in the Department of Materials Conservation at the Museum of Western Australia.

Some of the topics covered included the following:

Case studies demonstrating use of in-situ corrosion measurements

- ◆ HMVS *Cerberus* in Port Phillip Bay, Victoria
- ◆ *City of Launceston* in Port Phillip Bay, Victoria
- ◆ Wrecks of Investigator Strait, Gulf St Vincent, South Australia
- ◆ HMS *Sirius* on Norfolk Island, South Pacific Ocean
- ◆ Fathom Five Underwater National Park, Lake Huron, Canada
- ◆ *San Pedro de Alcantara* at Peniche, Portugal

- ◆ Paddle steamers and barges in the River Murray, South Australia
- ◆ SS *Xantho* at Port Gregory, Western Australia

Issues associated with conservation ethics

- ◆ Discussion on the relative impact of *in-situ* corrosion measurements versus the pursuit of prejudice and no measurement impact on the integrity of the object.
- ◆ Discussions and illustrations of the conflict between conservators from one culture and another with regard to the rights and wrongs of aesthetics of eg waterlogged wood colours.
- ◆ To disassemble or to leave intact complex composite wood and metal objects and the ways of coping with the problems of dimensional changes both during and after treatments.
- ◆ How to resolve the conflicts between curators, museum managers and conservators on what is the best way in which to directly or passively conserve the collection(s).

Fieldwork

Following three weeks of lectures, fieldwork sessions on a number of wrecks located in and around Hanko were conducted over four days under the supervision of the maritime archaeologist **Kalle Virtanen**. The vessels examined included an 1820's Russian armed frigate, a 1630 wooden trading vessel and a wooden wreck, located in the strait between Hanko and Pinchgut islands, believed to date from the 16th century.

During the fieldwork I demonstrated the use of *in-situ* corrosion potential and pH measurements on wood and on a few iron objects that were available. As part of that program I installed a sacrificial anode on an exposed iron bound cable, which subsequently was confirmed as being a high voltage electricity cable, but it was uncertain if it was still live as the measurements only disturbed the surface degraded layers! It was most gratifying to be able to demonstrate the immediate changes in the surface pH of the anode and of the cable itself that were measurable within a two hours of attaching the anode.

Visits to institutions

During and after the program was finished I visited a number of nearby institutions, the first being *Heureka*, the Finnish Science Centre. The exhibitions at *Heureka* included an animated dinosaur gallery, which had a wide range of choreographed movements for each of the animals, along with sounds and each dinosaur had a baby version wandering nearby. Watching the public interaction was fascinating, as the baby versions only enhanced the enormity of the scale of the parents. There were a number of very successful interactive exhibitions that also included issues such as origins of languages and the connections between oral and written communication. Contemporary environmental

issues such as greenhouse gas emissions and the amount of energy involved in the total energy cycle of resource recovery, treatment, manufacture and disposal were compelling in their format and very instructive. External exhibitions of the power of water movement and air were very popular with both children and adults.

I also visited the National Museum in Helsinki, which had only recently been opened after a period of extensive rejuvenation that had taken nearly two years. Major exhibitions included an ecclesiastical gallery and a number of rooms that told the history of the social and cultural development of Finland, the impact of Swedish occupation for more than 500 years and the Russian occupation. Very extensive use of the medium-sized galleries involved clever compartmentalisation that evoked a powerful sense that you were actually immersed in real drawing rooms etc. The exhibition lighting involved extensive use of cold lights and carefully angled and dimmed mini floodlights. A large screen, some five metres square, was used as the main video screen for showing the changing social and cultural life in Finland over the past century. Bench seats were available for up to twenty persons to sit and watch through the 10 minute video, the sound of which, with bombs, riots, machine guns etc, carried through two galleries an ensured that you followed it to the source, if only to satisfy one's curiosity.

The Finnish outdoor museum, Seurasaari, was located on an island in the archipelago which surrounds Helsinki. Using self guided instructions we were able to witness the full range of traditional building styles across the geographical regions and historical epochs of Finland. The concept was the brainchild of a Finnish professor back in the 19th century and the site has been gradually developed with staff dressed in period costume being able to answer visitor enquiries in a seemingly endless variety of languages. It really gave one an appreciation of the remarkable hardships that the Finnish people have lived through and I learned that supposed Stockholm tar was in fact Finnish tar, made and developed in Finland and then repackaged by their colonial overlords and marketed as Stockholm tar.

A thesaurus of superlatives is needed to describe the impact of the collections in the State Hermitage Museum in St Petersburg. The ecclesiastical, nautical, military, state regalia, fine arts, jewellery and paintings galleries and show cases were breathtaking in their content. However, only a few of the paintings galleries had good lighting and climate control and the archaeological exhibitions were tired and dated to a period reminiscent of the 1960s. To visit this museum and its collections should be on every museum employee's wish list of things to do in this life. To leave the world behind without having witnessed St Petersburg and the Hermitage would be immensely sad. The exhibitions in the main hall of the Naval Museum acted as a powerful counterpoint to the cultural values that I had absorbed after one month in

Finland. One saw exhibits of the same battles my colleagues had talked about but from the other side of the trench line or lines of cannon firing ships at sea. It brought home to me the tensions of interpretation of history in a most dramatic sense. Of particular interest was a model of an 1834 human propelled twelve-person submarine, which had been built thirty

years before the Confederate *HL Hunley*, with virtually the same design principles being involved. The vast majority of the other exhibition areas were very tired in their style, the labels and the seemingly endless repetition of naval battles that had been waged by the Russian people over the centuries as they sought to expand their commercial interests.

INFORMATION

Publications

Outdoor Sculpture

As part of its sculpture collection care series, Save Outdoor Sculpture! will publish *Tips, Tales and Testimonies to Save Outdoor Sculpture*, a compendium of information about responsible collection management and care of outdoor sculpture. Tips and anecdotes consider collection policies, treatment, maintenance, fund raising, and building a constituency of supporters. For information, email SOS!@heritagepreservation.org or call +1-888-767-7285.

Architectural Preservation

The Boston Society of Architects, <http://www.architects.org>, publishes a quarterly magazine titled *ArchitectureBoston*. The purpose of the magazine is to instill a greater public awareness of the close relationship between quality of life in our communities and the creation of the physical or built environment. Past themes and issues have included Design, Shelter, Urban Sprawl, Connections, Density, Foreign Market, and City Planning. An upcoming issue will feature the theme of Preservation. For information contact Kate Kelly, Editorial Assistant, *ArchitectureBoston*, +1-617-951-1433 ext. 240, kate_kelly@emerson.edu.

Emergency Manual

Help! A Survivor's Guide to Emergency Preparedness is now available from Museums Alberta. The publication is a collection of guidelines, tips and case studies written from the authors' experience. It is intended to help museums, archives and galleries to prepare for, respond to, and recover from emergencies. Each 3-ring binder also includes an "Emergency Response and Salvage Wheel" from the National Task Force and a copy of Betty Walsh's "Salvage at a Glance" wall chart on waterproof paper. Contact the Museums Alberta office at +1-780-424-2626 or info@museumsalberta.ab.ca.

Ethnographic Beadwork

The papers presented at the Conservators of Ethnographic Artefacts (CEA) Beadwork Seminar, on 22 July 1999 in Liverpool, are now published: *Ethnographic Beadwork: aspects of manufacture, use and conservation*, edited by Margot Wright, Archetype Publications for CEA. Papers include *Traditional glass bead-making in India*; *Material characterisation of glass disease*

on beaded ethnographic artefacts from the collection of the National Museum of the American Indian; *Mother-of-pearl and Byne's disease*; *Plastic beads and buttons in social history collections: a dilemma* and *The conservation of a 26th Dynasty Egyptian faience net*.

Emergency Response & Salvage Wheel

The third printing of the Emergency Response and Salvage Wheel is now underway. For order forms or information, fax +1-202-634-1435 or e-mail colsen@heritagepreservation.org. To learn more about the Wheel and other disaster resources, visit <http://www.heritagepreservation.org/programs/wheel1.htm>.

Net News

RLG DigiNews

The August, 2001 issue of RLG DigiNews is now available at <http://www.rlg.org/preserv/diginews/>. The August 2001 issue (Volume 5, Number 4) includes feature the articles *Digital Reproduction Quality: Benchmark Recommendations*; *Emulation, Preservation, and Abstraction*; and *Metadata for Archival Collections: The University of Toronto's 'Barren Lands' Project*. Contact: Robin Dale Robin.Dale@notes.rlg.org.

Digital print terminology

A set of terms used to describe the technology of digital print production can be found at the Digital Print Identification web site, <http://aic.stanford.edu/conspec/emg/juergens/>.

New list: Saapreservation

The Preservation Section of the Society of American Archivists has launched a new electronic mailing list featuring news and announcements regarding collections preservation. To sign up please send a message to saapreservation-subscribe@yahoogroups.com. Contact: Sheila McAlister, Chair, Outreach Committee, SAA Preservation Section Committee, mcalist@libris.lib.uga.edu.

PADI Update database

The PADI web site, <http://www.nla.gov.au/padi>, is a comprehensive international subject

CALENDAR



AUSTRALIA

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. 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).

culture @ com.unity: the arts and cultural domain in New South Wales

5-6 October, 2001. Sydney.

The program examines the value of the arts and culture and includes practical sessions that focus on management, strategic planning, arts solutions and innovations. For galleries and those involved in the visual arts, the MGF is running a specialist session on touring exhibitions - emphasising crating, freighting and occupational health and safety issues. A *Visions of Australia* forum will also be held to discuss their program and answer questions on funding decisions and philosophy. Contact: Tamsin Cull, Museums and Galleries Foundation of NSW, admin3@mgfnsw.org.au, (02) 9339-9911, <http://www.mgfnsw.org.au/resources/Forms/stateconference01.pdf> (C78).

Bridging the Boundaries: National Remote and Regional Museums Conference

26-29 October 2001. Kalgoorlie.

See the website for a list of papers. Contact: Roz Brown, Conference Coordinator, Museum Assistance Program, Western Australian Museum, (08) 9427-2775, fax (08) 9427-2882, RRRMuseumConference@museum.wa.gov.au, www.museum.wa.gov.au/services/map/conference.htm (C80).

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).

Metal Conservation Workshop

7 November, 2001 Sydney.

The workshop is ideal for staff and volunteers of small museums. Speakers will include Anne Cummins from Sydney Artefacts Conservation and conservation specialists from the Powerhouse Museum. Contact: Rebekah Schulz, Curator/Manager, Centennial Bakery Museum, rschulz@hurstville.nsw.gov.au, phone/fax (02) 9580 4040, cbmuseum@hurstville.nsw.gov.au, 319-321 Forest Rd, Hurstville, NSW, Australia, 2220, PO Box 205, Hurstville, BC, NSW, 1481 (C80).

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).

Bark Paintings Symposium

February, 2002. Canberra.

Call for papers.

The symposium will include papers presenting the research undertaken over the past two years as part of the SPIRT grant. Expressions of interest are sought from people wishing to present papers at the symposium and also those interested in attending. Contacts: Nicki Smith, (02) 6208-5253, n.smith@nma.gov.au, and Kylie Roth, (02) 6240-6526, kylie.roth@nga.gov.au (C80).

2002 AICCM Book and Paper/ PHOTON Symposium

April 2002. Melbourne.

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

Approaches to Pigment Identification Workshop

April, 2002. Canberra.

The workshop will be aimed at the identification of pigments in paint layers and complex mixtures from painted surfaces using optical microscopy and a range of instrumental techniques such as XRD, SEM/EDX, Raman microscopy and FTIR microscopy. Issues surrounding sampling and sample preparation methods will also be considered. The focus of the workshop will be on the practical application of the techniques discussed and participants will be encouraged to provide paint samples for analysis during the sessions. Contact David Wise, CCM Programme, University of Canberra, ACT 2601, (02) 6201 2302, wise@scides.canberra.edu.au (C80).

**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

2001. Ascona, Switzerland.
Contact: the Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona, +41 91 825 1162, fax +41 91825 8586, r.mesmer@ticino.com or, info@cbl-ascona.ch (C78).

West Dean College Courses

From September, 2001. Chichester, UK
Conservation and Repair of Stone Masonry, 11-14 September
Understanding and Using Architectural Paint Research, 9-12 October
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).

Courses: University of Victoria, Canada

From September, 2001. Canada/Distance Education.
Making Museums Matter, September 13 - 15, Immersion Session
Memory and Narrative in the Museum, September 24 - 29, Immersion Session
Heritage Conservation Project Management, October 22 - 27, Immersion Session
Managing Cultural Organizations, November 5 - 10, Immersion Session
Museum Principles and Practices, September 17, 2001 - April 26, 2002, Distance Education

Principles and Practices on Heritage Conservation, September 17, 2001 - April 26, 2002, Distance Education

Curatorship and Community, October 9, 2001 - January 25, 2002, Distance Education

Conserving Historic Structures, October 15, 2001 - February 1, 2002, Distance Education

Contact: Cultural Resource Management, Division of Continuing Studies, University of Victoria, +1-250-721-8462, fax +1-250-721-8774, <http://www.uvcs.uvic.ca/crmp> (C80).

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@scmre.si.edu, <http://www.knaw.nl/ecpa/ink/index.html> (C78).

From East to West: Japanese Conservation Techniques - Western Prints and Drawings.

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

Past Practice - Future Concepts

British Museum International Conference on Conservation
12-14 September, 2001. London, UK.
Topic: the history of the conservation of portable heritage before about 1960 and conservation in the 21st century. Contact: waoddy@british-museum.ac.uk (C75).

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

13-16 September, 2001. Santiago, Chile.
Contact: TICCIH - Chile, Comite Nacional Chileno para la Conservacion 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).

Theory and Conservation of Icons

17-28 September, 2001. Halkida, Greece.
A two week intensive theoretical and practical course (in English). Contact: Lascaris, 27, Iatridou & Avanton, 34100 Halkida, Greece, tel/fax 0030-221-21981, M_Laskaris@yahoo.gr (C80).

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

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

Fiftieth Anniversary Symposium on Scientific Research in the Field of Asian Art

27-29 September, 2001. Washington, D.C., USA.
The theme of the program will be technical studies of Asian art. Contact: Forbes Symposium 2001, DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. 20560, dcsr@asia.si.edu (C78).

NYCF/EAS Conservation Science Sessions

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

2001: A Pest Odyssey

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

Conservation and Maintenance of Contemporary Public Art

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

Interim meeting of the 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).

Mycology for Archival, Cultural and Natural History Collections Conservators: Solving fungal problems in heritage collections

14-18 October, 2001. Mount Carroll, Illinois, USA.

This five-day course will combine lecture and laboratory sessions. It is intended to provide specialists with the basic information to solve their own fungal problems in archives, and natural and cultural history heritage collections. The course will emphasize the analysis of fungal infestations, growth patterns, and population of conidial species, on organic materials, which will help to determine why they are present, which is needed to pursue prevention. The latest information on bioaerosols, monitoring, and health issues will be discussed. Contact: Campbell Center for Historic Preservation Studies, 203 East Seminary, Mount Carroll, IL 61053, +1-815-244-1173, fax +1-815-244-1619, campbellcenter@internetni.com, <http://www.campbellcenter.org/> (C80).

Adhesives for Textile and Leather Conservation: Research and Application

15-19 October, 2001. Ottawa, Canada.

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

Conservation and maintenance of contemporary public art

19-21 October, 2001. Cambridge, USA.

An inter-disciplinary exploration of the complex issues involved in the conservation and maintenance of contemporary public art. Contact: Hafthor Yngvason, Director of Public Art, Cambridge Arts Council, 57 Inman Street, Cambridge MA 02139, hyngvason@Cl.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> (C79).

Holy Smokes, the House Is On Fire!

30 October, 2001. Washington DC, USA.

This is a one day workshop that includes lectures on the nature of fires and fire suppression systems, methods of developing disaster recovery plans and real life experiences in disaster recovery in the wake of a fire. The afternoon session will focus on experiencing the aftermath of a fire, with a practical exercise - a real fire in a fake historic house. For more information and registration forms, see <http://palimpsest.stanford.edu/wcg>. Contact: Michele, +1-202-546-5439, michele_johnpagan@yahoo.com (C80).

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>.

Early Materials Forum: Archaeological and historical materials

Call for Papers and Posters

1-2 November, 2001. Bradford, UK.

Papers should be 20 minutes in length plus 5 minutes for Q&A. The Early Materials Forum (EMF) is an informal meeting of people with an interest in the analytical study of archaeological and historical materials. At these meetings current work, results, and ideas are presented for discussion. The topics discussed cover a wide range of materials, including glass, ceramics, metals, resins, textiles, stone and pigments. Talks typically outline the archaeological and historical context of the artefacts discussed, the analytical techniques employed, the results obtained, and the interpretation of the results placing their importance within a wider archaeological framework. Contact: Lyn Wilson, l.wilson2@bradford.ac.uk, <http://www.ucl.ac.uk/emf/> and <http://www.brad.ac.uk/acad/archsci/> (C80).

www.ucl.ac.uk/emf/ and <http://www.brad.ac.uk/acad/archsci/> (C80).

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 Treasuries and Libraries are particularly welcome. Contact: Dr Jack Ogden, Fachhochschule Hildesheim/Holzminen/Goettingen, Metal Conservation, Bismarkplatz 10/11, D-31134 Hildesheim, Germany, fax +49-5121-881-386, exposure2001@striptwist.com (C78).

Course on the Identification and Care of Video Tape

9 November, 2001. Suitland, Maryland, USA.

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

School for Scanning: Creating, Managing, and Preserving Digital Assets

3-5 December, 2001. Delray Beach, Florida, USA.

This conference provides current, essential information for managers of paper-based collections (including photographs) who are seeking to create, manage, and preserve digital assets. Participants will leave the conference better equipped to make informed choices regarding management of their digital projects. Conference content will include: *Project Management, Copyright and Other Legal Issues, Content Selection for Digitization, Standards, Quality Control and Costs, Collaborative Project Models, Text and Image Digitization, Descriptive, Structural, and Administrative Metadata,*

and *Digital Longevity and Preservation*.
Contact: Ginny Hughes,
ghughes@nedcc.org, http://
www.nedcc.org (C80).

IPC Business Management Courses

From February, 2002. Crowngate,
Worcester, UK

Communicating Skills, February 7, 2002
Negotiating and Advising, February 26,
2002

Contact: Institute of Paper Conservation,
Leigh Lodge, Leigh, Worcester WR6 5LB,
information@ipc.org.uk (C80).

Japanese Scroll Painting Conservation

26-28 February, 2002. London, UK.

This is a three-day workshop intended for experienced paper conservators who occasionally encounter Chinese and Japanese scroll paintings, and who need to know how they are made and how to store and display them. Through discussion and demonstration, topics include: whether first-aid measures can be applied to damaged objects without risk of causing further damage; when to leave well alone and when to refer to a specialist. The course will concentrate specifically on the traditional techniques of conservation as applied to East Asian works of art. There will be opportunities to practice basic techniques and examine materials and tools, and to show how these can be used to their full advantage in eastern applications. Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB, UK, +44-1886-832-323, information@ipc.org.uk (C80).

An Introduction to the History of Stationery Bindings

14 March, 2002. Richmond, Surrey, UK.

This one-day course will include new research on the history of limp and semi-limp stationery binding structures from 13th century Italy, and follows their structural changes as they spread through Europe. Contact: Tina Boyle, Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, +44-1886-832-8323, fax +44-1886-833-688, information@ipc.org.uk (C80).

North American Textile Conservation Conference 2002: Strengthening the Bond - Science and Textiles

5-6 April, 2002. Philadelphia, USA.

The conference will focus on the role of scientific analysis as a means of expanding our knowledge of textile history and conservation practices. The papers accepted for the conference focus on cleaning, materials characterization, and case histories. Two pre-conference workshops will be offered: *Introduction to Instrumental Analysis for Textile Conservators* and *An Introduction to Cleaning Systems for Textile Conservators*. Contact: Linda Eaton, Winterthur Museum, Winterthur, DE 19735, +1-302-888-4652 leaton@winterthur.org (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).

ABC 2002

Art, Biology and Conservation 2002. Biodegradation of Works of Art

13-15 June 2002. New York, USA.

This three-day symposium will provide a forum for the presentation and discussion of current issues in the biodegradation of works of art. The meeting will be organized into seven sessions consisting of invited papers by an international group of biologists and conservators. A round table discussion, open to all participants, will be held on the final day. The deadline for submission of abstracts for the Poster Session is March 1, 2002. Contact Dr. Robert J. Koestler, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York N.Y. 10028-0198; +1-212-570-3858; fax +1-212-570-3859; ABC2002@metmuseum.org (C80).

Part and Parcel of the Job

September, 2002. London, UK.

Planning, preparing, packing and transporting items selected for loan. Contact: Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB; +44 (0) 1886-832323; fax: +44 (0) 1886-833688; information@ipc.org.uk (C76).

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

1-6 September, 2002. Baltimore, USA.

Call for Papers

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

ICOM-CC 13th Triennial Meeting

22-28 September, 2002. Rio de Janeiro, Brazil. Call for Papers

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

AIC 2003 Conference

4-10 June, 2003. Arlington, Virginia, USA.

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

The Image Re-Integration Meeting: The 2nd Triennial Conservation Conference

September, 2003. Newcastle upon Tyne, UK. Call for Papers

Toning and re-touching are procedures which are carried out in order to replace missing visual elements of an image. Within paper conservation there are a range of approaches and attitudes to these procedures. The conference will be focused on paper based objects but will draw on a wide range of conservation disciplines. The meeting will consider the highly subjective techniques of image re-integration and the cultural, ethical and practical parameters that determine its practice. In order to better understand the attitudes that have developed regarding re-integration techniques the conference will present papers reflecting the approaches taken by different conservation disciplines. Each paper will describe the function of the object under consideration as well as the re-integration techniques used and the rationale that guided the decision making. Contact: Miss Jean E. Brown, Senior Lecturer, Conservation of Fine Art, School of Humanities, The University of Northumbria, jean.brown@unn.ac.uk, +44-191-227-3331 fax +44-191-227-3250 (C80).

gateway for the exchange of information on all aspects of digital preservation. Global co-operation has been a key focus of the PADI initiative to date, with users from around the world searching for resources, suggesting new resources and participating in PADI's discussion list, padiforum-l. The co-operative approach has recently been extended with the introduction of the PADIupdate interface for directly contributing records to the PADI web site. The National Library of Australia invites all those with an interest in ensuring continuing access to digital information to visit and use the site at <http://www.nla.gov.au/padiupdate>.

New list: museum professionals

This new bilingual (German and English) moderated mailing list is designed for museum and academic professionals as well as students in the arts. The list will focus primarily on questions related to museums, especially museums and the Internet, but it is also intended to be interdisciplinary and will include archaeological, historical, cultural, and artistic information. Users may read archived messages and join the list at <http://hclist.de/museum/>.

Histories of Australian homes

In a new web publication called *Our House: histories of Australian homes*, historians explore the architectural, social and personal aspects of more than 40 modest dwellings in every state and territory. This collection of stories was edited by historian Susan Marsden and published on the internet by the Australian Heritage Commission at www.heritage.gov.au/ourhouse. Each story is accompanied by photos, floor plans and an occasional hand-written recollection.

Fellowships

GCI Conservation Guest Scholar program

Applications are being accepted through November 1, 2001, for the 2002-2003 Conservation Guest Scholar program at the Getty Conservation Institute (GCI) in Los Angeles. Grants will be awarded to established scholars and professionals to pursue independent scholarly research and innovative thinking while in residence for three to nine months at the GCI. With an emphasis on the visual arts, the program seeks to encourage new ideas and perspectives in areas of wide general interest to the international conservation community. Conservation Guest Scholar benefits include airfare, housing, and a monthly stipend. Further information and an application form may be found online at <http://www.getty.edu/grants/funding/research/scholars/residential> or from the Getty Grant Program office, +1-310-440-7374, fax +1-310-440-7703, researchgrants@getty.edu.

Grants and Funding

Contact Details for Funding Organisations:

Australian Museums On-Line Regional Grants Program

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

Technical Exchange

DuPont Mylar Type D

Readers of the Cons DistList will have noticed that Mylar Type D will be discontinued as of September 2001. Mylar Type D had been developed for the Graphic Arts Industry. As they are now using computers for most of their work there is little call for Mylar D.

According to manufacturers DuPont, Melinex Type 516 and another similar film, 456, should be readily available for use in preservation. Contact your suppliers for new information.

Replacement for Synperonic N

Research has been carried out to find a replacement for Synperonic N, which has recently been discontinued. Research was carried out by Andrew Wingham, John Fields, Frances Hartog and Vincent Daniels. Preliminary findings are available; a full publication of this work will follow in due course and may lead to further work in the field of surfactant research for conservation purposes.

For further information, contact Andrew Wingham, 1-3 High Street, Biddenden, Kent TN27 8AL, +44 1580 291025, fax +44 870 137 1188, Andrew@collectablegifts.net or Vincent Daniels,

Department of Conservation, The British Museum, London WC1B 3DG, +44 207 323 8679, fax +44 207 323 8636, vdaniels@thebritishmuseum.ac.uk.

Travel

Costume and Textile Collection Tour of England

Textile fans may be interested in a costume and textile tour of England, being offered from May 29 to June 6, 2002. For more information see <http://www.costumes.org/pages/uktour/2002tour.htm>, or write to Vi Franke & Travel Syndicate, 20855 Ventura Blvd., Suite 10, Woodland Hills, CA 91364, USA.

ASA Cultural Tours

Australians Studying Abroad offers many different tours in Europe, the Americas and Asia - for example, *Art in the USA*, *Art and Culture in Spain*, and *Traditional and Contemporary Architecture & Design in Japan*. Itineraries are available at www.asatravinfo.com.au. For more information call (03) 9509-1955 (Freecall 1800-645-755 outside of Melbourne), fax 9576-1726 or write on enquiries@asatravinfo.com.au.

SPECIAL INTEREST GROUPS

BOOK AND PAPER, PHOTON

The Organising Committee of the Symposium 2002 Conservation of Paper, Books and Photographic Materials has been extremely busy and are happy to report that they have had a superb response to their call for papers. We now have a large number of proposals on a wide range of topics and are in the process of finalising the programme. Unfortunately the down side of this deluge is that we cannot fit all the papers into the three days so a selection will have to be made. Thanks to everyone for their enthusiastic response.

Lyndsay Knowles

PREVENTIVE CONSERVATION

The AICCM Preventive Conservation SIG, AICCM NSW, Museums & Galleries Foundation, and Historic Houses Trust of NSW jointly present a one day seminar entitled: **Let's be realistic: What are we really worried about?**

This seminar is designed for heritage workers, conservators, curators, museum/gallery workers, and allied professionals. It is the second in an on-going series of Preventive Conservation Seminars that started last year with *Recent Advances in Collections Care*.

There is a continuing debate within the Museum and conservation profession about whether strict rules or advisory guidelines for environmental control should be used by those caring for collections of local, national and

Special Interest Group Co-ordinators

Antarctic Heritage

Janet Hughes
Tel: (02) 6240 6657
Fax: (02) 6240 6529
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Book and Paper

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Conservation Picture Framers

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Conservation Science

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Gilded Objects Conservation

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

Objects (incorporating Wet Organics)

Michelle Berry
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mberry@mov.vic.gov.au

Paintings

Paula Dredge
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Fax: (02) 9221 6226
paulad@ag.nsw.gov.au

Photon

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

Preventive Conservation

Sarah Slade
Tel: (02) 9976 5763
alexsarah@bigpond.com

SMOCCM (Sculpture, Monuments and Outdoor Cultural Material)

Carmel Nicholas
Tel: (08) 8357 3361
Fax: (08) 8357 3361
art.heritage@senet.com.au

Textiles

Position Vacant

international significance.

- ◆ Do rules help or hinder?
- ◆ Can guidelines be too easily ignored?
- ◆ Are there 'ideal' levels?
- ◆ How easy is it to achieve and maintain recommended levels?
- ◆ When are spot readings of light levels useful?
- ◆ What about venue hire? Are there guidelines in use?
- ◆ What about visitors - is there such a thing as being too successful?

This seminar aims to provide a summary of current opinions and allow participants to discuss the issues as they relate to collections care in Australia.

Seminar Fee: \$55.00 incl. GST (includes lunch)

Date and Time: Friday 9 November, 9.30 am - 4 pm

Venue: Museum of Sydney

Sarah Slade, alexsarah@bigpond.com, (02) 9976 5763.

SMOCCM

Sunday 11th November has been set aside for a meeting at the Australian Museum, Sydney, (mid way through the ICBCP Conference). Nominations for National Convenor Position are welcome (after a 2 year term I am resigning from this position). State Co-ordinators will give

BARK PAINTINGS SYMPOSIUM

As part of the ARC funded Bark Paintings Research Project, a symposium, to be held in Canberra, is proposed for February 2002. The symposium will include papers presenting the research undertaken over the past two years as part of the SPIRT grant. Expressions of interest are sought from people wishing to present papers at the symposium and also those interested in attending.

Contacts:

Nicki Smith, (02) 6208-5253,
n.smith@nma.gov.au.

Kylie Roth, (02) 6240-6526,
kylie.roth@nga.gov.au.

updates. Please let us know if you intend to attend and we can send you program details.

Carmel Nicholas, National Convenor, AICCM-SMOCCM, 0407 907574, artface@senet.com.au, PO Box 1120, Unley 5061 South Australia.

TEXTILES

The Textile group has had a quiet time over the last few months. However the email list is up and running, So for those who are on the list, please feel free to make contributions in the form of comments or questions.

The next TSIG meeting will be held from 1:00 - 4:00pm on Sunday 11 November at the Australian Museum - this is the **day before** the Bio-deterioration Conference starts. We would like to tie in the theme of this meeting with the conference, so if any one has any bright ideas for topics or a talk they would be willing to give please let me know.

At this meeting we will be conducting an election for a new coordinator, as the position has been vacant for quite some time. For the election to take place we need nominations for prospective coordinators, so if you are keen please send your nomination to sarah.clayton@awm.gov.au.

Sarah Clayton

Approaches to Pigment Identification Workshop

Expressions of interest are sought in attending a three-day workshop to be held at the University of Canberra during April 2002. The workshop will be aimed at the identification of pigments in paint layers and complex mixtures from painted surfaces using optical microscopy and a range of instrumental techniques such as XRD, SEM/EDX, Raman microscopy and FTIR microscopy. Issues surrounding sampling and sample preparation methods will also be considered. The focus of the workshop will be on the practical application of the techniques discussed and participants will be encouraged to provide paint samples for analysis during the sessions.

No prior knowledge of pigments or analytical techniques will be assumed; however, a working knowledge of materials associated with a particular speciality may be an advantage.

Numbers will be limited to 8 participants. It is anticipated that the workshop will cost approximately \$500 including all materials.

For further details please contact David Wise, CCM Programme, University of Canberra, ACT 2601, (02) 6201 2302, wise@scides.canberra.edu.au.

New Possibilities for Paper 12-15 July 2001 University of the Sunshine Coast

Katy Glen

From the 12-15 July 2001 I attended a conference entitled 'New Possibilities for Paper' at the University of the Sunshine Coast, Queensland. The organisers' aim was to inspire a dialogue between various users and makers of paper in its many forms, ranging from individual hand papermakers and artists, to hand papermaking mills, to large mechanised mills and scientists.

The conference opened with a lecture by **Professor Mariani** from Fabriano in Italy about the history of paper. This led into debate about the future of paper with lectures by representatives from the **Australian Pulp and Paper Institute** and **Spicers Paper**, among others. Terms such as 'smart printing', 'e-ink' and 'o-paper' were introduced and discussed in relation to the challenges presented to traditional substrates and printing methods.

Samantha Shellard and I presented a joint paper entitled *Conservation of the Digital Image*. Our intention was to provide a response to the challenges posed by digital prints within fine art institutions, making direct reference to works in the collection of the NGV. We explored general issues relating to the stability of digital prints and the conservator's role in dealing with their collection and preservation. We also presented our findings from a broad survey of artists' papers available for digital printing. This was spurred by the unprecedented growth in the development of new inks and papers designed to serve the fine art market. There were many questions from the audience which was promising as we had hoped to open up discussion rather than posit any firm answers or solutions. Feedback after the lecture was overwhelmingly positive with several people expressing an interest in the topics we covered, and much further discussion took place.

A highlight on the second day was a very visual lecture by **Jacki Parry** from the Glasgow School of Art entitled *Pushing pulp to the wall*. Helen White's presentation *Life after pulp* about the struggles and successes of the Creative Paper Mill in Burnie was also very inspiring, as was the presentation by members of the Euraba Paper Company, the first indigenous handmade paper mill. The conference also included discussion of alternative fibres and the management of forest resources. The conference was linked to an exhibition, *Paper as Object* at the Noosa Regional Gallery, which focussed on collaborations between artists and paper industries such as **Visy**, **Spicers Paper** and the **Australian Pulp and Paper Institute**.

The broad scope of the conference was its most positive element and really enriched my

understanding of the world of paper and those who work within it. The conference was a great opportunity for 'spreading the word' about conservation in general and current initiatives for dealing with digital prints.

American Library Association Conference San Francisco 14 - 20 June 2001

Lydia Preiss

Note: This article will also appear in *Gateways*, September 2001.

Every year the Library sends a staff member to attend and experience the American Library Association (ALA), conference and trade exhibition. This major event attracts 25,000 registrants from all over the US, plus international visitors and 4,250 trade exhibitors. As a non-librarian Preservation Manager I felt particularly privileged to attend, the experience providing a corporate focus and insight into current issues affecting the library profession today.

For the first time the ALA conference program was organized into thematic tracks 'to make navigating the world's largest conference smoother'. The broad conference themes were *Leadership, Information Services, Digital Library, Information Access, Children and Youth, Issues and Updates* and *Advocacy*.

The Opening General Session was presented by **Robert Reich**, former Secretary of Labor, during President Clinton's first term. He summed up his thoughts about libraries and family life in our fast changing economy, and how his departure as Secretary of Labor after four and a half years was sparked by conversations with his sons when he realized that 'one must be there and be able to relate to them'. He addressed the dilemma of the "DINS" - Double Income No Sex families - and why the phenomenon exists in our society today. He attributed it to the fact that earning streams are uncertain and unpredictable, families and individuals are working 2 and 3 jobs to make a living, everyone is 'busy' and whilst this was formerly used as a boast it's now more of a lament. He posed the question 'does one take the fast track and gain in financial stature and prestige, or do you take the slow track and cultivate a life as a parent and spouse and establish friendships?' He also described the ever-widening gap in equality of income and wealth. He said that he sensed that people had lost their bearings, with many asking 'what is life all about?' People needed a social safety net, and his proposition was that the nation's libraries fill that need. He is a strong advocate for libraries and considers the Internet an 'unfiltered and unpremeditated entity requiring librarian's guidance'.

Marshall Keyes, library consultant and former

director of NELINET, presented the ALTA President's Program presentation - *Being Relevant in a 24/7 Gen-X World*. The quotable quote to describe the changing role of library trustees and advocates was 'if you feel like you're in control, you're not going fast enough'. He outlined the main responsibilities in the new millennium: educating the public that libraries are relevant to their needs, and making sure that they actually are relevant to the needs of a changing society. He discussed the current demographic changes, both the ageing population, and ethnic shifts occurring in the US, and the need for succession planning to meet these changes. He talked about the globalization of work, the move from an industrial economy to a knowledge-based economy. He said that the changing nature of library work needs to be planned for now, and finished with the Wayne Gretsky quote, 'the secret of my success is that I skate to where the puck will be'. Librarians need to do the same.

Nicholson Baker has stimulated considerable discussion in the library community of policy issues not well understood and largely unquestioned. His presentation - *Best Copy Available: The Politics of Paper* was a passionate and entertaining address. He argued that the policy adopted by some libraries of destroying paper originals to preserve intellectual content on microfilm had resulted in the irreversible loss of documents that 'convey testimony of the past'. Baker said he supported microfilming and digitisation projects, but not when they resulted in destruction of original documents. He argued that 'some paper copies must be saved to preserve the richness of our historical record' and this was cleverly illustrated in his visual presentation. Questions from the audience following his presentation indicated a diversity of opinion. He countered his critics in a gentle but very persistent way, and insisted that his views would lead to a fundamental change in archival policy/practice in the US.

The closing session was delivered by Canadian Indian folk singer **Buffy Sainte-Marie**. She presented a compelling address and demonstration of the Cradleboard Teaching Project and CD. This project arose from her reaction to the ubiquitous 'Moon of Paper Feathers' in which US children study Indians for the month between Columbus Day and Thanksgiving. The project is a unique, interactive online program that provides a core curriculum integrating Native American culture and facilitates partnering between mainstream and Native American schools. Sainte-Marie developed both the website and CD almost wholly alone - *Science: Through Native American Eyes* is the first of 15 planned CDs on various subjects. The point of the project is to encourage cross-cultural communication in the US, based on her message that Indians exist.

The conference was a rewarding experience. In addition I was able to receive complementary feedback and recognition from conference participants about the Library's digital activities with Pandora and PADI, and on being a major

contributor to the RLG Cultural Materials Site.

Fungal Problems in Heritage Collections University of Victoria, Canada

Ellie McFadyen

In February 2000, I attended a course called *Solving Fungal Problems in Heritage Collections*. It was held over three days at the University of Victoria in Canada and the instructor was Mary-Lou Florian. The course was very comprehensive and covered everything you could want to know about mould. Here are a few points which are worth noting:

- ◆ Most fungal infestations in museums are caused by conidial fungi.
- ◆ Conidial fungi produce conidia (spores).
- ◆ Conidia must be 'activated' before they germinate.
- ◆ Activation ends the dormant phase of the conidia.
- ◆ Many activators are used in the treatment of textiles, paper and leather.
- ◆ Activation can be initiated by UV light, mild heat treatment (40-75°C for 5 minutes to 5 hours) or chemicals such as acetone, ethanol, methanol, ethylene glycol, glycerol, detergents, organic acids and furfural.
- ◆ Germination, after activation, will not take place if the environmental conditions (temperature, nutrients and moisture content of substrate) are not conducive to the growth of the mould.
- ◆ Fluorescence under UV light does not indicate that mould is active.
- ◆ The presence of conidia is important in ascertaining if mould is active or could be active. This is because conidia may remain viable for over 20 years, waiting to be activated.
- ◆ Germination of the conidia cannot be detected until the mycelium, as spots of mould, are visible.
- ◆ Most fungal problems occur when there are fluctuations in RH, flooding or following aqueous conservation treatments.
- ◆ Conidia will be produced when stressed e.g. when there is low RH or a lack of nutrients, or at maturity.
- ◆ UV in natural sunlight (290nm) is less effective in killing fungi than UV germicidal lamps (250-270nm)

THIRD YEAR RESEARCH PROJECT TITLES: CONSERVATION OF CULTURAL MATERIALS, UNIVERSITY OF CANBERRA

Paper conservation

- ◆ **Karen Holloway:** *An investigation of the fading and colour reversion of blueprints*
- ◆ **Julie McCarthy:** *The suitability of Dylon cold water dyes for toning repair papers used in paper conservation*
- ◆ **Prue McKay:** *The effects of water on the properties of pith paper*
- ◆ **Libby Melzer:** *An examination of the fibre and sheet morphology of over-beaten and acid-immersed transparent papers*
- ◆ **Tania Riviere:** *The Barton Notebooks: a case study in removing blue fibre-tip pen ink from a composite support*
- ◆ **James Ward:** *An investigation into the performance of karibari substitutes*

Paintings Conservation

- ◆ **Nicola Hall:** *The identification of acrylic binders using FTIR and Raman microscopy*

Objects Conservation

- ◆ **Karina Palmer:** *An investigation into the use of lipase for the removal of oil stains from ceramics*
- ◆ **Giselle Banks:** *Preservation of electronic media art works: a case study*
- ◆ **Jo Dawe:** *Cold storage of rubber; comparing the behaviour of artificially aged samples to non-aged samples*
- ◆ **Denyl Cloughley:** *Conservation consideration for "Profile Airflow" 1969 by Claes Oldenburg*
- ◆ **Jaishree Srinivasan:** *Paperclay - a viable gapfiller for earthenware ceramics?*

THE FREDERICK GARLING PROJECT, STATE LIBRARY OF NEW SOUTH WALES

Thanks to funding made available through the Jean Garling Bequest, the Preservation Branch at the State Library of NSW has embarked on a project to conserve the Library's collection of watercolours of the prolific nineteenth-century Sydney maritime artist **Frederick Garling**. **Miss Garling**, who took a keen interest in her family history, was a descendant of the artist. This project provides a unique opportunity to undertake the technical examination and detailed conservation of around 90 of his works.

Tegan Henderson was appointed to the twelve-month contract position of Garling Conservator in March 2001. At the completion of the project Tegan will return to her position as paper conservator at the Library.

Now well underway, the project encompasses

extensive conservation treatment as well as research and analysis of the Garling watercolours, in conjunction with the Assistant Curator of Pictures, **Richard Neville**. Technical examination of the watermarks, inks, paints and paper fibres are being undertaken in order to provide information relevant to the dating, verification and authenticity of the works. Nearly all of these works are unsigned but have been attributed to Frederick Garling on stylistic grounds. Research and analysis is being conducted in collaboration with **Ranson Davey**, the Art Gallery of NSW and the University of Canberra.

Tegan will be working closely with the curator to prepare the works for a Picture Gallery exhibition at the State Library of NSW, scheduled mid 2002. In addition to presenting a selection of Frederick Garling works from the Library's collection, the exhibition will display some of the more interesting analytical findings and unusual conservation issues. The analytical findings will be presented at the AICCM Paper Symposium and it is planned to jointly publish a scholarly journal article. The project work will be completed by 31 December 2001.

Art takes time. To spend an hour looking at a painting is difficult. The public gallery experience is one that encourages art at a trot. There are the paintings, the marvellous speaking works, definite, independent, each with a Self it would be impossible to ignore, if...if..., it were possible to see it. I do not only mean the crowds and the guards and the low lights and the ropes, which make me think of freak shows, I mean the thick curtain of irrelevancies that screens the painting from the viewer. Increasingly, galleries have a habit of saying when they acquired a painting and how much it cost...

Millions! The viewer does not see the colours on the canvas, he sees the colour of the money.

Is the painting famous? Yes! Think of all the people who have carefully spared one minute of their lives to stand in front of it.

Is the painting Authority? Does the guide-book tell us that it is part of The Canon? If Yes, then half of the viewers will admire it on principle, while the other half will dismiss it on principle.

Who painted it? What do we know about his/her sexual practices and have we seen anything about them on the television? If not, the museum will likely have a video full of schoolboy facts and tabloid gossip.

Where is the tea-room/toilet/gift shop?

Where is the painting in any of this?

Jeanette Winterson, *Art Objects*. London; Vintage, 1996, pp. 7-8.

AICCM and Museums Australia – Past History and Future Directions

Jenny Dickens

In 1992 during the formation of Museums Australia (MA), the AICCM considered amalgamating with other museum-related organisations to become part of MA. This proposal was put to the membership in 1993 and was rejected by a majority. There were a number of reasons for this:

- ◆ Many AICCM members do not work for museums or galleries and did not feel that they would be represented within a museum organisation.
- ◆ All other conservation organisations in the world are independent, although many maintain close relationships with their country's museums organisations.
- ◆ The special needs of conservators for technical information would not be met within a more general publication such as *Museums National*.

Following the defeat of the amalgamation proposal, a Conservation Special Interest Group of MA (MA Cons SIG) was formed. Its aims were:

- ◆ To achieve representation on the Museums Australia National Council to ensure appropriate representation on preservation and conservation issues to federal and state governments and government organisations.
- ◆ To affirm the conservation profession's place as integral to the museums industry.
- ◆ To cooperate with other museum professionals and professional groups to develop and maintain the highest standards of collection care.
- ◆ To cooperate with community groups to develop and maintain culturally and ethically appropriate conservation policies and actions.

The SIG does not charge membership fees and currently has approximately 275 members. There is a committee made up of conservators from most Australian States. The members of the SIG were surveyed in 1996 to determine their needs. Although there was a fairly poor response two clear trends emerged:

- ◆ Most non-conservator members (currently 82%) wanted conservation assistance.
- ◆ Conservator members (currently 18%) generally wanted to engage with other museum professionals on various aspects of the place of conservation within the museum community, as well as ensuring that conservation issues are included in representations to government.

The chair of the SIG, **Jenny Dickens**, served on MA National Council (NC) for two years ending in April 2001. Despite this representation, in

practice it was not possible for the MA Conservation SIG to achieve its policy aims or to meet the needs of its members. Given its composition, the SIG is unable to provide significant conservation information to its non-conservator members. The MA Conservation SIG's aims duplicate those of the AICCM in many ways, however as the majority of its members are non-conservators, it does not have the resources of the AICCM to develop or implement these. For the same reasons, it is unable to provide conservation policy advice to MA NC. The chair of the MA Conservation SIG has functioned as an unofficial conduit between MA NC and the AICCM.

The MA constitution demonstrates a clear commitment to materials conservation. Similarly, the AICCM and the conservators it represents recognise the importance of materials conservation within the museum community. Many AICCM members are employed in museums, or work as private conservators servicing museum collections. The National Conservation and Preservation Policy and Strategy documents illustrate the fundamental role of conservation in collection care, exhibition and management.

While conservators who are members of the AICCM and MA are interested in reinforcing and formalising the links between the two organisations, anecdotal evidence suggests that many AICCM members cannot see any reason for the existence of the MA Conservation SIG. Within some parts of MA there appears to be a poor understanding of the differences between the MA Conservation SIG and the AICCM. This has led to questioning the need for the existence of the MA Conservation SIG.

The committee of the MA Conservation SIG formulated a proposal where a permanent position for an AICCM representative would have been created on the MA NC. The MA NC at their meeting in April 2001 rejected this proposal as they felt it could have provided a precedent for dissolution of the organisation into smaller interest groups again. Meanwhile it was confirmed that neither the conservation industry nor the SIG was able to dissolve the SIG, even when it had been clearly recognised to have no purpose. The MA Cons SIG met the next day and discussed the issue. They resolved to:

- ◆ Allow the SIG to become inactive so that it could be dissolved by MA NC in April 2002.
- ◆ Investigate opportunities for AICCM members to work cooperatively with the various state branches of MA.
- ◆ Initiate a dialogue between AICCM and MA with the aim of developing a memorandum of understanding between the two organisations on conservation issues.

To this end, **Carol Scott**, National President, MA, was invited to the recent AICCM National Council meeting on 6 July. As a preliminary to the development of a possible memorandum of

understanding, Carol had suggested we look at some possible joint projects.

Carol confirmed that the MA Conservation SIG does not address the members needs, however it is important that MA and AICCM keep developing their relationship. She felt that there should be open discussion on how we should progress and suggested some possible starting points.

- ◆ MA NSW is updating the publication *Museum Methods*. She suggested that AICCM assist with this work, particularly to ensure that *reCollections* is not unnecessarily duplicated.
- ◆ Since the Museums National regularly prepares themed editions on museum issues, a conservation issue could be prepared.
- ◆ AICCM could work with MA on the Regional Arts Association Training program.

Subsequent discussion resolved the following:

- ◆ AICCM will collaborate with MA on training courses at the state level as already happens in Qld.
- ◆ The AICCM will become a member of MA and members may act as a reference group for MA. MA is already a member of AICCM.
- ◆ AICCM and MA members should attempt to participate in each other's conferences.
- ◆ Advocacy and lobbying was seen as another area where MA and AICCM could liaise, and where it would be beneficial to present a united front. **Marcelle Scott** suggested that a message to government indicating the need for a Cultural Heritage fund similar to the Natural Heritage Fund could be prepared jointly by the two organisations.
- ◆ Carol agreed to take the outcomes of this meeting back to MA National Council.

It is hoped that these initiatives will be the start of a productive working relationship between AICCM and Museums Australia.

WANTON DESTRUCTION WATCH

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

A member has spotted a (virtual) act of wanton destruction: the entirety of the film *Tombraider*. The body count included: antique wooden panelling in Lady Croft's house, an antique clock belonging to Lady Croft, much of the furnishings and fixtures in Lady Croft's stately home, and entire ancient tombs - mostly destroyed by Lady Croft, and some bad guys.

If you are upset (even mildly) by a wanton act of destruction in popular entertainment, please notify WDW care of the AICCM Newsletter editor.

ART GALLERY OF NEW SOUTH WALES

UNIVERSITY OF CANBERRA

INTERNSHIPS - PAINTINGS CONSERVATION

Expressions of interest are invited for two internships in Paintings Conservation to be offered by the Art Gallery of New South Wales in co-operation with the University of Canberra. The internships will both be of 12 months duration and will be principally concerned with initiating and completing the conservation and restoration of a large painting from the AGNSW collection. The work will be carried out largely at the University of Canberra with completion of the project being undertaken at the AGNSW.

Both positions will commence at the end of February 2002 with a salary package of up to \$35,000.

For further information contact: David Wise, University of Canberra, Bruce, ACT 2601, (02) 6201 2302, wise@scides.canberra.edu.au, or Stewart Laidler, AGNSW, Art Gallery Rd, The Domain, Sydney 2000, NSW, (02) 9225 1747, stewartl@ag.nsw.gov.au.

For application forms please contact Stewart at the above address.

Master of Applied Science (Conservation Studies)

UNIVERSITY OF CANBERRA

Do you have a research project which you would like to follow through in a University environment? Would you like to up-grade your conservation qualifications? Would you like to combine business and management studies with conservation focussed research?

Applications are invited for the 1 year full time (or equivalent part time) Master of Applied Science - Conservation Studies degree at the University of Canberra. The course is aimed at professional conservators wishing to undertake further study and is designed to be flexible in terms of the subjects studied and the directions undertaken. Many components may be studied by distance learning or in the workplace.

For science based research the Conservation of Cultural Materials programme is able to offer the following equipment dedicated for the use of conservation students:

- ◆ Raman Microscope
- ◆ SEM/EDX
- ◆ XRD
- ◆ FTIR Microscope
- ◆ UV/Polarised light microscope
- ◆ Infra-red vidicon with full digital capture and motorised easel

Additionally a wide range of analytical equipment is available on campus including GC columns dedicated to conservation use.

Other areas of research, for example in management, business studies, law, education can be undertaken with the full support of the relevant schools who each offer a large range of graduate options.

Applications for the first round of places closes on the 31st October 2001

For further details or to discuss possible projects please contact:

David Wise, Paintings, (02) 6201 2302, wise@scides.canberra.edu.au.

Tracey Golds, Paper, (02) 6201 2018, golds@scides.canberra.edu.au.

Beata Tworek-Matuszkiewicz, Objects, (02) 6201 2632, tworek@scides.canberra.edu.au.

Professor Colin Pearson, Metals & Preventive Conservation, (02) 6201 2368, pearson@scides.canberra.edu.au. (Away until Nov. 2001).

Call for expressions of interest for inclusion in Heritage Victoria's Directory of Heritage Consultants and Contractors

To assist property owners, government, community groups and others seeking heritage specialists, Heritage Victoria maintains a Directory of Heritage consultants and contractors. Anyone wishing to be considered for listing in the directory must demonstrate relevant qualifications and heritage experience.

Applications are invited from:

- ◆ architects
- ◆ builders and associated trades (painters, slaters, plasterers)
- ◆ engineers (civil, structural and mechanical)
- ◆ planners
- ◆ arborists and horticulturists
- ◆ garden/landscape designers and planners
- ◆ archaeologists (historic and maritime)
- ◆ historians
- ◆ materials conservators
- ◆ exhibitions and collections management specialists
- ◆ cultural resource managers
- ◆ valuers and economists
- ◆ craftspeople and artisans

For application forms and other queries please contact Angelique Ward on (03) 9655 9766 or angelique.ward@doi.vic.gov.au.

Forms may be downloaded from our website at www.heritage.vic.gov.au. Please submit completed applications to Heritage Victoria, attention to Angelique Ward, GPO Box 2797, Melbourne VIC 3001.

NEXT ISSUE

A new editor should be on board for the next issue of the Newsletter. A notice will be sent round to members should contact details change for submissions to the December issue; for the meantime, please continue to send submissions to acannon@bigpond.com.



Conservation Laboratory move

HERITAGE VICTORIA

Department of Infrastructure

Call for Expressions of interest

Heritage Victoria is Victoria's centre of expertise in the identification, protection, management and interpretation of heritage places, including historic buildings, archaeological sites and objects, maritime relics, historic sites and other places of heritage significance. The Conservation Laboratory is part of the Operations Unit within Heritage Victoria. The Conservation Laboratory has three roles:

- ◆ To stabilise and conserve artefacts and materials from its collection and other archaeological sites on the Victorian Heritage Register and Heritage Inventory
- ◆ To manage Heritage Victoria's artefact collection
- ◆ To provide materials conservation advice on non-structural materials from registered places.

Within the next two to twelve months it is expected that one or more staff may be required for a variety of projects. The appointments will be for periods between four and eighteen months. Start dates cannot yet be specified. The projects are:

1. VPS-3 - Manage the conservation of artefacts from a large archaeological excavation.
2. VPS-2 - Conserve artefacts from land archaeological excavations funded by the Conservation Bond Agreements between Heritage Victoria and developers.
3. VPS-3 - Conserve artefacts from Heritage Victoria's maritime collection.
4. VPS-3 - Coordinate refurbishment of Heritage Victoria's new archaeological conservation laboratory and artefacts store.
5. VPS-2 - Work with Heritage Victoria staff on the move of Heritage Victoria's collection of 25,000 artefacts to Heritage Victoria's new laboratory and artefacts store.

Rewards: A competitive salary within the range of \$29,866 - \$42,310 pa (VPS-2) and \$39,820 - \$54,754 pa (VPS-3)

Applicants should have a relevant tertiary qualification or experience in Materials Conservation and/or Laboratory fit-out. Expressions of interest should include:

- ◆ The contact details of at least two referees
- ◆ Details of relevant experience
- ◆ Availability

Selection will be based on the expressions of interest and referees reports.

A short list will be produced and all applicants will be notified.

For further information on the position contact:

Jenny Dickens on 03 9616 2390 or jenny.dickens@doi.vic.gov.au

before 8 September 2001 or after 19 November 2001.

Expressions of interest should be addressed to:

David Symes, Heritage Victoria, Department of Infrastructure, GPO Box 2797Y, Melbourne VIC 3000 AUSTRALIA or faxed to 03 9616 2393.

Closing date is 23 November 2001.

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Thylacine exhibition preparation pty ltd



International Conservation Services (ICS) invites applications for the position of Assistant Paper Conservator. The conservator would be expected to work as part of the ICS team and under our senior paper conservator and provide paper conservation expertise to both private and public sector clients.

Responsibilities of the new full-time position include:

- ◆ Dealing with clients from quotation through to treatment and invoicing
- ◆ Carrying out conservation treatments to paper and paper related objects using established techniques
- ◆ Ensuring and maintaining the quality of work in the section
- ◆ Keeping up to date with the developments in your area of expertise
- ◆ Undertaking material preparation for department
- ◆ Achieving budget for the paper section
- ◆ Marketing the paper section

Requirements:

- ◆ Highly motivated and capable of contributing and implementing a conservation program
- ◆ A recognized qualification in paper conservation
- ◆ A good understanding of cultural conservation principals and ethics
- ◆ Relevant conservation work experience
- ◆ Excellent oral and written skills

If you would like to receive a duty statement please contact Catherine Akeroyd, (02) 9417 3311, fax (02) 9417 3102, catherine@icssydney.com.

Written applications for the above position should be addressed to Catherine Akeroyd, Business Manager, ICS, 53 Victoria Ave, Chatswood NSW 2067.

Applications close Monday 22 October 2001

THE NATIONAL ARCHIVES OF AUSTRALIA

COLLECTON MANAGEMENT BRANCH PRESERVATION SECTION

Seeks applicants interested in various preservation positions:

1. **Laboratory Manager**, APS Level 6, Position Number 30144 \$46,500 - \$52,500.
2. **Exhibitions Conservator**, APS Level 6, Position Number 30090 \$46,500 - \$52,500.
3. **Preventive Conservation & Projects**, APS Level 6, Position Number 31043 \$46,500 - \$52,500.
4. **Several positions**, Professional 1 (APS Level 3 - 5), \$34,000 - \$45,000

Location: Canberra ACT

The Preservation program of the National Archives develops strategies and arrangements to ensure the preservation of Commonwealth archives, so that they can continue to be used by current and future generations of Australians.

Preservation develops:

- ◆ Advice, specifications and standards for processes, equipment and facilities for the storage and preservation of records of all formats;
- ◆ Advice on materials and processes used in the creation and keeping of current records;
- ◆ Specifications, designs and quality testing for record materials and protective packaging;
- ◆ Advice, policies, procedures and standards for preventive preservation and the conservation treatment of records.

Preservation staff also perform the physical repair and treatment of archives. Preservation staff prepare records from the Archives' holdings for exhibitions, or for loan to other institutions for their exhibitions. They supervise the receipt and care of items borrowed by the Archives from other institutions for exhibition, and they monitor the condition of items we have lent out.

Preservation staff need specific skills and knowledge in materials conservation and in information technology to perform their tasks. All staff in Preservation use the Archives' RecordSearch system to enter and amend data about archives on which they are working. They also use the Archives' general suite of office systems for email and other work purposes. Professional Officers in the program normally have (or are pursuing) tertiary qualifications in materials conservation or related fields, and are called upon to advise on the repair and treatment of records in a wide range of formats including paper-based, photographic, cartographic, film and other modern record materials. Within materials conservation, they may have specialist skills in the preservation and treatment of paper, leather and parchment, photographic, film and audio-visual materials, textiles and fabrics, and even artworks or objects.

The Archives is seeking qualified, capable and enthusiastic conservators at APS 6 level to fill a number of positions including managing the conservation laboratory, managing the exhibitions support service, supervision of preventive preservation activities and professional support to a range of specific preservation projects. In addition, we have opportunities for qualified conservators at lower levels to gain experience in all of these areas.

Employment can be offered on a full-time or part-time basis, as an ongoing or non-ongoing employee. To be eligible for permanent engagement, applicants must be Australian citizens and may need to be security cleared.

Contact Officer: Dr Stephen Ellis

Phone: (02) 6212 3475

Closing Date: 1 October 2001

Selection for these positions is based on particular selection criteria, which candidates should ensure their applications address.

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

Applications addressing the selection criteria should be addressed to:

The Recruitment Officer
National Archives of Australia
PO Box 7425
Canberra Mail Centre ACT 2610
AUSTRALIA

THE ADVENTURES OF PRESERVATIONPERSON!!!

Last episode...



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



That, my friend, is a truly tragic tale! But first I must ring my off-sider, BOX-MAKING BOY!!



Yo P.P.!! What's up??
BB, we have an emergency on our hands! Initiate the International Disaster Telephone Tree and tell everyone to quarantine recent works by Mark Zwebble! Surround the works with Nitro-Balloons and have the Universal Pheromone Traps on stand by!!

I'm on it, P.P!!
Good man, BB!



Now I'll call the Konservation-Kopter to take us to the Modern Art Gallery Extraordinaire!

Mon Dieu!

b222



jazz Ooh, comfy seats!

"Begins in his student days as a young entomologist, when he fell desperately in love with with an emerging young performance artist named Gwendolen."

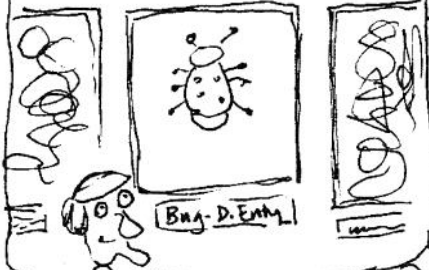
"He haunted avant-garde theatres & galleries just to be near her, and even submitted a painting to the annual Emerging Young Artists' competition."

Now, the tragic tale of Dr. Enty...

"But at the launch of the competition he saw Gwendolen flirting with an emerging young fiction artist named Eduardo."



In a jealous rage he turned away and fell into an installation piece by Janice Pilgrim called "Ponds of Petrol." The burns left him bald and unable to blink.



Dragging himself out, he was momentarily blinded by an all-white painting and bumped into another artwork - a giant soap can fell on him & crushed his legs.



While recovering in hospital he read in the social pages that Gwendolen & Eduardo had married.



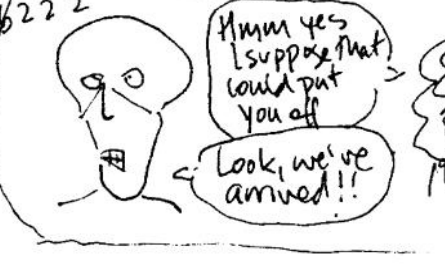
And that his painting had been described as "gauche" & "amateurish" by the judging panel. Embittered & crippled, Dr Enty turned to his bugs & his beagle and plotted his revenge on the art world.



Humm yes I suppose that could put you off
Look, we've arrived!!



Great Crested Grebe!! We're too late!



Mon Dieu!!



WILL P.P. Save the day?? WILL Dr Enty ever like modern art again?? All this and more in the next stunning episode of PRESERVATION PERSON!!!

AUSTRALIAN AND NEW ZEALAND
ASSOCIATION OF ANTIQUARIAN BOOKSELLERS

AUSTRALIAN ANTIQUARIAN BOOK FAIR



2001



LEADING BOOK DEALERS
OFFERING
BOOKS, MANUSCRIPTS,
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FROM \$10 TO \$100,000
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& BOOK ARTS,
BOOK VALUATIONS

FRIDAY 12TH 4PM - 9PM
SATURDAY 13TH 11AM - 6PM
SUNDAY 14TH 11AM - 5PM

12TH - 14TH OCTOBER

MASONIC CENTRE, 279 CASTLEREAGH ST
OPP. GOULBURN STREET PARKING STATION, SYDNEY

The Australian Antiquarian Bookfair October 2001

From Friday October 12 to Sunday October 14 the Australian and New Zealand Association of Antiquarian Booksellers (ANZAAB) will hold its Annual Bookfair at the Masonic Centre, corner Castlereagh and Goulburn Streets, Sydney.

The ANZAAB Bookfairs hope to present the best of Australian and overseas bookselling. Only members of the Association or members of overseas national associations, affiliated with the International League of Antiquarian Booksellers, are able to exhibit. This provides collectors with the highest standards of professionalism, expertise and honesty. All books offered come with the assurance of authenticity and completeness and are fully and accurately described, and if wrongly described are subject to full refund of purchase price.

In addition to these assurances, which hold true for business conducted through members' shop and catalogues, the bookfair offers you a chance to meet with or renew acquaintances with booksellers from interstate or overseas. Many of the dealers' best books never reach their shelves and are offered first to established clients who have made known their collection fields to booksellers. These bookfairs provide an opportunity for you to establish yourself in the mind of the bookseller as a serious client. Come and see what is on offer and discuss your own requirements with the dealers who seem most expert in your collecting field. You will find that good booksellers rejoice in the building of good collections and will give careful and often generous advice on their formation. A good bookseller will often advise a collector not to buy one of his/her books because they know a better copy (or a better book) will emerge in time. Trust is a vital element in the relationship between good booksellers and good collectors. An ANZAAB bookfair is an excellent place to begin the relationship.

Another great opportunity afforded by the Bookfair is to see the special items held back by booksellers for the Bookfair. We are professionals and want to sell our books but personal pride decrees that we want to put our best foot forward and be seen by our clients and our colleagues in the best possible light. Inevitably we squirrel away treasures and rarities to be put out at the annual Bookfair.

The Bookfair offers an unprecedented opportunity to view, handle and (most importantly!) purchase top quality books, manuscripts, photographs, maps and prints.

The Fair is open Friday 12th from 4pm to 9pm, Saturday 13th from 11am to 6pm and Sunday 14th from 11am to 5pm. There will also be a display of auxiliary interest, such as a bookbinder and restorer, paper conservator and calligrapher. Lectures will be held during the course of the Fair, and dealers will be available to give book appraisals.

Contact: Cambria Books, Shop 1, Collier Arcade, Govetts Leap Road, Blackheath 2785, NSW, (02) 4787 5232, <http://www.lisp.com.au/~cambria>.