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AICCM

# NATIONAL NEWSLETTER

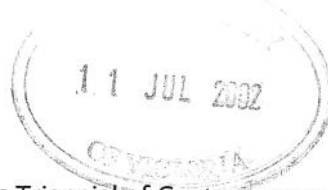
Australian Institute for the Conservation of Cultural Material (Inc.)

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## A CONTEMPORARY CASUALTY: RUMMANA HUSSAIN'S *A SPACE FOR HEALING*

Amanda Pagliarino  
Conservator, Objects  
Queensland Art Gallery



### INSTALLATION

The work of Indian artist Rummana Hussain was represented in the 3<sup>rd</sup> Asia-Pacific Triennial of Contemporary Art, *Beyond the Future*, held at the Queensland Art Gallery in 1999. *A Space for Healing* was the artist's final installation, reflecting the experiences of an illness to which she succumbed during the exhibition. The installation is now in the collection of the Queensland Art Gallery.

Kamala Kapoor, art critic and curator, interprets *A Space for Healing* as 'a hybrid location, where the spaces of a hospital and a shrine intersect.' It represents the co-existence of the physical and the spiritual. In the words of the artist, 'the hospital provides physical healing, the shrine spiritual healing. At the same time the hospital is also a space where one can spiritually prepare to face the afterlife, and the shrine is a space for questioning life itself.' (Kapoor 1999, 52)

*A Space for Healing* is an installation in an enclosed space. The viewer enters a room illuminated in red light, which dims and flares. Six silver brocade stretchers are laid out on the floor. Numerous gold painted intravenous drip (IV) units lie like 'entrails' on the stretchers, some carefully plaited together, others loose. Arabic text configured in corroded metal tools adorns the walls. A 'mantra' of breaking waves and bustling street sounds sets the auditory tone of the installation. *A Space for Healing* 'reflects both an ingrained consciousness of the precariousness of all life and a 'transparency' that intuits the possibility of redemption...It connects to a level of dialogue and suggestion to several experiences and contexts, and to layered meanings that like life itself are not without holes.' (Kapoor 1999, 52)

### CONDITION AND TREATMENT OPTIONS

When the installation was dismantled at the end of the Asia-Pacific Triennial the work was brought to conservation for assessment. The major concern was that the gold painted IV units had, over the period of the exhibition, trapped so much dust and particulate matter on the painted surface that some sections looked more like hairy caterpillars than plastic tubing. The paint had reacted with the plastic, possibly drawing plasticisers to the surface. A couple of the plastic IV bottles had deformed and collapsed in areas. The gold paint, although not tacky on the IV bottles or fittings, had begun to crack. The silver brocade stretchers had been stained in areas where the sticky paint had transferred to the fabric. Fortunately the red light illuminating the space had helped to mask the deteriorating condition during the display.

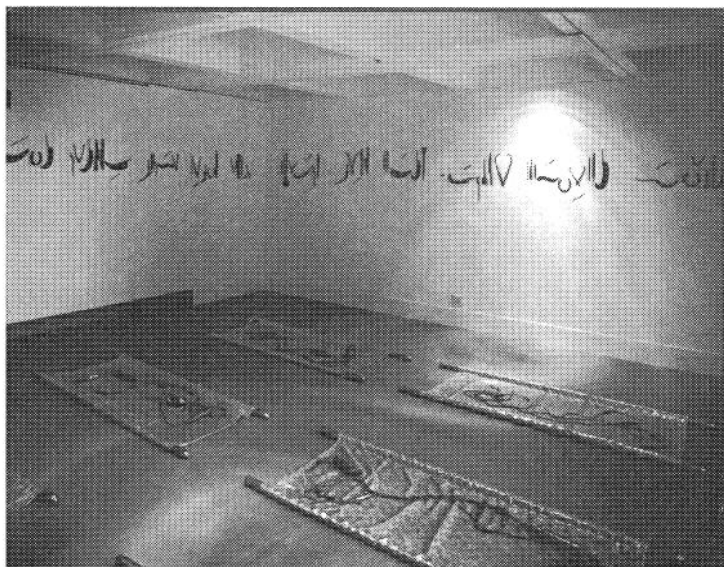


Figure 1. *A Space for Healing* Rummana Hussain (image R. Stringer)

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Figure 2. IV tubing after exhibition at QAG

A number of treatment options were proposed to clean the surface of the IV units and stabilise the areas of cracking paint. The concept and imagery of *A Space for Healing* were considered to be of greatest significance. While it was preferred that the original IV units be treated it was understood that the artist's preparation and re-working, and the current condition may have rendered them untreatable. In consultation with the Head of Asian Art and the Estate of Rummana Hussain it was decided that the following order of treatment alternatives should be attempted.

- ◆ To retain and display original materials – requiring complex surface treatment to remove the paint and particulate matter, treatment to improve bonding capabilities and repainting.

- ◆ To retain and display as much original material as possible – requiring replacement of sections of tubing with a more appropriate alternative and repainting.
- ◆ Total replication of IV units.

#### TREATMENT

Through solvent and mechanical cleaning tests it became clear that full treatment of the IV units was not going to be practical, so the second option was investigated. One of the IV units was prepared for tubing replacement. This entailed measuring the tubing lengths and cutting it away near the IV fittings which were to be retained. Depending on the type of IV unit there were 3-4 fittings around which the tubing had to be replaced.

During the dissection of the tubing residual fluid was released from an IV unit and pooled on the table. I was alarmed to say the least. At no point during the installation, exhibition or acquisition of the work was QAG aware that the IV units were actually used. At this point all work on the

### From the Editorial Committee

Having survived our first Newsletter production with only a few hiccups (apologies to Amanda Pagliarino for editorial/typesetting errors), the team of Jude Fraser, Pip Morrison, Penny Nolton and Helen Privett launched into the second production. This Newsletter contains all the usual news from our President, the SIGS, State Divisions and labs around the country. Special thanks go to the contributors of the main articles. **Amanda Pagliarino** tackled our "Next Issue" topic in her article on Rummana Hussain's *A Space for Healing*. Those interested in further examples of conservators working with artists and other professionals should look at **Rosie Freemantle's** paper in the Preprints of the AICCM Symposium 2002 on the Conservation of Paper, Books and Photographic Materials. The title of Rosie's paper is *Who's looking after this thing? Unusual items for a paper conservator*. **Alice Cannon** and **Belinda Gourley** attended the Symposium and present their views and those of the students who attended. The team of **Linda Black**, **Linda Clark** and **Therese Mulford** provided the QVMAG lab profile. **Megan Jordan-Jones** has road-tested cyclododecane and looked at its uses in conservation.

Contributions for the next Newsletter should be sent to Jude Fraser by 1<sup>st</sup> August. See page 2 for contact details.

Happy reading,  
The Editorial Committee

### Inside This Issue

<b>Feature</b>	<b>1</b>
<b>A Contemporary Casualty: Rummana Hussein's A Space for Healing</b>	
<b>From the Editorial Committee</b>	<b>3</b>
<b>AICCM News</b>	<b>5</b>
<b>Lab Profile</b>	<b>7</b>
<b>Tasmanian Conservaion Centre, QVMG</b>	
<b>People and Places</b>	<b>8</b>
<b>Special Interest Groups</b>	<b>15</b>
<b>Reviews</b>	<b>17</b>
<b>Technical Note</b>	<b>21</b>
<b>Grants and Funding</b>	<b>24</b>
<b>Web News</b>	<b>25</b>
<b>Advertising</b>	<b>26</b>
<b>Next Issue</b>	<b>28</b>

units came to a halt and immediate enquiries were made regarding the health and safety issues of handling 'medical waste'.

Advised by a local hospital to treat the equipment with the utmost caution, Conservation consulted with the Assistant Director (Curatorial and Collection) and representatives from Curatorial and Registration sections. As the fluid was of unknown use and the plastic equipment was already undergoing deterioration it was decided that it would be inappropriate to retain the IV units in the collection.

The IV units, all gloves, table linings and towels that came into contact with the units or were used to mop-up the escaped fluid, were sealed into a plastic package and marked as hazardous material. The package was collected from the gallery and incinerated as medical waste.

### THE ONGOING DILEMMA

A request for loan of the work from Tate Modern meant that a quick solution to the problem of the IV units had to be found. Ultimately the IV units were replicated with new ones sourced locally, although fluid bags were used as plastic bottles are not available in Australia. The new units were cleaned with white spirits to degrease the surface and to (hopefully) establish a 'tooth' to which enamel paint would bond. The initial results were good. The paint dried and the surface seemed to be stable. As a contingency plan each IV unit was packed in a cylinder of silicone-release Mylar for the journey to Tate Modern.

The work did not travel well to the UK. It was reported that the IV units had become tacky and had to be cut out of the silicone-release Mylar packages. The work went on display but again at the conclusion of the exhibition it was found that the units had deteriorated to a similar state as the original, trapping particulate matter and causing further staining of the brocade stretchers.

Regardless of our communication that deterioration had been anticipated and that the IV units were replicas, the Tate Conservation department made a valiant effort to improve the condition of the units. By the time the IV units returned to QAG they were in a pathetic state.

### A RESOLUTION

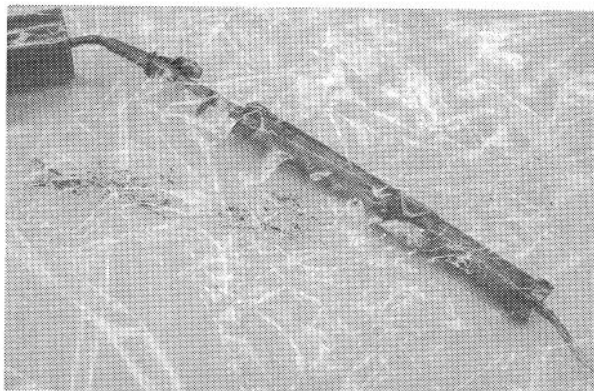


Figure 3. IV units on return from Tate Modern

A number of materials were purchased to replicate the original IV units as closely as possible. This incorporated new IV units (including silicone tubing, soft polyethylene fittings, and hard polypropylene fittings), red rubber tubing, and polyethylene dispensing bottles. A concerted effort was made to source a paint that could be applied to the various plastics that made up the replica units.

Products and information were sought from commercial, industrial, specialist, hobbyist and automotive paint manufacturers. In the end the only product that came close to providing a solution was an automotive paint preparation used to coat the exterior plastic (usually PVC) components on cars. A number of automotive paint manufacturers had developed individual products that primed the plastic substrate and/or added flexibility to the enamel paint.

A two-part preparation system manufactured by HiChem Industries was selected for the painting trial. The plastics were cleaned with a solvent to degrease the surface. The units were then painted with *Motospray Flexi Prime*. When the primer had dried the units were then painted in a gold automotive enamel paint mixed with *Motospray Flexi Add*. After several months the trial pieces are in good condition with no hint of a tacky surface. We are now in the process of completing the full quota of replica IV units which will undergo spray painting with the automotive enamel system.

### CONCLUSIONS

The ethical dilemmas posed by Rummana Hussain's *A Space for Healing* have certainly been interesting. The curatorial interpretation of the work clearly identified the imagery of the installation as paramount, with the physical vehicles used to convey the concepts as secondary. This gave conservation the scope to come up with various treatment alternatives.

The consultative process between QAG and the Estate of Rummana Hussain revealed that the artist did not feel 'precious' about the physical elements of her work. Therefore the most effective treatment alternative was thought to be one that provided the best visual improvement to the work, in the most cost-effective method. Even with this understanding, the death of the artist influenced the treatment selection, with QAG attempting to retain as much of the original material for ongoing display as possible, before opting for replication.

When it was discovered that the IV units were used, most likely by the artist herself, the units became much more than just a part of the installation. In essence, the IV units were a visceral link between the artist and the work. But having discovered this, QAG could do nothing but have them disposed of due to the unacceptable risk to health and safety.

The condition of the components of *A Space for Healing* are now considered sound, with a satisfactory resolution to the replication and

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painting of the IV units and completion of stain removal treatments on the brocade fabric stretchers. With this history of problems Conservation is prepared for ongoing changes and deterioration with the painted IV units, possibly even in the short term. The conservation of this installation has been time-consuming and resource intensive, and far from the 'efficient and cost-effective' solution that was planned for.

### References

Kapoor, K., 1999, "Rummana Hussain A Space for Healing" in *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art* (Catalogue). QAG, Brisbane. pp. 52-53

### Images

HUSSAIN, Rummana India b.1952 d.1999

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### *A space for healing* 1999

Metal implements, PVC poles, cloth, plastic objects, gold paint, vermilion red paint and sound component

500 x 500 x 500cm (installed approx.)  
Purchased 2000. Queensland Art Gallery Foundation.  
Acc. 2000.016a-  
Collection: Queensland Art Gallery

### Materials

*Motospray Flexi Prime*  
*Motospray Flexi Add*  
HiChem Industries P/L  
73 Hallam South Road  
Hallam Vic. 3803  
(03) 9796 3400

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## AICCM NEWS

### President's Report

#### Marcelle Scott

On May 1, the Cultural Ministers Council held its 15th meeting. At that meeting the Ministers considered and agreed to publicly release the study of the Key Needs of Australia's Heritage Collection. The report is available at <http://www.amol.org.au/craft/publications/keyneeds/contents.asp> I commend it to all members for its thoroughly researched, yet concisely presented summary of the needs of our sector. AICCM applauds the initiative of the Heritage Collections Council (HCC) of the Cultural Ministers Council in commissioning this report and congratulates the members of the team from Deakin University who undertook the research and produced the report.

In response to the findings of the report the Ministers have agreed to establish a National Collections Advisory Forum to "provide strategic advice on collections, and to identify priorities for government in addressing the ongoing needs of the sector. A key focus for the Forum will be to advise Ministers within 12 months on the feasibility of establishing an industry body to represent the collections sector."

This is a very welcome decision by the Ministers. Further, the Ministers' acknowledgement of the work of the HCC and commitment "to continue to build on its work and to a continuing partnership with the museums and galleries sectors and to the development of new partnerships with libraries and archives" is a positive and reassuring message.

The *Key Needs of Australia's Heritage Collection* report identifies eight areas of key need within the sector. They are:

- ◆ Documentation
- ◆ Conservation
- ◆ Interpretation
- ◆ Professional development
- ◆ The need for a wider understanding of

heritage collections

- ◆ Benchmarking and accreditation
- ◆ Recognition of professional isolation and respecting diversity
- ◆ The need for national coordination.

In summarising the needs related to Conservation, the report states - "It is clear that organisations in all sectors now appreciate the importance of the conservation and preservation of heritage collection material. There is a major need for a sustained effort to ensure that preservation work proceeds, with due attention given to the specific characteristics of individual heritage collections, and to the integration of preventive and interventionist conservation treatments."

And the report goes on to conclude - "It is generally agreed also that a well-resourced and integrated national strategy to address the issue of conservation and preservation is a critical need for all levels and types of heritage collections and that conservation is the area offering perhaps the greatest potential for the development of cross-sectoral (archives, galleries, libraries, museums) strategies and solutions."

It has been suggested that perhaps a better-resourced Australian Institute for the Conservation of Cultural Materials (AICCM), which is the already existing cross-sectoral association for conservators, could take on such a national coordinating role."

The report completes a suite of key documents commissioned by the HCC, that include the Skills Gap Audit and the Conservation Research Audit and Needs Assessment which inform the strategies identified in the National Conservation Policy. When read together they present a clear picture of the current situation, and a base line from which to develop new programs, some to build on those already in place, as well as new programs to reflect changed circumstances and priorities.

Of course, as the report itself notes, these needs are not greatly different from those identified in the early 1990's and indeed those identified in the Anderson Report (1993) and before that, the Piggott Report (1975). They certainly would not come as a surprise to those of us working in the sector.

The challenge now for the AICCM membership is to respond effectively to these reports, and to maximise the opportunities presented by the new National Collections Advisory Forum. Our responses need to be at the national and local level, strategic and pragmatic, intellectual and practical.

As an initial response, National Council will use these documents to inform its strategic planning processes. To strengthen and validate our public position and to add rigour to our statements, I believe it is critical that we formalise our values, knowledge and aspirations into policy; that as a profession we demonstrate our commitment to ethical and technical standards through a benchmarked professional accreditation system; that we continue to develop and communicate the intellectual foundations of our profession through research and publication; and that we bring our unique knowledge of material culture and its preservation into the critical social debates that inform cultural policy and that ultimately shape society's views. These will be our priorities, as we seek to advocate the AICCM's ability and desire to work with the three tiers of government, with our peers and with the community, to meet the key needs of the heritage collections sector.

## State Division News

### ACT DIVISION

The recent Bark Paintings Talk at the National Museum of Australia was successfully polished off with drinks and nibbles for participants. The AICCM Division Committee is busy concocting a myriad of exciting events for ACT members.

Among the winter gatherings are:

- ◆ Before the end of financial year, a talk aimed at assisting conservators with tax claims should help to clarify the whole process and hopefully add a little more to insulate pocket linings!
- ◆ A tour of the new conservation labs at the Archives is being planned for July in conjunction with a talk on Occupational Health and Safety issues.
- ◆ Benita Johnson will be presenting a talk on Considerations in the Conservation of "Urushi" in August.
- ◆ The 6<sup>th</sup> of September is marked for the one-day Communication Workshop in Workplace Negotiations, to be held at the NGA... so keep that date free in your diary and wait for further information.

Finalised details will be distributed by e-mail to all ACT members in the run up to events. Any enquires or suggestions for other events would be most welcomed by the committee. Address your queries and ideas to us at [aiccm\\_act@yahoo.com](mailto:aiccm_act@yahoo.com).

### VICTORIAN DIVISION

The Victorian Division is investigating the idea of introducing a formal mentoring programme for members in Victoria. We are looking at existing mentoring programs within other organizations and professions as well as seeing if any other conservation organizations run a similar programme. If any members know of any programmes that might help us formulate our own program, please contact Caroline Fry at [carofry@hotmail.com](mailto:carofry@hotmail.com)

### AICCM Secretariat Update

A series of staff changes at the Institute of Engineers Australia (IEAust), the agency contracted by AICCM to deliver our Secretariat services, has had an impact on the quality and



**Farewell:** Therese Mulford, Painting Conservator at the QVMAG, Launceston since 1987

My contribution to the Queen Victoria Museum and Art Gallery has come to a close after fifteen years. It is time for me to go down that unexplored track. I would like to acknowledge the conservation community for their support over that period. The Painting Conservation Special Interest Group has been a particularly supportive one.

Before my departure, I have been lucky to be able to bring two of my research projects to a point where they can be accessible to others. Both projects celebrate and acknowledge the contribution of two Launceston artists. One explores Frederick Strange, convict artist, and the other relates to Bea Maddock's pre 1987 work. Bea, contemporary Australian artist, resides in Launceston.

Robyn Lake, local historian, and I have shed new light on Frederick Strange's activities. Yet despite our research, he largely remains 'a stranger to the town', but we now have an impression of him, his associates and times. Bea Maddock and I have been collaborating for almost two years to produce a Catalogue Raisonne of her work up to 1983. It has been a privilege to work so intensely with her. It is anticipated that the Catalogue Raisonne will have further input by other staff members and guest essayists outside the Museum before it is published some time in the future.

I wish the Conservation Community well.

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level of service provided in recent months.

National Council apologises to any members who have been inconvenienced as a result of these changes, and wishes to assure the membership that we are monitoring the problem and working closely with IEAust to rectify outstanding issues.

One immediate change we have implemented is

a new email contact address:

**aiccm@ieaust.com.au**

We ask that you now send emails to this address, rather than to individual officers, to ensure your enquiry can be more speedily processed.

Please also note the telephone contact number is **(02) 6270 6539**.

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## LAB PROFILE

### **Tasmanian Conservation Centre, Queen Victoria Museum & Art Gallery**

**Linda Black, Linda Clark and Therese Mulford**

In April 1891, the Queen Victoria Museum and Art Gallery at Royal Park opened its doors to the public; in November 2001 another, much larger site at Inveresk was opened to the public.

It has always been, and still is a Launceston City Council institution.

The current Director, Chris Tassell was appointed as Director in 1978.

By the mid 1970's the first conservator/curator was appointed with an office/ workspace in the basement. He was followed by two other conservators who worked in various annexes in and around Launceston.

By the mid-1980's three permanent, professionally trained conservation staff were appointed: paper, paintings and objects, along with a number of 'job skill' people who were trained in-house and are now the technical officers for the conservation department.

During this time the conservation department was operating from a tin shed annex about 10 km from the museum itself. Many anecdotal stories come from this era such as the object conservator's move into 'temporary' office space (two years in a container at the Museum's car park).

By the early 1990's negotiations between the Council and the Museum initiated the search for an additional site to expand and consolidate the Museum and Art Gallery, its rapidly growing collections and to provide conservation facilities.

An ambitious and insightful project to re-develop the Inveresk Rail Yards, a 23 acre site of some 20 plus buildings, was eventually realised and marks a turning point for Launceston's social and cultural identity.

The current trend to re-develop and re-define industrial heritage sites has, in Launceston's case, enabled both the preservation of the built environment (including contents: for instance of the Blacksmith's Shop which alone employed up to 100 men) as well as incorporating the modern day functions of a state of the art museum and art gallery complex.

The Inveresk site now incorporates the University of Tasmania (Launceston) Visual and Performing Arts Departments, TAFE, Launceston

Show Society, Museum and Art Gallery (including the Tasmanian Conservation Centre).

Remaining at the Royal Park site are the planetarium, the Chinese Joss House and the Natural History collections.

The Tasmanian Conservation Centre opened in 1999, the first phase of the re-development of the Inveresk site. The fit-out was funded entirely by Launceston City Council's capital works budget, which is testimony to the community support of and commitment to the needs of the Museum and Art Gallery. Site remediation and external building restoration was federally funded through the 'Better Cities' program. The re-development of the whole site has also attracted funding from the Council, State and Federal governments.

What used to house the welding shop, the wheel shop, (including an extant 5 ton overhead gantry crane), white metal foundry, panel shop and boiler tester room now accommodates the Tasmanian Conservation Centre. This has approximately 2,700 sq meters of floor space and comprises separate, well equipped, areas for paintings, objects (including large industrial objects), paper, textile and frame conservation as well as a chemical store, freezer and freeze drying facilities, quarantine area, exhibition management and preparation areas, offices and a staff utility area.

In November 2001, the Queen Victoria and Museum and Art Gallery at Inveresk opened its doors to the public. The next phase of its development will see further exhibition spaces, the re-location of Community History, Fine and Decorative Arts collection storage areas, offices and the reference and rare book library. Funding has come through the Local Council, State and Federal Governments.

Environmental control at this site uses a 'ground loop heat exchange system' that controls the temperature in the main exhibition galleries. The system draws heat from the ground during winter that is used to heat much of the museum. The system works in reverse in summer to cool the buildings. The transfer of heat between the building and the ground is achieved by circulating water through eighty-eight pipes that extend vertically into the ground for more than 100 meters. This system uses 25-40% less electricity than conventional systems because the earth's temperature remains almost constant throughout the year at a depth of 4 meters.

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### Australian Capital Territory

#### National Gallery of Australia

Textile conservation staff continue to work primarily on textiles for the July 2003 exhibition of Indian Trade textiles. Having a staff of seven, **Debbie Ward**, **Micheline Ford**, **Charis Tyrrel**, **Solitaire Sani**, **Jane Wild**, **Jael Muspratt** and **Bronwyn Cosgrove**, makes space a challenge at times, but some excellent treatments are being devised. Research into the carbon dating of the Asian textiles is continuing, with very exciting results. **Helen Hanley** and **Trude Ellingsen** are currently working part time undertaking a survey of the textile collection in storage. Most of the staff are preparing papers for the AICCM Textile SIG conference in August.

The arrival of *The Italians - Three Centuries of Italian Art* made for an intense period in March involving all of the Paintings Section. **Allan Byrne** spent two weeks in Italy examining the paintings before travel. Allan, **Kim Brunoro** and **Sheridan Roberts** checked the paintings in, working with the tireless, dedicated and good-humoured Italian couriers. **Greg Howard** was on hand to work on the frames where required. It was a good opportunity to see paintings older than we usually work on and to see different examples of restoration, (yes... some, perhaps, do need attention but there are also instances of wonderful retouching). For various reasons it is an exhibition that we will remember for a long time. We welcome back **Nicola Hall** and **Maria Kubik** who are working one day a week each in the paintings lab. Kim has been to Japan to courier Monet's Waterlilies between venues. **Erica Burgess** (TMAG) came to visit in April, to plan and begin a treatment for the John Glover painting, Mount Wellington and Hobart Town from Kangaroo Point, which is jointly owned by the NGA and TMAG. Allan and Kim will be continuing the treatment. Sheridan is working on a portrait by George Coates from 1895.

Paper conservation staff have recently returned from the AICCM Book, Paper and Photographic Materials Symposium in Melbourne, where **Fiona Kemp** produced a poster on the treatment of a Peter Purves-Smith drawing and **Andrea Wise** delivered a paper on the materials and techniques of Max Dupain. In addition, a workshop was presented by **Susie Bioletti** with other paper conservators, on the microscopic identification of papermaking fibres. The de-mount of the Wenda Gu exhibition was time-consuming but ran smoothly and we are now concentrating on preparing works for the large Albert Namatjira exhibition and a Sol LeWitt exhibition. **Ranson Davey** is replacing Andrea Wise while she is on maternity leave and **James Ward** is working three days a week until the end of June.

The objects conservation lab said farewell to **Karina Palmer**, **Nicki Smith** and **Kylie Roth**. Kylie continues to work on the Aboriginal bark painting research project while Karina has

moved off to sunnier climes and the wild antics of the WA Maritime Museum. **Liz Wild** is filling in for **Gloria Morales** until the end of the year.

**Nicki Smith** has started as Preventive Conservator. She is slowly getting to know the local bugs and pests that hang out in cultural institutions. She has also had a guided tour of the beautiful new air conditioning system and is looking at the Gallery's and other institution's Disaster Plans. **Stefanie Woodruff** was consumed by *The Italians* for most of February and all of March, doing a strenuous and sterling job. **Janet Hughes** has been investigating and monitoring various research projects, current and proposed; a successful Getty grant will enable the NGA Conservation Department to become involved with Conservation training for interns visiting from Asia.

#### University of Canberra

Work is well under way on *Vive L'empereur*, a 4.5 x 4 metre canvas belonging to the Art Gallery of New South Wales. The project, which is being funded wholly by the Friends of Conservation AGNSW, is employing two interns, **Nicola Hall** and **Maria Kubik**, on a full time basis to do the work while **Stewart Laidler** and **David Wise** swan about in the background 'directing'. To date a large proportion of the wax has been removed from the back of the canvas. The wax was applied as an emergency measure when the painting was damaged in a flood in 1959. A temporary strip lining has been attached and the canvas has been stretched onto a custom-made aluminium loom to help draw out the deformations in the support. A cast of thousands then lifted the loom vertically ready for consolidation work to begin on the paint and ground layers. The process is being filmed and a fly on the wall documentary is promised, hopefully suitably edited.

**Beata Tworek-Matusziewicz** is organising a seminar and workshop on the Care and Conservation of Aboriginal Bark Paintings to be run by **Gloria Morales**. They are aimed at increasing awareness and knowledge of the unique requirements and problems related to the collection of bark paintings. The course has met with an overwhelming response from general museum staff as well as practising conservators.

#### The Australian War Memorial

Staff in the paintings lab have recently completed installation of the Stella Bowen Exhibition. **David Keany** and **Davina Hacklin** are working on exhibitions of the work of William Dargie and Peter Churcher. **Adam Godijn** is working on dioramas.

In the paper lab **Bernard Kertez** and **Gajendra Rawat** are working on the paper works for the Dargie and Churcher exhibitions. **Dara Rome** is currently running the Art Section. **Wendy Dodd** has been acting as Registrar and **Bronwyn Cosgrove** has just returned from Philadelphia. **Sarah Clayton** now has permanent position in



textiles and the textiles lab is working on a *Depreciation of World War I Uniforms* project as well as a travelling exhibition about prisoners of war.

The objects lab has taken on new staff for the Lancaster and the Beaufort projects. (See our web site for images [www.awm.gov.au](http://www.awm.gov.au)) **Katie Webbe** and **Eileen Procter** are working on surveys and **Laura Kennedy** has completely stripped a model tank 'The Mole'. We hope she can get it back together. **Ian Miles** is carrying out a survey of the firearms collection and **Carolyn Parsons** is completing the scoping of a project to survey over 1700 optical instruments and accessories. **Alayne Alvis** is researching treatment methods for the Messerschmitt Bf-109.

### National Library of Australia

**Julie McCarthy** has finished her contract with us. **James Ward**, a recent graduate from UC, has been employed part time by our digitisation team to carry out conservation treatments of material in preparation for their digitisation. He is currently working on Ferguson Collection maps. **Jonathan Schmidt** is working as a volunteer, while completing his final year in the UC conservation program.

**Chesley Engram** and **Lisa Jeong** presented a paper on the NLA Digitisation Project at the AICCM Symposium on the Conservation of Paper, Books and Photographic Materials.

**Rachel Spano** and **Neale Wootten** have been retraining as stackies! They have been spending 2 hours per week each in the stacks, to develop a greater understanding of the difficulties and possible preservation issues involved in the job. They have found that stack retrieval can be a demanding and frustrating task requiring a lot of organisation, and feel that it is an invaluable experience in building understanding between our sections.

**Kerry McInnis** is working with Preservation Services staff, treating highly significant items and passing on her fantastic hands on skills. She has most recently been treating a newly acquired rare map, a challenge as it is both oversized and in fragile condition. She was also involved in a year long project to treat and rehouse drawings and photographs attached to an acidic album with self adhesive tape.

**Jennifer Anderson** has been working on a new website, the Australian Network for Information on Cellulose Acetate (ANICA) to be launched in June. **Susanne Wullen**, a staff member currently studying 2nd year conservation at UC, is continuing with our own acetate program, identifying and relocating cellulose acetate material in cold storage.

**Dave Roberts**, with some assistance from **Trish Crampin**, is carrying out a stock take and reorganisation of NLA material held in our coldstore. He is also spending a day a week working with Neale in the bindery, and continuing with ongoing custom box making. Reformatting staff, **Trish Crampin** and **Dee Burgess**, are preparing material from the

Latham and Ferguson collections for microfilming.

## New South Wales

### Powerhouse Museum

**Pat Townley** has been working on a project "Risk Assessment in the Management of Heritage Collections" with the New South Wales Treasury Managed Fund. The project, now in its final stages, has identified and ranked a series of risks to the PHM collections and has developed strategies to control or minimise them. An action plan has been developed and this will be integrated into the museums strategic and operational planning processes. **Sue Gatenby**, **Megan Jordan-Jones** and **Mary Gissing**, also participated in this project.

**Kate Chidlow**, with the assistance of Megan Jordan-Jones and Mary Gissing, has been developing a workshop that the PHM is running in conjunction with Museums and Galleries Foundation on Conservation Planning. The workshop workbook will be developed into a training kit in the future.

The latest exhibition currently being worked on is *Mod to Memphis*. The exhibition will present a range of objects, specifically furniture, lighting, wallpaper and textiles from our collection, demonstrating the imaginative and often daring use of colour by local and international designers from the 1960s to the mid 1980s. The work is being coordinated by **Nadia de Wachter** and **Bronwen Griffin**.

Nadia has also been assisting with a variety of exhibitions, loans and changeovers, including *Flying High Down Under* (a changeover of stamps and first day covers) and a loan of *Women with Wings* to Newcastle Regional Museum.

**Keith Potter** has been preparing a number of models by Lawrence Hargraves for display at the Wollongong Science Centre and Planetarium. He has also been treating and preparing a Bruce Petty kinetic sculpture, *Creativity Beam*, for installation in the U.T.S. Fairfax Building. **Ross Goodman**, **Jenny Edmonds** and **Dave Rockell**, coordinated the popular Harley Davidson exhibition, a traveling exhibition from the National Motor Museum supplemented with loan materials and objects from the PHM collection. Dave Rockell and **Tim Morris** were recently involved in Steamfest at Maitland, operating our Avling and Porter steam wagon around the district. Tim and Dave also set up a conservation display at the old jails' workshop including model steam engines.

Preparations have begun for our new Decorative Arts gallery, with **Gosia Dudek** working on the ceramics collection. She is also working on an Althouse and Geiger advertising sign, a framed oil painting on glass. **Margaret Juraszek**, **Teresa Werstak** and **Gosia Dudek** have completed treatment of a large framed watercolour, displayed recently at the Museum of Sydney. Teresa was involved in the mounting

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of 120 photographs for the Goethe Institute for an exhibition at the Sydney Theatre Company.

We are still being haunted by the Sydney Olympics with Mary Gissing and **Frances Fitzpatrick** surveying over 150 costumes from the 2000 Olympics for the Australian Olympic collection website. Frances coordinated the recently opened *Sourcing the Muse* and *Student Fashion* exhibitions, assisted by Nadia de Wachter, **Dee Roberts** and Mary Gissing. Mary also prepared and couriered several objects to ScreenSound Australia, including the well travelled *Strictly Ballroom* costumes and a jacket belonging to Dame Nellie Melba.

We have had a few temporary departures from the department, with **Geri Spencer (nee Hunt)** taking leave for a year to get married and live in Shanghai, and the transfer of **Carey Ward** to the Registration department.

### Australian Museum

Loans, exhibitions and pests have dominated our lives in Materials Conservation over the last 3 months. **Michael Kelly** has been travelling with the *Living Colour* exhibition, which will soon be on its way to Perth. Michael and **Catherine Smith** will be managing the conservation side of the upcoming *Chinese Dinosaurs* exhibition, due to open at the Australian Museum in early July 2002. Catherine has been involved in the preparation of a sailing chart for loan to the Te Papa Museum. Catherine continues to work on the pest control program, which has included the monitoring of blunder traps in storage areas and managing cigarette beetle outbreaks in couple of our natural science stores. Michael has continued running the low oxygen pest control chamber

In early April **Kate Jones** organised the de-installation of *New Traditions*, a contemporary exhibition from Vanuatu. Kate has been preparing six Balinese painted textiles for loan to the Asia Society Australasian Centre. She continues to monitor the museum's environmental conditions and has been carrying out the assessment of light levels in permanent display areas. Catherine and Kate have also been working on a number of items from Torres Strait collection for loan to the National Museum of Australia. Michael, Catherine and Kate were all involved in the installation of the *Body Art* exhibition back at the Australian Museum, following its national and international tour.

**Jessica Blaxell** has been working over the last couple of months, contracted to stabilise and treat a horse's head from the AWM collection. When possible, the lab continues to work on the fish storage upgrade assisted by our Friday volunteer **Megan Dean-Jones** and on the bagging of objects with Cryovac for low oxygen treatment at the Museum's off site Homebush store.

In March, **Colin Macgregor**, **Sue Valis**, Catherine and Kate attended the Bark Paintings Seminar in Canberra. Colin and Sue presented a paper on the last 30 years of bark painting conservation at the Australian Museum. Back in Sydney, Kate

and Catherine continue working with the bark painting storage project, in order to systemise the collection into plan cabinets.

Sue continues to tour with the *Australia's Lost Kingdom* exhibition and has been providing conservation advice for an upcoming Lizard Gallery. Sue has been acting in Colin's position while he had been away overseas, on a well-deserved holiday.

### State Library of New South Wales

The majority of staff attended the AICCM Symposium on the Conservation of Paper, Books and Photographic Materials in Melbourne, where **Tegan Henderson**, **Dana Kahabka** and **Heather Mansell** gave presentations. Tegan presented a paper on the conservation and technical examination of 98 watercolours by Frederick Garling (the results of the Library's Garling project) and Dana's paper was on the study into the Yiu Ming temple painting. Heather talked about her trip to India where she delivered a Counter-Disaster Management workshop at the National Museum in Delhi. Despite the trip not going quite to plan as a result of civil unrest, she returned safely.

Meanwhile those left behind dealt with a repeat performance of a disaster experienced the previous month, when a 'swimming pool of water' seeped into the Reading Rooms on levels 6 and 7 of the Macquarie Street wing. Fortunately, collection items were not damaged. However, the Reading Rooms were closed for three days, to allow for the cleaning up and drying out of the carpet. We attribute the lack of damage to the quick and effective response of Library staff, who obviously remained awake during their disaster awareness training! The blocked drainage system is undergoing more investigation.

**Anna Higgs** has been preparing carbon prints and associated relics for the forthcoming exhibition *Lines on the Ice: Australasian Antarctic Expedition 1911-1914*. In association with the exhibition, a sled and sledging kite from the Sydney University collection have been installed in the foyer of the Macquarie Street wing. As a fund raising activity an auction of preservation rights to significant State Library Antarctic items was held recently. The auction was very successful and provided funds to assist in the continuing preservation of these items. **Jessica O'Donnell** and **Aileen Dean-Raschilla** have been preparing ephemera items for loan to Qantas to be displayed in the new, custom-built museum in Longreach.

Conservation Access has been inundated with maps, plans and large format music manuscripts. **Claudia Chemello** has been granted leave for a year to work with **Anne Cummins**, and **Agata Rostek-Robak** has returned from maternity leave.

### International Conservation Services

ICS has appointed its first non-conservator to a professional position. **Wendy Carlson**, former assistant curator of Australian Art at the NGA,

has joined ICS to further our work in museum, exhibition and collection management areas. This reflects the expansion of our operations into these areas as a parallel area of activity to our conservation work.

We are currently involved in three major museum projects, with **Catherine Akeroyd** working on the NSW Masonic Centre's new museum, and the Hawkesbury Regional Museum, and **Julian Bickersteth** continuing with the Ayala Museum in Manila. Julian is advising on artefact interpretation options for Shackleton's Hut at Cape Royds, Antarctica, with **Peter Maxwell** providing valuable assistance.

**Fiona Tennant** and **Nicole Rowney** are working on the recovery of the National Trust (NSW) collection damaged by an overflowing washing machine - have we heard that one before? **Arek Werstak** and **Cathy Lillico Thompson** have maintained their focus on architectural elements, Arek working on the facade of the State Theatre in Sydney, and Cathy finding all sorts of interesting interiors at the Cricketers Club and at the Supreme Court in King Street.

**Lee Hardcastle** and **Vladimir Tsurkan** have uncovered an extraordinary Chinoiserie back to a lacquer vitrine of the late 18th century. **James Crawford** has made it to Turkey and **Liz Wild** has moved to the NGA.

## Queensland

### State Library of Queensland

On Monday 8 April 2002, the Queensland Premier and the Arts Minister announced that Donovan Hill and Peddle Thorp were the successful architects for the Millennium Library Project. The State Library redevelopment will alter the existing building area of 11,000m<sup>2</sup> by adding a further 20,000 m<sup>2</sup>. The redevelopment will provide state-of-the-art reference services and space to safely house and display significant library collections including Queensland's documentary heritage materials. The redevelopment will see the much needed expansion of the Conservation Unit facilities. **Grant Collins** visited the preservation branches of the state libraries of South Australia and Victoria to ascertain how built environment issues were addressed by these institutions.

It is hoped that 2002 will see the State Library's integrated pest management (IPM) program become fully operational. Currently, the draft IPM proposal is being circulated throughout the Library for staff comments. The program has been specifically mentioned in the Library's planning document "Future Directions". The challenging task will be gaining the support of all Library staff. Perhaps the most demanding aspect of the plan is the implementation of food consumption zones.

One aspect of the program that has been in operation for four years, has been the inspection of incoming material such as loans and donations. A recent donation of approximately 1,700 architectural plans by the prominent

Brisbane architect Robert Percival Froud (responsible for Brisbane's first high rise apartment block, "Torbreck" at Highgate Hill) has been checked and cleaned by **Sid Furber** and **Ngan Pham**. A rehousing program for the plans is now in full swing. Ngan and **Tristan Koch** are supervising a team of volunteers to carry out this work. Plans had been tightly rolled averaging 30 plans per roll. It has been decided to keep the rolled format, as it would be beyond our resources to humidify and encapsulate each plan. Each set of plans is being rolled carefully onto an acid free tube with each plan interleaved and the completed roll wrapped in strong archival wrapping paper.

**Shane Bell** is working on a variety of interesting photographic album formats containing prominently albumen prints. A number of cyanotypes in good condition with little fading are also contained in the albums. **Lydia Egunnike** is completing treatment of a series of ambrotypes and daguerreotypes from the same collection. Shane is also treating a series of registers for the RAAF Amberley Base. This will be an ongoing project involving the repair and rehousing of pages from the original post binder format to an encapsulation binding style. Ngan has been working on music scores from the Music Unit. Treatment has involved surface cleaning, tear repairs, infilling and resewing.

Sid and Lydia are currently relishing work on the Cranstone collection. Lefevre Cranstone was a Canadian landscape and genre painter who travelled through Britain and immigrated to Australia in 1859. Sid has been working his way through a series of exquisite sketchbooks containing detailed pen and ink drawings of Brisbane (particularly the suburb of Toowong) and coastal areas near Rockhampton. The books require extensive tear repairs, infilling and resewing. The collection also contains a series of etchings of English and Scottish rural scenes and a book of poems carefully illustrated in pen, ink, and watercolour. Lydia is treating the etchings, which are on very thin, pulpy paper adhered to heavily discoloured board. Work includes backing removals, relining and infilling.

The State Library' Collection Preservation Branch has embarked upon a comprehensive upgrade of its Counter Disaster plan. Stage One has included integration of collection prioritisation with location mapping using current software, extensive reworking of type of damage with type of media with treatment process. The second stage includes implementation of developed training modules.

## South Australia

### Artlab Australia

Bark paintings from the Art Gallery of South Australia (AGSA) have been high on the agenda for many of the paintings staff. Over seventy works will be rehoused, remounted and stabilised by **Marek Pacyna**, **Chris Payne** and **Eugene Taddeo**. Eugene has also spent many

hours on Jean Tassel's *The Adoration of the Shepherds*, also owned by the Gallery. **Gillian Leahy** has completed work on a large portrait of Sir Robert R. Torrens.

The Objects Lab has been very busy with several large projects, including rehousing of the Children's Literature and Research Collection toys at the State Library, managed by **Sophie Parker**. **Joanna Barr**, **Renita Ryan** and **Jo Dawe** are currently working in Canberra on the conservation of the Norma Redpath Fountain at the Treasury Building. **Anna Taddeo** has been involved, together with Objects and Paintings staff, in treatment of the superb Louis Comfort Tiffany stained glass windows *Faith* and *River of Life*, which were acquired by the AGSA late last year and recently installed in the Arts & Crafts Gallery.

**Kristin Phillips** has managed the seemingly endless polishing of vehicles at the National Motor Museum and the cleaning of the historic Adelaide Dining Car at the National Railway Museum. **Bee Flynn**, **Justin Gare** and **Rita Bachmayer** have participated in these mammoth tasks.

**Vicki Humphrey**, **Anthony Zammit** and **Alice Cannon** all enjoyed themselves at the recent AICCM Symposium on the Conservation of Paper, Books and Photographic Materials in Melbourne. Vicki and Alice gave papers during the conference, and Anthony presented a workshop on map treatment techniques. We were all sorry to leave Melbourne, but not our hotel – garbage collection on Little Bourke Street seems to start at 3am and continue until nine.

Vicki and Alice have been working with **Tan Teng Teng**, Collections Manager at the National University of Singapore (NUS) Museums, who couriered over 54 works on paper by the artist Charles Dyce. The works depict views of colonial Singapore, Penang and Malacca and will be treated for an upcoming exhibition at the new NUS Museum. **Anthony Zammit** has completed work on a 1919 copy of *Elves and Fairies*, illustrated by Ida Rentoul Outhwaite, which required extensive repairs to the spine, cover and text block. Anthony discovered he had a supply of the original buckram used for the spine amongst his materials! Sometimes it does pay not to throw all that old stuff out. Congratulations to Anthony Zammit, who was awarded the Public Service Medal "for outstanding public service in the fields of book conservation and heritage preservation", in the recent Queens Birthday honours.

We are very pleased to have **Helen Halley** working with us again, on contract – one of Helen's projects has been to assist **Fred Francisco** with the treatment of a very large work on paper by Tony Tuckson. Fred and **Kristin Phillips** travelled recently to Pinnaroo to carry out a preservation survey for the combined Letterpress Printing Museum, Gum Family collection and the Wurfel Grain Collection. Collection items at Pinnaroo include working monotype and linotype machines, historical washing machines and wringers and samples of

over 1,000 varieties of cereal grain.

**Anne Dineen** has just completed the treatment of an Albert Namatjira watercolour belonging to the Art Gallery of South Australia. This work was the first watercolour of Namatjira's to be purchased by a museum or gallery in Australia. When it was first purchased, the work appeared to be in good condition. After some time, however, a large bleached area developed vertically down the centre of the artwork, spreading out to a width of about 15cm. This may have been caused by a bleaching process carried out on the work, which was applied without first removing the backing board – so once the work was reframed, the bleach continued to do its work. Anne retouched the work using pastel, and it will now become part of the National Gallery of Australia's new touring exhibition *Seeing the Centre – the Art of Albert Namatjira*.

**Martin Deckys** has been monitoring the temperature and relative humidity surrounding the newly installed Tiffany windows at the Art Gallery of South Australia. The windows are mounted into a display box and lit from behind with fluorescent lights. Sensors have been placed both inside and outside of the box to measure any differences experienced between the front and back of the glass, and an infrared sensor was used to measure surface temperatures.

Congratulations to **Sarah and Ben Feijen** who announced the birth of a baby boy, **Luke**. Prior to taking maternity leave, Sarah was working on the strategic conservation plan for the South Australian Museum, which **Helen Weidenhofer** will now continue.

## Tasmania

### Tasmanian Museum & Art Gallery

In November last year the TMAG and NGA jointly purchased a painting by John Glover. The painting *Hobart Town and Mt Wellington from Kangaroo Point* is a fine example of Glover's work. It is significant in that it is "the only eye-witness visual recording of the ceremonial end of the Black War". It shows groups of Aborigines engaged in their traditional pastimes of hunting, fishing and dancing and the bustling settlement of Hobart Town. Structurally the painting stable but the dirt layer and discoloured varnish obscure the colours and details of the work. In late April **Erica Burgess** spent time at the NGA working with Allan Byrne and Kim Brunoro examining and preparing a treatment proposal for the painting. During the visit, removal of the dirt and tests for removal of the deteriorated varnish commenced.

**Ray Prince** is making two reproduction period frames. One is a colonial birds-eye Huon Pine frame for a small painting by W. B. Gould and the other is for a portrait of Bishop Willson by W. Dowling. The latter is in preparation for the Pugin exhibition. **Georgia Headley** has been working a day and a half a week for the past two

months assisting in the paintings section and condition checking visiting exhibitions. **Cobus van Breda** attended the AICCM Symposium on the Conservation of Paper, Books and Photographic Materials. Cobus was also able to attend a short but instructive workshop given by **Paul Hunt** at Port Arthur.

### Archives Office and State Library of Tasmania

For the Archives Office, **Stephanie McDonald** has been working on (amongst other things), the traditional repair of 33 mildewed pages of a Supreme Court document from 1839; rehousing oversized photographs from a filing cabinet; and preparing a display of the Tasmanian railways. Stephanie's work for the State Library has included flattening and rehousing the design for the Cradle Mountain direction plate and a backing removal for a watercolour attributed to Eliza Cox of a view of Clarendon House. The new colonial frame storage rack has been installed by Ron Spiers of Tasmanian Art Services and is modular and cleverly based on his design for travelling crates.

## Victoria

### Museum Victoria

**Sally Groom** has been acting as Senior Conservator in Penny Edmonds' temporary absence. Sally's main focus at the moment is undertaking a risk analysis pilot project in three discrete areas of Museum Victoria's collections. It is hoped that the model employed will enable the Conservation Department to strategically determine priorities and costs for risk mitigation across the Museum's history, technology, natural science and indigenous collections. In the midst of her hectic schedule, **Trish Stokes** visited the National Gallery of Australia to observe the (even more hectic?) installation of the international art exhibition *The Italians - Three Centuries of Italian Art* which will open at Melbourne Museum on July 5th.

**Michelle Berry** and Sally Groom spent an interesting month installing two textile exhibitions "Portraits Without Names: Palestinian Costume" and "Secret Splendours: Women's Costume in the Arab World" at the Immigration Museum. Michelle also gave a public lecture on the archaeological conservation work with which she has been involved for the past ten years as part of the Monash University team working on the Dakhlah Oasis Project in western Egypt.

**Catherine Lovelock**, **Penny Nolton** and **Caroline Fry** (on loan from The Conservation Centre) prepared the Central Desert component of the *Spirit Country* exhibition for tour to the Brisbane City Gallery. As the Museum's collections include a large number of contemporary Aboriginal paintings, it was instructive to revise and learn new techniques in construction of build-ups and other backings for these works. Catherine and Penny have also been involved with a variety of exhibitions,

including *Clockwise* at Scienceworks (showing off some of the Museum's large horological collection) and the travelling exhibitions *Art on A String* and *Vasa 1628 - Strange Fate of a King's Warship*. Michelle also worked on *Beneath our Feet 1852 - 2002* (an exhibition of historical to contemporary geological maps of Victoria and the individuals and stories behind them).

The Department hosted its third 'Object Day' public information session about conservation in the Infozone research centre at Melbourne Museum; this event has generally proved popular with older visitors who bring in objects of personal value for inspection and advice, as well as representatives from small heritage organisations.

Museum Victoria's new Chief Executive Officer Dr. J. Patrick Greene, (currently the Director of the Museum of Science and Industry in Manchester.) also visited the Conservation lab in April as part of an extended visit to the Museum's exhibition venue and storage campuses, prior to his commencing work in August 2002. Conservation and museum staff look forward to his arrival.

### State Library of Victoria

Conservation at the SLV is returning to semi-calm after the flush of hosting the second biennial AICCM Symposium 2002 Conservation of Paper Books and Photographic Material at the Library. Judging by the positive feedback, it was a success and congratulations to all the staff who helped to make it run so well. It was a great opportunity to showcase the Library and its facilities, but most importantly, a necessary chance for learning and forging contacts.

**Jane Hinwood** presented a paper on low temperature storage planned for the SLV redevelopment. The paper was a summary of planning how to get a proposal for specialised low temperature storage for photographic collections off the ground, and methods of quantifying the benefits of cool and cold storage. **Mary Cox** presented a paper on an aspect of the work she has been involved in as Collection Storage Manager, in identifying and eradicating mould problems in a newspaper archive. **Jean Holland** and **Katrina Ben** presented a workshop on the construction of book cradles, something we do well at the Library. Jean also planned and installed a small and unique exhibition of 12 artists' books, some of which were drawn from the Library's Rare Books Collection. **Samantha Shellard** excelled herself as the timekeeper and chief bell ringer and due to her efforts that aspect of the Symposium went very smoothly. The bell has been blessed and presented to Rose Peel of the Art Gallery of NSW, the new convenor of the Book and Paper SIG. Sam also organised the Symposium Poster Session a small but elite group of posters.

We are also sorry to lose Samantha Shellard, temporary as it is, and congratulate her on successfully applying for the temporary position of Paper Conservator at the Queensland Art Gallery, for the next 9 months. Her diligence,

initiative and infectious laugh will be missed. On a brighter note, after campaigning long and hard for the appointment of another bookbinder, we welcome **Christine Harrington**, who is a welcome addition to the department. **Helen McPherson** is currently in Maine USA where she is teaching paper-making at the annual AIC Book and Paper Intensive.

Our most pressing work at the moment is focussing on surveying items from the collections selected for the Dome Exhibitions, our first and most ambitious exhibitions program, post building redevelopment. When the survey is completed it will be full swing into preparation of the objects ranging from oversized Cibachromes to Ned Kelly's armour to rare books - some of the many gems of our special collections.

### **Ian Potter Art Conservation Centre**

There have been some recent staff changes at the Potter. Paintings conservator, **Catherine Nunn** was last heard of roaming the steamy streets of KL, en-route to the UK and Europe. Catherine will be travelling and living OS for an extended period of time and is hoping to find employment in the conservation world.

New staff members include **Libby Melzer** who has joined us as the paper conservation intern for this year. The Potter makes a habit of "stealing" Australian Archives staff from Canberra (sorry Ian). **Cushla Hill** joined us in late May, filling **Nicole Tse's** shoes while she is working on her PhD. Additional casual staff include **Louise Wilson**, **Caroline Fry** and **Jac MacNaughton**.

The University of Melbourne Conservation Service has received a grant from the H.V. MaKay Charitable Trust to undertake research into the collections management and conservation needs of family collections in regional Victoria. Family collections contain items of national and international significance but for a number of reasons these collections may never be on public display and families are often reluctant to alert outside organisations or individuals to the existence of the collection. **Robyn Sloggett** is coordinating the project. Participants in the project will be surveyed to identify the main issues in managing cultural collections. In particular, the Service is interested in the practical issues faced by custodians, the effect managing collections has on family relationships and individuals and the role the collections play in providing a sense of identity both to the family and to the district. At the end of the project, a database of support services that are available to assist custodians to maintain and preserve their collections will be compiled and distributed to participants. A key objective is to assist those who have custodianship for major collections of cultural material in rural Victoria to develop strategies to assist in their role as custodians.

Paper conservators, **Dena Kahan**, **Pip Morrison**, **Sallyanne Gilchrist** and **Jude Fraser**, attended the recent and very successful AICCM Symposium on the Conservation of Paper, Books

and Photographic Material. Sallyanne presented a paper: 'Authentication of Australian Art - Artist's Supports' on behalf of **Lucy Harper**, an APAI research assistant undertaking her doctorate through the Potter.

### **National Gallery of Victoria**

The paintings studio has been winding up treatments from the Australian collection for display in Federation Square (NGV:A) and making preparations for our next group of treatments for the International collection for the redeveloped St Kilda Road building (NGV:I) opening in 2003. **Michael Varcoe-Cocks** is nearing the end of a complicated removal of polyurethane varnish from Arthur Streeton's *Spring*. Michael has made numerous important and fascinating discoveries about the painting, which would require a book to tell its whole story. **John Payne** has been busy coordinating treatments and multimedia content for the new galleries and has also commenced varnish removal of an early sixteenth century Flemish painting of St. Jerome. **Linda Waters** recently returned from Grenoble in France where she visited the synchrotron at ESRF to undertake micro x-ray fluorescence and micro x-ray diffraction on cobalt blue. She is now overseeing the surface cleaning of Pierre Puvis de Chavannes' enormous triptych which formerly hung in the Great Hall. **Carl Willis**, having recently returned from a year in Italy, has varnished John Longstaff's *Burke and Wills at Coopers Creek* and has begun concurrent varnish removals on the four "Pamela" paintings (c.1745) by Joseph Highmore. Carl and John have also begun using the NGV's new x-radiography system, which is the product of years of planning and effort on the part of John and **Tom Dixon**. The results show that it was worth the wait, with the high quality, large format plates producing outstandingly even images. One of the many paintings we have already x-rayed is Tom Roberts' *Shearing the Rams*, which revealed several changes in the figures and tones of the painting.

**Kate Douglas** in the textile lab is finalising display mechanisms for Federation Square and working on a variety of large textile based works for Federation Square such as Kathy Temin's *Duck Rabbit Problem* and Mikala Dwyer's *Hanging Eyes*. Some beautiful items are also being conserved for NGV:I including a pair of stockings and a hanging pocket (a pre-handbag) from the 1600's.

Recent work of the Frames & Decorative Wooden Art section has focused on completing projects for the upcoming opening of NGV:A. **Lisette Burgess** has completed the finishing, gilding & toning of the frames & slips for three small works by George Folingsby, based on original frames in the collection. It was quite a challenge to achieve an appropriately aged appearance for these frames, which consisted of oak mouldings with toned silver-gilt slips. **Louise Clarkson** has had a breakthrough in her research for the framing of the Wimmera series by Sidney Nolan (1942-4), with film footage from Screen Sound

Australia. Photographic stills from the 1943 footage, entitled *Melbourne's 'Moderns' startle art circles*, clearly show the simple timber frame in which one of the series was originally housed. Along with other members of staff, **Holly McGowan-Jackson**, Louise and Lisette, have been involved with the development of the conservation multimedia touchscreens for NGV:I. Holly recently attended the conference *Global Embrace: Celebrating 500 years of European Frames*, in New York, USA. With over 200 delegates including curators, conservators, dealers and students, the conference revealed the growing world-wide interest in frame history and preservation and highlighted current issues and areas for future research.

The main focus for all in the paper conservation lab over the last few months has been the organisation of the AICCM Symposium on the Conservation of Paper, Books and Photographic Materials. Thankfully all went smoothly and was much enjoyed.

Our sights are now set on the fast approaching opening of NGV:A. Preparation for the opening includes: **Angeletta Leggio's** framing project for large photographic works; **Katy Glen & Angeletta's** treatment of Ti Parks *Polynesia 100* (large composite works comprising 100 photographic based collages) and **Ruth Shervington's** treatment of two recent Tommy McRae acquisitions, a sketchbook and a notebook.

As with the rest of the labs, object conservators **Catherine Millikan**, **Suzi Shaw** and **Helen Privett** are eagerly anticipating the opening of NGV:A. Catherine is working on the objects component of the install schedule for NGV:A and with Technical Assistant Eamon O'Toole developing display mounts for ATSI objects. She has also recently completed the objects contribution to both display case and study storage specifications for NGV:I. Suzi is working

with contractors on several large objects including Jeffrey Shaw's *Reserved for the NGV*, an interactive artwork featuring a photograph of the waterwall entrance at the St Kilda Road building and a foot pedal which activates a stream of water and windscreen wipers! Helen is working through the last of the antiquities for NGV:I, and is about to start work with a contractor on a large plaster mural designed in the 1940s by Stanley Hammond for Broadcasting House in Melbourne. Suzi and Helen have also been working on the multimedia touchscreen project for NGV:I.

**Catherine Earley** has recently returned from Alabama where she and Registrar Janine Bofill packed up and brought home the large Masterpieces exhibition, which has been touring for the last two years. It involved a twelve-hour truck trip with Larry, Lois and 8 (!) dogs. She has pictures! The exhibition toured six venues in New Zealand and the USA where it was visited by over 500,000 people and set a new attendance record at one venue. Catherine, who managed the conservation of the exhibition, and her stand-ins (Tom Dixon, John Payne, and Lisette Burgess) suffered incredible long distance journeys in cramped truck cabins and other calamities such as HVAC failures in the middle of winter and September 11 2001. Comments on the preparation, presentation and packing of the works established the respect in which NGV conservation and registration staff are now held by colleagues at the borrowing institutions. We are all relieved to have such a major group of some of our most important and valuable works safely back home.

**Alister Shew**, for 8 years the Administrative Assistant in the NGV Conservation Department, has resigned to take up studies in multi-media. **Janelle Dunstan**, an about-to-graduate Museum Studies student at Monash University, has joined the staff in this role

## SPECIAL INTEREST GROUPS

### Special Interest Group Co-ordinators

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### PHOTON

#### Photographic Conservation Training Workshops in Australia

PHOTON recently received a grant of US \$145,690 for Conservation Training from the Getty Grant Program to fund a series of mid-career training workshops for conservators based in Australia and the surrounding region. A series of four workshops over a 3-year period starting in July 2002 were proposed and funding was given for these workshops.

The grant will be used to bring acknowledged international experts to Australia to provide training in photographic conservation. It is the aim of the workshops to increase the level of knowledge and expertise in Australasia and the Pacific region in the field of photographic conservation, by making training accessible in the region. Eligible participants will also be able to credit the workshops towards a postgraduate qualification from the University of Canberra. The workshops selected were based on results of a survey conducted at an AICCM National Conference in 1998 on the needs of conservators working with photographic collections.

The grant application was compiled last year by a steering committee comprising of Detlev Lueth (National Museum of Australia), Mick Newnham (Screensound Australia) and Angeletta Leggio (National Gallery of Victoria). The application included an outline for all the workshops and a detailed budget.

The Getty Grant Program stipulated that funding would only be provided to cover the presenters travel expenses including flights, accommodation, living expenses for the duration of the workshops, and honorariums, as most teach at universities in the USA. The funding did not provide for printing and publicity, handout notes, administration, venue, or other costs associated with running the workshops.

Funding from the Getty Grant Program has meant we have managed to significantly reduce the costs for participants, however other costs associated with the workshops need to be covered by the registration fee. Any profit made from the series of workshops will be used to fund photographic related workshops in the future.

For further information please contact:

Detlev Lueth: [d.lueth@nma.gov.au](mailto:d.lueth@nma.gov.au)

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Angeletta Leggio: [angeletta.leggio@ngv.vic.gov.au](mailto:angeletta.leggio@ngv.vic.gov.au)

Or visit the website: <http://www.nma.gov.au/photon/index.htm>

### SMOCM

On Sunday November 11<sup>th</sup>, 2001, prior to the ICBCP Conference, a meeting was held at The Australian Museum in Sydney. Present at the meeting were Gillian Mitchell (ACT), Sarah-Jane Rennie (NSW), Anne Cummins (NSW), Prof. Colin Pearson (ACT), Christine Ianna (Queensland) and Carmel Nicholas (SA). Dr. Robyn Taylor was unexpectedly unable to attend due to urgent business, but sent an update from WA.

Two presentations were given. The first was by Walter Heim of Heim Cleaning Technologies. He gave an interesting presentation of new low pressure cleaning equipment available from Germany. Videos were distributed to each participant.

The second presenter was Dr Lisanne Gibson

who explained the latest research project relating to sculptures, monuments and outdoor cultural material. Dr Gibson is the convenor of this project, which is jointly funded by The Australian Research Council, the Queensland State Government and Griffith University.

A discussion regarding the future of SMOCM followed the presentations. The outcome of this was that the Sculptures, Monuments and Outdoor Materials Group would become an inactive SIG of AICCM. *Monumental Trackings* will be continued as an online publication through the University of Western Sydney. Survey material and other records will remain in storage at the Art Gallery of NSW. This arrangement may change if National Council decides to move the material to the AICCM archives.

**Carmel Nicholas**, (former National Co-ordinator SMOCM)

### GILDED OBJECTS CONSERVATION

Mark the 28 & 29 November in your diary for the GOCSIG Symposium in Melbourne (also see separate notice).

On Thursday 28<sup>th</sup> there will be practical sessions on the chemical patination of schlag metal, and the identification of gilded metals, presented by Graham Reynolds and Holly McGowan-Jackson respectively. On Friday 29<sup>th</sup> we will be treated to a day of talks on techniques and treatments, and the highlights of several international conferences recently attended by GOCSIG members. So far we have five talks planned, with speakers from both public institutions and private businesses. We will close the day with a discussion session; a chance to raise further questions, consider issues and plan future events.

If you would like to present a talk (it can be as short as 10 minutes) please contact a member of the organising committee (listed below) as soon as possible. The programme will be finalised in late June.

Holly McGowan-Jackson, (03) 9208 0320, [holly.mcgowan.jackson@ngv.vic.gov.au](mailto:holly.mcgowan.jackson@ngv.vic.gov.au)

Anita Gowers, (07) 3391 7340, [anibhutan@yahoo.com.au](mailto:anibhutan@yahoo.com.au)

Malgorzata Sawicki, (02) 9225 1766 or (02) 4572 2804, [msawicki@primus.com.au](mailto:msawicki@primus.com.au)

### BOOK & PAPER

The Book and Paper SIG and Photon held their biennial Symposium at the State Library of Victoria in April. See the Symposium reports in this Newsletter by Alice Cannon and Belinda Gourley.

Rose Peel is taking over the role of the Book and Paper SIG convenor from Lyndsay Knowles.

Please contact Rose at:

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## AICCM Symposium 2002 Conservation of Paper, Books and Photographic Materials

State Library of Victoria, 17-19 April

Reviewed by Alice Cannon, Artlab Australia

"Juggling" was the word *du jour* at the second Symposium organised by the AICCM Book and Paper and PHOTON Special Interest Groups. Held at a very comfortable and technologically advanced auditorium in the State Library of Victoria, the conference revealed the many different roles routinely undertaken by book, paper and photographic conservators in Australia and overseas.

The tone was set with **Vicki Humphrey's** paper, *The Juggling Act - Working as a conservator in the 21<sup>st</sup> century*. Vicki identified some of the roles that conservators have traditionally undertaken, such as historians, scientists and artists or craftspeople, and the more recent ones, such as project managers, policy-makers, salespeople, designers, educators and risk managers. Vicki argued that adopting roles such as these has allowed conservation to move from a "backroom" activity to something with a much higher profile, both within organisations and with the government and general public. Notwithstanding the pressure that such juggling can create, Vicki outlined the need for conservators to continue to act in all these capacities in order to maintain and improve our position and influence within our own organisations and at a government level.

This sentiment was welcomed during question time by **Fran Awcock**, CEO of the State Library of Victoria, who had not been aware that conservators were willing to be involved in issues of policy and management. I must say I found this comment curious, as I know many conservators who lament that conservators in general are not consulted enough in such matters, but perhaps the problem is one of initiative or communication - either conservators must seek out such roles, rather than waiting to be asked, or become more effective at communicating their interest to senior staff. Perhaps a survey of conservators and executive staff within Australian institutions could identify where the issues lie. Certainly this is an important issue, particularly in view of recent cutbacks and downgrading of conservation positions in Australian institutions.

Many papers at the conference provided wonderful examples of the conservator acting in the role of art historian as part of the treatment of a collection or item. For example, **Tegan Henderson** outlined the technical examination undertaken on a large collection of watercolours painted by colonial maritime artist Frederick Garling - pigment and paper analysis was undertaken on the collection of 98 works, establishing the artist's palette and allowing the

attribution of other works to be confirmed. The success of the project will ensure the continuation of the bequest that allowed the conservation treatment to take place. **Alexandra Botelho** provided details of her extensive and impressive research on the surface coatings used on early French photographs. Coatings have been used to protect such works against print fading since the mid 19th century. Amongst other things, Alex's research found that waxes, gelatine, shellac, collodion and varnish resins have all been used for this purpose.

One paper with a slightly different slant was **Rosie Freemantle's** paper showing examples of some of the more unusual items she has encountered as a paper conservator at the Tate Gallery in London - drawings in chalk on blackboards, giant photographic transparencies and large works on paper executed in oil and blood. The unconventional nature of these works requires the conservator to be particularly creative when dealing with the handling, transport, display and documentation of such works.

The conservator as artist or craftsperson was also present, in **Sun Yu** and **Rose Peel's** paper, *Zhi Bi - Constructing a Chinese Drying Board*. Similar to a Japanese *karibari*, their paper outlined the process of constructing such a board, using old Japanese account books to form the inner layers and an alum and animal glue surface coating to prevent colour movement from silks and to prevent distortion of the board. A video of Sun Yu's work at the Art Gallery of New South Wales is in production - contact Rose Peel for details.

Conservators as research scientists also made themselves known, as in **Prue McKay's** research into the structure and properties of pith paper, particularly in relation to their reaction to water. She found that water did cause some dimensional change, in width, height and thickness, and improved the flexibility of the samples. **Bruce Arnold's** paper, presented by **Sam Shellard**, outlined the results of a six-year study carried out by the American Society of Testing and Materials (ASTM) into the aging of printing and writing paper. The project aimed to develop three scientifically sound methods to accelerate paper aging in a way that best reflected the natural aging process that would occur - one using elevated temperature as the accelerating agent, one using elevated light levels and the third using increased concentrations of pollutants.

**Mary Cox's** paper on the mould outbreaks that occurred in the State Library of Victoria's newspaper archive was an excellent example of the conservator as project manager and provided very useful insights into how such an event can be managed effectively. It was also useful to see how the mould outbreak had affected the organisation as a whole - for example, by restricting retrievals and affecting relations with the public. Mary's comments on

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the inevitable "learning curve" experienced during processes such as this were very valuable – for example, the need for continuous monitoring in suspect areas so that when an outbreak does occur there is more information available on how the situation developed. The Library also changed their approach to communicating with the public during the clean-up. At first they did not release details about why there were restrictions on accessing the collection, as they were concerned about the effect this had on their reputation, but found that they received a much more positive response from the public when the reasons for the restrictions were explained. This kind of experience is some of the most valuable information a paper can provide.

The opportunity to learn of new references, tools, tips and supplies is another one of the useful aspects of a Symposium. One new one for me was the Image Permanence Institute's *Storage Guide for Acetate Film Wheel* (also available online), referred to by both **Jane Hinwood** and **Mick Newnham** in their respective papers. Also I liked **Tracey Golds'** description of the ideal paste for scroll mounting being of "earlobe consistency", and her description of using rare earth magnets for the mounting and display of heavy and/or large works such as silk lined paintings. The two receptions, generously hosted by Airepure and Zetta Florence, also provided an opportunity to learn of new resources available for the conservator.

I attended the Fibre Identification workshop run by **Ranson Davey**, **Susie Bioletti**, **James Ward** and **Prue McKay**. About 25 of us spent the afternoon peering at lumens, cell walls and fibre ends. It was great to be able to glean at least some of the specialist knowledge of the workshop coordinators; I wish I had been able to attend all of the workshops on offer. I have heard only one complaint about the workshops – as a workshop presenter, **Anthony Zammit** was disappointed he couldn't attend any of the others!

At the Special Interest Group meeting, **Lyndsay Knowles** handed the Symposium baton to **Rose Peel** from The Art Gallery of New South Wales in Sydney. **Detlev Lueth** outlined a new program of workshops in photographic conservation – **Detlev**, **Angeletta Leggio** and **Mick Newnham** have worked hard to organise a series of 4 workshops, supported by the Getty Institute, to bring expertise from overseas to Australia for mid-career training in photographic conservation. Negotiations are currently underway so that if all four workshops are completed it will count towards a Graduate Certificate at the University of Canberra. This is a wonderful result and they are certainly to be congratulated! Many conservators have commented that another such program for book conservation is also sorely needed in Australia, so it is very possible we may see similar programs being developed in other areas of conservation specialisation. **Vicki Humphrey** and **Robin Tait** have already undertaken to

investigate the possibilities for such a program – contact them if you have any ideas or suggestions.

The book conservation papers were in fact some of the papers that received the most attention from the audience during the Symposium. **Christine Rolley's** paper, *The Three Binders: A 507 year case study of repair and conservation - The Epistle of St Paul, 1495*, presented a well rounded view of the investigation carried out before the treatment of the book, what she learned from the evidence in the book itself and the decision-making processes that lead to the final treatment approach. Many conservators expressed interest in how the kangaroo skin extensions to the cords that Christine used in the treatment of this book will wear over time. Despite some obvious innovations, a significant amount of the work done on this book was based on the traditional methods and it was interesting to hear a number of comments such as "I love tradition" made by audience members at the end of the paper.

**Tracey Golds'** presentation on the recent course changes at the University of Canberra also raised a great deal of interest, as conservators wanted to know how the training would feed into industry needs. Also interesting were the opportunities for further study for mid-career conservators – such as the Masters program, the one-year program allowing conservators to upgrade their Bachelors degree, and the Graduate Certificate in Cultural Heritage Studies. The latter aims to provide specialised intensive training in a particular area of expertise – for example, participants in the Conservation of Traditional Buildings summer school can use this course as part of the certificate.

However, the general lack of questions after papers interested me. Does it mean the majority of papers contained nothing new, or controversial? Or, does it mean that conservators are unwilling or hesitant to question the work of others in a public forum? It made me wonder about the true purpose of a conference, and there are probably many: to catch up with people, the news and what kinds of things people are working on, to find out about new tools, treatments and changes in approach, to learn things that will help to solve problems, to bounce ideas about, to debate, to communicate, to push the envelope.

All of the papers at the conference showcased the wide variety and high standard of work being done by Australian conservators. All were well presented and contained information of high quality. Few of the papers, however, contained the results of in-depth research or experimentation – scientific, historical or treatment-based – which are the kind of papers that generally contain "cutting edge" information. However, in the Australian context there seems to be little opportunity for such extensive research, due to work pressures and budget and resource restrictions. Should we aim to produce more papers such as these? Is it realistic to expect conferences in Australia to contain a high proportion of such papers?

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Perhaps the introduction of the new courses at the University of Canberra may see a greater amount of dedicated research. We also need to encourage programs such as the Garling Bequest at the State Library of New South Wales, or the Getty funded photographic conservation workshops - and then to listen to Vicki Humphrey's call to publish what we do.

Perhaps also we need to become more willing to debate what we do. Whether it is shyness or a cultural reluctance to question the decisions of others in public, Australians seem to be more hesitant about open discussion than, say, the English or Americans. This is not to imply that we need to get up and carry out devastating critiques of speakers or anyone else in a public forum. We need to find "Australian" ways of providing the opportunity for more in-depth discussions and the exchange of information - perhaps through smaller groups (workshops are ideal for this purpose), more informal settings, group problem-solving sessions, panel discussions or hypotheticals. The exchange of ideas with colleagues is the most exhilarating part of any profession, and it would be wonderful if there were more of it.

One of the very best parts of the Symposium was the chance to catch up with colleagues from around the country, with plenty of time to chat over tasty teas and a sumptuous conference banquet at Chez Phat. (The meal even had a paper theme - without us actually having to eat any, unless, like me, any of the other diners initially mistook the paper wrapping for filo pastry). Proving that many paper conservators may yet have bright futures as karaoke entertainers, the assembled company also provided a rousing rendition of "Happy Birthday" for the Book and Paper Group Co-ordinator **Lyndsay Knowles**. Overall, the 2002 Symposium was well organised, interesting and extremely enjoyable, and the hard work of the organising committee is to be commended



**Reviewed by Belinda Gourley, 3rd year Paper Conservation Student, University of Canberra**

Eleven students made the journey down to Melbourne in April for the 2002 AICCM Symposium on the Conservation of Paper, Books and Photographic Materials. Generously aided by subsidies provided from the profits of the first Symposium in 2000 in Canberra, all students agreed that the effort was well worth it.

Most students would have found the symposium a steep learning curve in terms of the material presented in the papers and workshops, for it was all new and stimulating. The forum the Symposium allows for the discussion of issues and dissemination of new ideas, is as one student commented, "... one of great interest, as students are always needing to learn and discover the many aspects of paper conservation...". One student suggested that additional and more focussed discussion of various topics take place in meetings run concurrently to the main program of papers,

commenting that "... I would have found this as useful, if not more useful, than attending full days of presentations". The workshops with their practical exercises were all found to be of immense value, and left many students wishing there were more of them.

However, the value for students attending these functions is more than just an acquisition of new ideas and information presented in the various lectures and workshops on offer. They are opportunities for students to fit the conservation theory and techniques learnt at university into the 'bigger picture' - the big wide world of reality. Symposia such as this work in much the same way that the Professional Practice unit (five weeks of work experience) does, where students are afforded a glimpse of the workings of and issues affecting the conservator in the workplace. Indeed as one student commented, the symposium was for most of us "inspiring and provided something to look forward to"! A perceived lack of papers on treatments was expressed by some students, and was thought to reflect the amount of time and money spent on this area of conservation in recent times.

Morning and afternoon teas allowed students the opportunity to meet other conservators who provided more of this insight. Names being put to faces, networking for job opportunities, discussion of third year research projects, and eating the terrific food provided were among the activities enjoyed by students during these breaks.

The suggestion was made that if a more formalised discussion of third year research projects was desired at the next conference (which would indeed be useful, if a little daunting for the students involved) perhaps a more organised session could be formed in conjunction with the staff and/or students at UC during the collation of papers to be presented.

All in all, the paper conservation students of UC were very grateful for the opportunity to attend this year's Symposium, and wish to express their gratitude to the AICCM Book and Paper SIG and Photon for subsidising their attendance, and to the Melbourne organising committee for putting on a great conference. We look forward to repeating the experience in Sydney, 2004!.

**Other Comments from Students:**

- ◆ It is good to go to these things to get a sense of the bigger picture of conservation - the issues, what is done, what is concentrated on - it is sometimes hard to get a real sense of the profession and the workplace from university".
- ◆ "The material presented was diverse and provided an insight into the real issues involved in conservation practice"
- ◆ "Meeting other conservators, while always good for networking, is also inspiring - it reminds you of what awaits which is a good motivating factor".
- ◆ "I especially enjoyed being able to meet conservators from a variety of private and public workplaces, particularly hearing and

- discussing the New Zealand experiences”
- ◆ “Talking to people and getting input and feedback about my research project was useful”
  - ◆ “The workshops were fantastic – doing practical exercises as well as being in a smaller group of people to hear personal experiences was excellent”
  - ◆ “The concept of creating more discussion/meeting/learning/mentoring situations is one of great interest as students are always needing to learn and discover the many aspects of paper conservation available for us in the future”

## **Indoor Air Pollution Conference**

**National Museum of Denmark  
8-9 November 2001**

### **Janet Hughes, National Gallery of Australia**

I was fortunate to attend this informative conference organised by Morten Rhyll-Svendsen of the National Museum of Denmark. You may be aware that air quality has been an important issue at the National Gallery of Australia in the past two years. I presented a joint paper with Steve Hennessy, a mechanical engineer, about the testing undertaken as part of his investigation of allegations about both health and collections issues at NGA.

Our paper, and other papers presented at the conference are now available on line at <http://iap.dk>. This website, compiled by the energetic and ever-helpful Morten, also collates and presents information on air quality issues in museums. It is thus a very helpful resource for conservators involved in issues such as off-gassing of formaldehyde, VOCs and organic acids; standards for air quality in buildings and display and storage cabinets; air conditioning issues in general; analysis methods and materials testing relating to pollutants.

The papers presented at the meeting covered a broad range from air physics and chemistry, communications and standards, pollution monitoring and particulate issues. Peter Brimblecombe discussed the complex behaviour of nitrogen dioxide particularly in relation to light levels. Jean Tetreault of CCI presented joint research on copper and lead corrosion by carbonyl pollutants, stressing the importance of organic acids. Andrew Carver gave an energetic and amusing demonstration of his practical methods for measuring ventilation rates of cabinets and research undertaken at the Netherlands Institute for Cultural Heritage discussed air exchange rates in greater detail. A report on the discussions of the Clima 2000 conference in Italy discussed important developments in setting air pollutant standards.

Papers presented on the second day focussed on analysis and monitoring and these included some excellent technical papers. The papers from the University of Strathclyde (many of you will remember Lorraine Gibson) and from

Marianne Odlyha's group at Birkbeck College (on electronic noses) may be of particular interest to those contemplating analysis projects. The papers on particulates also included some very practical information, for example Knight et al on particulate measurements using sticky pads and glass slides used at Hampton Court and Esposito's paper on particle profiles and filtration efficiency.

I presented our paper which described the problems of addressing alleged damage to the collections by the HVAC system, in particular the use of hydrogen peroxide. Hydrogen peroxide is a well-known oxidising agent, which kills micro-organisms and was used in NGA's HVAC until recently following a biocide treatment to kill organisms that can grow in humidifiers. The generation of oxygen bubbles also helps break up the film of dead microorganisms and thus increases cleaning efficiency.

An outline of the hydrogen peroxide testing methods was given in the paper, which focussed on comparing supply air from the air handling units, before, during and after use of the peroxide. In addition, testing of other pollutants (listed in the paper) was undertaken using a variety of methods selected in consultation with NGA Conservation staff.

One difficulty in responding to the allegations was the lack of standards for indoor air pollutants. Thomson gave standards for nitrogen oxides, sulphur dioxide and ozone, although there is still debate about whether the levels specified adequately address the levels at which damage is caused to collections. There are no standards or guidelines for hydrogen peroxide concentrations relating to collections, so we took the approach that we should aim for detection limits at least 1,000 times lower than health standards. Colourimetric tests used gave results that were all below detection (<0.1 ppm).

Condition surveys had shown that damage to the collections that it was suggested could be due to the HVAC was present in a two locations. These were: approximately 100 paintings affected by fatty acid blooms, which could be due to alkaline particles distributed through the building if filtration is inadequate; tarnishing of 226 silver items (2/3 of that collection) and 'weeping glass' affecting about 25 items in the Small Object Store where they had been stored in wooden cabinets for almost 20 years. The latter two problems were longstanding and fatty acid blooms had been previously noted but a paintings survey was able to quantify the distribution and extent of the problem.

Other testing described in the paper showed that the pollutant levels in the supply air for the Small Objects Store were very low but that some concentrations were higher inside the cabinets, attributed to emissions by the wooden cabinets. Current strategies to address these problems are protective enclosure of the silver after cleaning and improving the ventilation. NGA hopes to replace the cabinets. The air quality in the paintings store is generally satisfactory. Gaseous pollutants were at low ppbv levels

except for three SO<sub>2</sub> levels which were all <15ppbv, although higher levels of greasy films were attributed to poor pressurisation/air balance which is also being rectified as part of Gallery Enhancement. Particulates were all within ASHRAE 62-1989. Fatty acid problems appear to be due to the composition of paints used by several Australian artists. NGA paintings conservators are continuing to study this.

Although not discussed in the paper, a refit of the HVAC system is currently underway. All of the old 'spray humidifiers' have now been replaced by energy-efficient ultrasonic systems which are much easier to clean and reduce the need for extensive use of water in plant rooms, thus reducing water leakage risks and the need to treat water held in troughs. While the technology for ultrasonic systems has been available for some time, it has not been widely used although some engineers in Europe are beginning to apply them more commonly. The NGA system includes the use of reverse osmosis to further purify Canberra's already good water quality. Testing is ongoing to determine whether any changes in efficiency have arisen as the old spray and steam humidifiers are replaced.

Dealing with the HVAC allegations has taken considerable time for staff, contractors and consultants. Questions about these and related HVAC matters continue to be raised in Parliament and the media, but we hope that the publication of two papers might provide some useful information for conservators.

We are also considering, at the appropriate time, staging a professional development seminar on

air conditioning issues to help broaden the communication between conservators and engineers as we believe effective communication is vital for ongoing improvements in management of air quality in museums. It will provide an opportunity to look at the new systems in operation and assess any benefits. We will advise details of the seminar in the next few months.

Janet Hughes and Steve Hennessy 2001 (published on line at <http://iap.dk>) **Clearing the air: communicating air quality issues to museum staff and responding to external accusations at the National Gallery of Australia.** Indoor Air Pollution Conference, National Museum of Denmark, 8-9 November 2001, Copenhagen

Another paper discussing details of the methodologies used has been accepted for the ICOM CC conference in Rio de Janeiro:

Janet Hughes and Steve Hennessy 2002 **Issues related to the application of museum air quality standards: response to allegations of damage to the National Gallery of Australia collections.** ICOM-CC Triennial conference, Rio de Janeiro September 2002.

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Canberra ACT 2601 Australia  
Tel +61 2 6240 6657 Fax +61 2 6240 6529  
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Steve Hennessy, AHA Management,  
Suite 2, Level 1, 32 Florence Street,  
Hornsby NSW 2077, AUSTRALIA

## TECHNICAL NOTE

### Cyclododecane: Road-Testing a Volatile Binder

Megan Jordan-Jones, Powerhouse Museum.

#### WHAT ARE VOLATILE BINDERS?

Volatile binders are wax-like cyclic hydrocarbons, supplied as crystalline solids, which sublime at room temperature. Characteristically, they solubilise in non-polar solvents and show low solubility in polar solvents. Examples of these materials are cyclododecane, tricyclene camphene and menthol.

The potential of these materials is to utilise their solid properties for a temporary masking, binding or consolidant purpose and then they are left to sublime, eliminating the need of further (solvent) treatment to remove them.

#### CYCLODODECANE

Hangleiter, Jäger and Jäger introduced cyclododecane into conservation field in 1995. Subsequently, a number of researchers have been investigating its potential. Cyclododecane, C<sub>12</sub>H<sub>24</sub>, is a saturated cyclic hydrocarbon appearing as a colourless/translucent crystalline

solid. Cyclododecane is reported to have low chemical reactivity similar to saturated open chained hydrocarbons.

#### Physical properties:

Melting point 58-61°C

Boiling point 243°C

Flash point 98°C

Thickness loss in 24 hrs (20°C) ca. 0.03 mm

Vapour pressure (20°C) 0.1hPa

#### Solubility:

Very high solubility in non-polar solvents (saturated, aromatic and halogenated hydrocarbons): n-heptane, iso-octane, pentane, petroleum ethers and spirits, dichloromethane, xylene, toluene. Very slight solubility to insolubility in polar solvents: acetone, ethanol, iso-propanol, water

#### APPLICATION METHODS & PROPERTIES

##### Cyclododecane solutions

A literature survey indicated that most applications used a saturated solution of cyclododecane. Small quantities of cyclododecane dissolve in a few minutes with a

magnetic stirrer or can be left to stand for hour or so. Saturation depends on the solvent selected, eg. a saturated solution in petroleum ether (bp 30-40°C) equates to 60% w/w. A 50% w/w petroleum spirit (bp 100-130°C) solution is still very fluid and shows very low viscosity.

The solutions of a non-polar solvent can be applied by brush, immersion or delivered by pipette or injection. These methods form large needle-like crystals on evaporation of the solvent. Slower evaporating solvents form larger more open network of crystals, while faster evaporating solvents can yield denser, smaller crystal networks. Applied to non-porous surfaces, such as glass, the films formed appear soft and thin, with little mechanical strength. It is difficult to build up any thickness by brush, as the solvent carrier readily disturbs the existing layer.

Spray application of cyclododecane solution can be achieved, depending on dilution, using a hand sprayer, air-brush (50kPa) or a spray gun with an external atomiser. Solutions from 10-55% w/w in petroleum spirits (bp 100-130°C) or xylene were successfully sprayed during testing. The film formed depends on the porosity of the material. On non-porous surfaces the film formed is similar to the above application methods. On porous material (e.g. paper) using high percentage solutions, a spray gun with an external atomiser yields a homogenous film with a loose cyclododecane dust which seems to condense to a thicker film with further application, which is not possible with brush application.

### **Molten cyclododecane**

Molten cyclododecane forms a thick opaque film that cools rapidly on the surface of the object, with low penetration depending on the porosity of the object. The film formed has a very fine and dense crystalline structure with the appearance of a wax film, however it lacks the tackiness of some waxes. Quick cooling will yield a denser more homogenous film, while slow cooling will result in a larger crystalline structure. Applied by brush, working time is limited, as the material can harden on the brush very easily. Increasing the temperature of the cyclododecane well above the melting point can give more workable results. Further penetration can be achieved with a heated spatula, heat lamp or a hot-air gun, or heating the object slightly.

Some successful treatments have utilised a wax-melting pen, to deliver the molten material through a small aperture. Alternatively, films of cooled molten cyclododecane on silicone release paper can be heat set onto objects using a heated spatula. Immersion into molten cyclododecane requires the object to be heated first to achieve any penetration.

Mixing the molten solid with solvent produces a resultant film similar to the solvent methods on non-porous substrates. However, Hangleiter (2000) reports denser films on porous materials and increased brushing time when 10% petroleum spirit (bp 60-80 °C or 100-140 °C) is

added.

### **Commercial preparations**

Spray-cans of cyclododecane are available in Europe where the (unspecified) propellant acts as the solvent. These are yet to be investigated, however its properties are well documented by the supplier.

### **REMOVAL**

The volatile binder can be left to sublime at room temperature and the rate of sublimation can be enhanced by increased temperature, however the rate of sublimation and temperature is not a linear relationship. Hangleiter (2000) indicates that the temperature should be increased to over 30°C for a significant increase. Similarly, increased ventilation will speed sublimation. However the structure of the object from which it is subliming will also affect this rate. Riedl and Hilbert (1998) found that sublimation occurs within the pores of a porous substrate but at significantly slower rate at than the surface.

During testing it was observed that the soft large-crystal solvent formed films sublimed much more quickly, in a matter hours/days, than molten films which theoretically take 33 days to sublime a 1 mm thickness. So, sublimation rate also depends on the density of the film, again illustrated by Riedl and Hilbert (1998).

Conversely, the rate of sublimation can be slowed by enclosing the object (from the air) or reducing the temperature or vapour pressure.

Finally, though undesirable, the cyclododecane can be removed using solvent, particularly from solvent-born films

### **USE IN CONSERVATION**

A literature survey found that the conservation community has been researching and proposing the use of volatile binders in the following applications:

- ◆ **masking or fixing areas of water-sensitive media** before aqueous treatment e.g. washing paper objects, localised stain removal from textiles.
- ◆ **temporary consolidation of friable surfaces before transport** e.g. fixing charcoal drawings for (rolled) transport, on-site consolidation of mineralised organic materials.
- ◆ **barriers** to prevent migration of or contact with other materials, e.g. silicone moulding materials.
- ◆ **consolidation of porous or fragile surfaces before cleaning** e.g. consolidation fragile patinas on metal objects before mechanical cleaning.
- ◆ **applying temporary facings** to friable surfaces before transport e.g. archaeological sites
- ◆ **masking areas** before polar-solvent or acidic treatments
- ◆ **release agents**

## DISCUSSION & FUTURE STUDY

Successful treatments depend on the nature and density of the film (solvent or molten) and the object. Cyclododecane solutions appear to be more suitable for consolidating fragile surfaces than for masking or hydrophobicity purposes. Maggen (2001) reports successfully treating a charcoal drawing with 25% v/v cyclododecane/petroleum spirit (bp 40-60°C) using a hand sprayer. During testing, it was found that sprayed dilute solutions (10% w/w in petroleum spirit bp 100-130°C) were superfluous on unbound pigment samples, exposing the samples to large quantities of solvent. It was found that sprayed solutions of 30-50% w/w were more effective, as they required fewer applications. Of course, the disadvantage of sprayed solutions is the potential disturbance of friable or flaking surfaces from the air pressure. Investigation of applications using ultra-sonic methods would be useful.

Cyclododecane (usually molten) has shown mixed results as a fixative of water sensitive media in aqueous treatments of paper, for example Brückle et al. (1999) found sized papers performed better than unsized, while Keynan and Eyb-Green (2000) found the type of paper and the media to be fixed were the determining factors of a successful treatment.

Molten cyclododecane has been successfully used as part of a barrier system. Brückle et al. (1999) used a cyclododecane layer under a gum arabic layer, as a barrier to prevent staining of terracotta and limestone from silicone moulding materials. Molten films offer considerable potential for masking areas on low-porosity objects before solvent or chemical treatments. Samples of molten cyclododecane applied to glass slides and a test object (a silver cup) were immersed in 10% w/v citric acid/distilled water, 10% w/v triammonium citrate/distilled water and 2% w/v sodium hydroxide for 30 minutes. All samples on glass slides showed no effect to the molten film under low magnification and the test object appeared unaffected by the chemicals where it was masked (once the cyclododecane was removed).

Considerable study of cyclododecane continues in Germany, however this information has not as yet been translated, e.g. Geller and Hiby (2000) have investigated the penetration, possible damage, material interference of cyclododecane on paintings and polychromed objects. Further study could include investigation of the crystal forming process and its potential damage as the cyclododecane crystals appear to adapt to the structure of the treated material.

## HEALTH & SAFETY

Chemical databases report limited toxicity data for cyclododecane and it is considered a potential hazard until it is classified. Use safe work practices to avoid eye or skin contact, dust inhalation and over-exposure.

## PRICING & SUPPLIERS

Cyclododecane: approximately (ex GST) \$27 for

100g, \$140 for 1 kg, available from:

Selby Biolab  
Private Bag 24  
Mulgrave North VIC 3170  
Tel: 132 991

Crown Scientific  
144 Morebank Ave  
Morebank NSW 2170  
Tel: (02) 9602 7677

Cyclododecane in a spray can: approximately \$30 per can (cheaper in bulk), see: [www.hangleiter.com](http://www.hangleiter.com)

## References

- Brückle, I., Thornton, J., Nichols, K. and G. Strickler (1999) Cyclododecane: Technical note on some uses in paper and objects conservation, *JAC*, 38, 162-175
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## Editorial Apology

### The availability of adhesives for glass in Australia

Amanda Pagliarino  
Objects Conservator  
Queensland Art Gallery

This article, published in the March 2002 Newsletter, contained errors that resulted from confusion over late changes made by the author. The Editorial Committee apologises to the author for the errors that occurred. The article is reprinted as an insert with this Newsletter.

## GRANTS & FUNDING

### CONTACT DETAILS FOR FUNDING ORGANISATIONS:

#### Arts Victoria

Programs include Arts Development, Professional Development, Regional Galleries and Museums, Regional Community Arts Facilities and Resources, Touring Projects, Minor Capital Works, Information Technology, Equipment, Collection Management and Specialist Capital Equipment.  
[www.arts.vic.gov.au](http://www.arts.vic.gov.au), (03) 9954 5000

#### Australian Museums On-Line Regional Grants Program

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

#### The Churchill Trust

The Winston Churchill Memorial Trust, 218 Northbourne Avenue, Braddon ACT 2612, or see [http://sunsite.anu.edu.au/churchill\\_fellowships](http://sunsite.anu.edu.au/churchill_fellowships).

#### Fulbright Scholarship Program

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

#### Getty Research Grants 2003

##### *Residential Grants at the Getty Center*

The Getty Research Institute provides support for established scholars to undertake research related to a specific theme while in residence at the Getty Center in Los Angeles. The residential grant categories are Getty Scholars and Visiting Scholars.

In addition, the Research Institute offers *short-term Library Research Grants*.

The Getty Conservation Institute provides support for established professionals and scholars in conservation and allied fields to pursue independent research while in residence at the Getty Center through its Conservation Guest Scholars program.

##### *Nonresidential Grants*

The Getty Grant Program provides support for scholars to pursue projects that will advance the understanding of art and its history, including Collaborative Research Grants, Postdoctoral Fellowships, and Curatorial Research Fellowships.

Detailed instructions, eligibility information, and application forms are available online at <http://www.getty.edu/grants/funding/research/scholars> or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800 Los Angeles, CA 90049-1685, U.S.A., Tel: 310 440.7374, Fax: 310 440.7703, email: [researchgrants@getty.edu](mailto:researchgrants@getty.edu)

Deadline: 1st November 2002

#### The Ian Potter Foundation

The Executive Secretary, The Ian Potter Foundation, 3rd Floor, 111 Collins Street, Melbourne, VIC 3000, (03) 9650 3188, <http://www.ianpotter.org.au>

#### International Specialized Skills (ISS)

Carolynne Bourne, Director, ISS, 336 Glenferrie Road, Malvern, Vic 3144, Tel: (03) 9244 5102.

#### Museums Australia (Vic) Regional Exhibition Touring Initiative Fund

Touring Services Manager, Museums Australia (Victoria), PO Box 385, Carlton South DC, VIC 3053, (03) 8341 7344 or freecall 1800 680 082, [reti@mavic.asn.au](mailto:reti@mavic.asn.au).

#### Community Heritage Grants

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

#### The Local History Grants Program

Administered by Public Record Office Victoria on behalf of Arts Victoria and the Community Support Fund. Project Officer, Local History Grants Program, PO Box 2100, North Melbourne, VIC 3051, (03) 9285 7955.

#### The Queen's Trust for Young Australians

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

#### Australia Council for the Arts Funding Schemes

<http://www.ozco.gov.au/support/index.htm>

#### The Japan Foundation Grant Programs

[http://www.jpff.org.au/index\\_jcc.htm](http://www.jpff.org.au/index_jcc.htm) The closing date for the next round of applications (with the exception of the Asia Centre grants, which have a second round) will be 2 December 2002. Applications through the Japan Cultural Centre, Sydney are open to Australian citizens and permanent residents. Other applicants should contact the Japan Foundation Head Office in Tokyo.

Guidelines and application forms for the next fiscal year (1 April 2003 to March 2004) will be available from this office around September 2002. If you would like to be placed on a mailing list to be informed when information is available, please send your postal address details and email address details to : [jccgrant@jpff.org.au](mailto:jccgrant@jpff.org.au) or fax (02) 9954 0777.



## Art and Archaeology Technical Abstracts (AATA Online)

The Getty Conservation Institute (GCI), in association with the International Institute for Conservation of Historic and Artistic Works (IIC), is bringing Art and Archaeology Technical Abstracts to the World Wide Web as a free service to the international conservation community. The public launch of this service—AATA Online: Abstracts of International Conservation Literature (<URL: <http://www.getty.edu/conservation>>) will be on June 8, 2002.

The launch of AATA Online is part of the ongoing process of improving AATA's service to the field. New abstracts will be added regularly and the interface will continue to be refined in response to user comments. Most importantly, the GCI will work to expand the coverage of literature in AATA Online. In addition to broadening coverage and adding subject editors to represent newer areas of conservation practice, the goal is to extend the network of abstractors who identify and abstract literature, and to engage diverse institutions, professional associations, and publishers in contributing abstracts. With the collective efforts of the field, AATA should continue to be an important information resource, supporting both research and practice in all areas of conservation.

For information on how to become a contributor to AATA Online, or for general questions and information, please contact the AATA office at [aata@getty.edu](mailto:aata@getty.edu).

## Conservation Information Network (CIN)

The Board of the Conservation Information Network is pleased to announce a new Web site for the Conservation Information Network (CIN) at <URL: <http://www.bcin.ca>>. The new site, created on behalf of CIN by the Canadian Heritage Information Network (CHIN), will become accessible on May 1, 2002. The BCIN Bibliographic Database will be offered free of charge on the new site.

BCIN currently contains over 190,000 bibliographic records on conservation, contributed by the following:

Canadian Conservation Institute Library

Getty Conservation Institute

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)

International Council of Museums (ICOM)

International Council on Monuments and Sites (ICOMOS)

National Archives of Canada

Smithsonian Center for Materials Research and Education (SCMRE)

BCIN will include the first 34 volumes of Art and

Archaeology Technical Abstracts (AATA) published between 1955 and 1997.

## The Canadian Heritage Information Network (CHIN)

The Canadian Heritage Information Network is also undertaking a major redevelopment of its Web site at <URL: <http://www.chin.gc.ca>>. In addition to featuring an engaging new look and user-friendly navigational tools, the Web site will focus on skills required for creating and managing digital content. As with the new Conservation Information Network site, the new CHIN site will be launched on May 1, 2002, and all CHIN online resources will be offered free of charge.

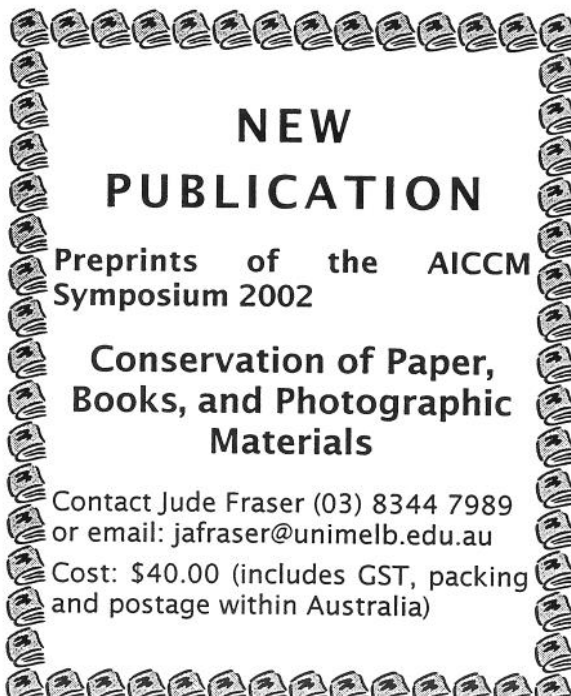
Information:

Canadian Heritage Information Network  
819-994-1200 or 1-800-520-2446 (from Canada and the U.S.) [service@chin.gc.ca](mailto:service@chin.gc.ca)

## Study into the Key Needs of Collecting Institutions in the Heritage Sector

On 18 March, the Federal Minister for the Arts and Sport announced the 8 "key needs" from Deakin University's Study into the Key Needs of Collecting Institutions in the Heritage Sector in his opening address to the Museums Australia National Conference. See: <http://www.dcita.gov.au/cgi>

The full report is published at: <http://www.amol.org.au/craft/publications/keyneeds/contents.asp>



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## **Laser Cleaning Workshop**

**MELBOURNE**

**Summer 2002 - 2003**

Note the change of date for the Laser Cleaning Workshop. It will now be held sometime in December 2002 - January 2003.

Details of the laser cleaning process and its uses in conservation were printed in the March 2002 Newsletter

The Materials Environment Interaction group of BCE, CSIRO have been investigating the availability of laser cleaning equipment for conservators and currently there are no facilities for laser cleaning of artworks and architecture in Australia. A portable system specifically designed for conservation treatments, the **Laserblast 50**, is manufactured by Quantel in France and exclusively distributed in Australia by Coherent Scientific. It is a portable Nd:YAG with fibre optic beam delivery.

The CSIRO now has the opportunity to host a 1 week workshop in Melbourne to cover

- ◆ Cleaning procedure
- ◆ Maintenance
- ◆ Security issues
- ◆ General system use
- ◆ Hands on experience

**Location:** CSIRO, BCE, Graham Road Highett Vic 3190

Cost will be dependent on the number of participants but is expected to be \$1100 inc GST, \$750 concession. Final cost will be advised prior to registration. Places are limited and preference will be given to those who express interest in attending, and who then pay a deposit.

For further information or for a registration form, please send name, address, phone number and email to:

Deborah Lau  
Analytical and Conservation Scientist  
Materials Environment Interaction  
DBCE CSIRO  
PO Box 56  
Graham Rd  
Highett VIC 3190  
Tel: (03) 9252 6403  
email: Deborah.Lau@csiro.au

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This degree is available for mid-year enrolment.

For further details please contact:

David Wise  
Course Convenor - CCM  
University of Canberra  
ACT 2601

Tel: (02) 6201 2302  
email: wise@scides.canberra.edu.au

## Workshop on The Museum Building and Environment

Australian Sugar Industry Museum, Mourilyan  
(near Cairns)

Australia, October 28 - November 1, 2002.

Application forms and details available on  
[www.amonline.net.au/mbe](http://www.amonline.net.au/mbe)

The five-day course compiles the most recent research results and is designed for Museums, Libraries, Archives and Historic House personnel. The workshop will bring together information relevant to personnel managing collections. Topics covered through both lectures and practical sessions will include: environmental standards, risk analysis, disaster preparedness, passive and active climate control, monitoring of micro-environment, building orientation and design, appropriate design to avoid condensation, optimising microclimate through design and materials selection, low impact and sustainable materials selection, and dealing with indoor and outdoor pollutants.

The emphasis of the course will be on training the participant to get an overview on understanding the various issues affecting a museum building, and thus be able to design/ retrofit any building for the long-term preservation of their collections.

Instructors include Architects, Building Scientists and Museum Professionals from Universities, CSIRO and Museums. Speakers include Steve Brown (CSIRO), Ivan Cole (CSIRO), Vinod Daniel (Australian Museum), Colin Pearson (University of Canberra), and Steve King (University of New South Wales).

The workshop will include many aspects particularly relevant to small cultural institutions. It will be held at the Australian Sugar Industry Museum (ASIM), a small, well facilitated museum located in tropical North Queensland (close to Cairns) which recently completed a major museum building programme.

The registration fee for the workshop is AU\$900 + GST which includes workshop notes, site visits, opening reception, morning and afternoon tea and lunches.

**Deadline:** The course will be restricted to 20 participants to maximise interactions. The registration deadline is September 23, 2002. Due to the limited number of participants that can be accommodated, early registration is advised.

Language of instruction: English

For further information please contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney NSW 2000, Australia Tel: 61 (02) 9320 6115, Fax: 61 (02) 9320 6070, Mobile: 61 (04)11 021 600, Email: [Vinodd@austmus.gov.au](mailto:Vinodd@austmus.gov.au)

## QUEEN VICTORIA MUSEUM & ART GALLERY

### PAINTINGS CONSERVATOR

The Queen Victoria Museum & Art Gallery in Launceston, Tasmania has recently developed a second, nationally significant site at Inveresk.

It is here that the Conservation Department (known as the Tasmanian Conservation Centre) is based. It provides support to both sites and all areas of the Art Gallery and Museum including its Regional programs.

A permanent, full time position is being offered to a suitable candidate who will manage and supervise the Painting Conservation Section, implement conservation and preventive care programs for collections, participate in general Museum planning and development and undertake consultancy and painting conservation treatments for the commercial section of the Tasmanian Conservation Centre.

The successful candidate will have a tertiary qualification in an appropriate area of conservation or relevant discipline and a demonstrated ability to work collaboratively with a wide variety of other professionals either individually or as a team member.

Approved research projects may be undertaken.

Salary Range: \$40,289 - \$45,885

*Written applications including current curriculum vitae and three referees to:*  
The Director, QVMAG, Wellington St.,  
LAUNCESTON, 7250

*Applications close:* 9 August 2002

Position description available on request:

Contact Karen Stubbings ph. (03) 6323 3718 or e-mail [kas@qvmag.tas.gov.au](mailto:kas@qvmag.tas.gov.au)

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Thylacine exhibition preparation Pty Ltd

## AICCM Gilded Objects Conservation Special Interest Group SYMPOSIUM

To be held on the 28<sup>th</sup> & 29<sup>th</sup> November  
2002 in Melbourne

### Program

Thursday 28<sup>th</sup> November 2002:  
**WORKSHOP**

- ◆ Identification of metals found on gilded objects
- ◆ The chemical patination of schlagmetal

Friday 29<sup>th</sup> November 2002: **TALKS & DISCUSSIONS TO INCLUDE -**

- ◆ The bronzing and patination of schlagmetal on wood/gesso objects
- ◆ Highlights of NYU Conference - 500 years of European frames
- ◆ Conservation of a pair of silver gilded & stencilled frames
- ◆ From Rio to Paris - the latest gossip in gilding conservation
- ◆ The replacement of composition corners using a wax technique

*Places for the workshop are limited and a nominal charge will apply.*

*A final programme, confirming speakers and registration details, will be available in July.*

If you would like to present a talk or register your interest in attending, please contact either Holly McGowan-Jackson (03) 9208 0320, Anita Gowers on (07) 3391 7340 or Malgorzata Sawicki on (02) 9225 1766

## NEXT ISSUE

The next issue of the Newsletter will focus on the contribution made to the conservation profession and the broader heritage sector by Professor Colin Pearson. Colin is retiring from the University of Canberra in July after a long and distinguished career and we will take this opportunity to acknowledge and honor him. See the insert with this newsletter.

# THE AVAILABILITY OF ADHESIVES FOR GLASS IN AUSTRALIA

AMANDA PAGLIARINO  
Objects Conservator, Queensland Art Gallerv



## Editorial Apology

This article, published in the March 2002 Newsletter, contained errors that resulted from confusion over late changes made by the author. The Editorial Committee apologises to the author for the errors that occurred. The article is reprinted below.



## The Availability of Adhesives for Glass in Australia

When the one Australian source of Hxtal NYL-1 was unable to supply this epoxy an alternative had to be found. Having had no luck contacting manufactures and suppliers over the internet I put a query on the Conservation DistList regarding 'sources of epoxies for glass', which solicited some very interesting responses. A number of people outside the USA and UK replied to vent their frustration in trying to locally source or import adhesives for similar purposes. The main problem being that where there is no local source international supply is the only option. The additional costs of import, aside from the product, include delivery and handling charges for hazardous materials, customs import duties and government taxes, all of which can increase the cost of the product to an unreasonable amount.

Sourcing products in Australia for use in conservation can be a frustrating experience, particularly when much of the published research on materials is undertaken on products available in the UK and USA. If no distributors are available in Australia products have to be imported and the Australian government imposes further costs of 10% GST and ~ 5% customs duty. But, there may be import restrictions on the product, or it may already exist in Australia but under another name or product code.

If an 'equivalent' product can be found locally how can you confirm that the composition of the product has not been changed (even slightly) from that of the known product? Start by comparing the material safety data sheets, but don't expect too much. Many companies reserve the right to list only hazardous materials, sometimes leaving the ingredient list completely blank. Technically, if it is not a hazardous material the chemical composition is none of the consumer's business. Manufacturers are loath to release 'trade secrets' and most distributors and retailers don't know and aren't interested in finding out further information on your behalf because there is no purchasing power in the quantities conservators are likely to buy.

It may be at this point that you take the object, which requires repair with an adhesive that has taken fruitless searching to discover that it cannot be imported or cannot be afforded, back to the collection store. Or do you persevere?

## ADHESIVES FOR GLASS

The following table (1a) includes a number of two-part curing adhesives for glass. These products (\* indicating exceptions) are reported in conservation literature to have good working properties and / or favourable aging characteristics (see reference list for articles on epoxy resin use and material testing). Adhesives identified by \* are either the Australian 'equivalent' product or the most suitable replacement product from the same range, where the known product is not available in Australia.

Table 1a: Adhesive system compositions

PRODUCT NAME	RESIN	HARDENER
Araldite 2020	Bisphenol A Dibutyl phthalate Epichlorohydrin	Polyaminoamide Aliphatic polyamine
*Araldite 2026	Hexamethylene diisocyanate	Hexamethylene diisocyanate 3-aminopropyltriethoxysilane + unspecified materials to 100%
Araldite AY103/HY956	Bisphenol A Dibutyl phthalate + unspecified materials to 100%	Aminopoly(ethyleneamine)
*Araldite M/HY956	Bisphenol A Dibutyl phthalate Epichlorohydrin + unspecified materials to 100%	Aminopoly(ethyleneamine)
Epo-Tek 301	Bisphenol A 1,4-Butane diglycidyl ether + unspecified materials to 100%	Aliphatic amine
Epo-Tek 301-2	Bisphenol A + unspecified materials to 100%	Poly(oxypropylene)diamine
Fyrebond	Bisphenol A Epichlorohydrin	Poly(oxypropylene)diamine
Hxtal NYL-1	Bisphenol A Epichlorohydrin	Alkyl ether amine Imidazoles

Table 1b: Description of resin compositions

RESIN	DESCRIPTION
Bisphenol A	C15H16O2 Crystal or flake monomer, manufactured from phenol and acetone.
1,4-Butane diglycidyl ether	C10H18O4 Low viscosity aliphatic diepoxide, used as a reactive diluent for high viscosity epoxy resins.
Dibutyl phthalate	C16H22O4 Oily liquid solvent, often used as a plasticiser.
Epichlorohydrin	C3H5ClO Liquid solvent for natural and synthetic resins. Tends to be present as a residue (<30ppm), left from chemical processing of the resin.
Hexamethylene diisocyanate	C8H12N2O2 Monomer used in the production of polyurethane products.

The information listed in table 1a & 1b has been drawn from Material Safety Data Sheets, The Merck Index, and personal communication with manufacturers.

## ADHESIVES AND AVAILABILITY

### Araldite® range

Araldite is a product range manufactured and marketed by Vantico. Vantico was established in 2000 as a result of restructuring of the Performance Polymers Division of Ciba Specialty Chemicals. In Australia Vantico distributes to wholesalers and retailers and can be contacted for retailers' details.

- ◆ Araldite 2020 is no longer available in Australia as it contains a chemical that is listed on the restricted / prohibited chemical register.
- ◆ Araldite 2026 is a polyurethane system and the only other product in the 2000 range recommended for glass repair that is transparent on curing. It would not be an appropriate adhesive for clear glass as it will suffer from light-induced yellowing over time. The adhesive is only recommended for tensile structural joins as it is known to fail under peel. The mixed adhesive is moderately viscous and useful only for repairing breaks. There is limited working time as the pot life is less than 5 minutes.
- ◆ Araldite AY103/HY956 is a product nomenclature of the United Kingdom. The equivalent resin product available in Australia is reported by Vantico to be Araldite M. The mixed adhesive has fairly low viscosity and can penetrate cracks through capillary action. It does not have sufficient clarity for the repair of clear glass. It is an imported product and not readily available in Australia.
- ◆ Araldite M/HY956 is a tooling product and has been manufactured for low shrinkage. It is designed for adhesion to glass but as with AY103 the clarity is insufficient for clear glass repair. The hardener has a very pale yellow tone. The mixed epoxy has relatively low viscosity and can penetrate cracks as well as being used to repair breaks. The shelf life at room temperature of the resin is 5 years and the hardener 3 years.

### Epo-Tek® 301 & 301-2

Epo-Tek epoxies are manufactured by Epoxy Technology, Massachusetts, USA. In Australia Epo-Tek

epoxies are distributed by Austeknis, South Australia.

Epo-Tek 301 and 301-2 are optically clear epoxies that have been designed for excellent spectral transmission and can be used for clear glass repairs. The Refractive Index (RI) of 301 is 1.539 and 301-2 is 1.564 (Epo-Tek data sheets). The high RI of these epoxies makes them particularly useful in the repair of leaded glass (S. Koob 2002). When mixed, 301 and 301-2 have low viscosity and are useful for crack penetration through capillary action. 301 can be used for tight joins but exposure to air impedes the curing process. Exposed epoxy surfaces will remain tacky so it has no application as a fill material (L. Strauss 1995). This curing peculiarity was overcome with the development of 301-2. The changes made to the resin composition have lowered the T<sub>m</sub> (melt temperature) making the 301-2 resin crystalline at room temperature. It must be warmed to return it to a liquid state and cooled before being mixed with the hardener. The particularly long pot life of 301-2 is useful if joins require re-working. Epo-Tek epoxies have a shelf life at room temperature of 1 year.

### Fynebond

Fynebond epoxy was developed by Dr. Norman Tennent specifically as an adhesive for the repair of ceramics and glass. The product is available via import through Fyne Conservation Services, Argyll, UK.

Fynebond is a water-white epoxy with a moderately low viscosity that allows for good crack penetration. The RI of 1.565 makes this epoxy particularly suitable for the repair of leaded glass. (Fynebond data sheet) It can be used to fill losses in clear and coloured glass and can be mixed with fumed silica to give it a porcelain-like appearance. Linear shrinkage of castings was measured at 2.38%, with anything under 5% considered satisfactory. Films of Fynebond were also found to visibly yellow under accelerated heat and light ageing (Shashoua & Ling 1998, 35). The resin component will crystallise below room temperature, with some batches crystallising at room temperature. If the resin has crystallised it must be warmed in small quantities to return it to a liquid state. It is not recommended that the entire bottle be warmed. The product has a shelf life of around 1 year.

### Hxtal NYL-1

Hxtal NYL-1 is imported on consignment from America by Zetta Florence in Victoria. It can be independently imported at a cheaper rate than it can be purchased through Zetta Florence.

Hxtal NYL-1 is a water-white epoxy with excellent clarity and long-term stability. The RI of Hxtal NYL-1 is 1.5201, making it useful as an adhesive for the repair of clear glass. In particular this lower RI makes it suitable for use on ancient glass and silica-soda-lime compositions (S. Koob 2002). It has very low viscosity when freshly mixed and is particularly good for crack penetration. Cast films have been measured with 1.72% linear shrinkage which is extremely low. Therefore it is useful as a fill material and can be pigmented and blended for fills in coloured glass and porcelain (Shashoua & Ling 1998, 35). The epoxy has a long pot life, which is useful when putting many shards together at one time. It is recommended that removal of excess adhesive be undertaken at around 24 hours.

## WORKING PROPERTIES OF ADHESIVES

Table 2: Adhesive working properties

PRODUCT	RESIN:HARDENER	CLARITY	POT LIFE	FULL CURE
Araldite 2026	1:1 weight or vol.	Transparent	5 mins	8 hrs
Araldite M/HY956	5:1 weight	Clear to very pale yellow	20-30 mins	24-36 hrs
Epo-Tek 301	20:5 weight	Optically clear	50 mins	24 hrs
Epo-Tek 301-2	10:3.5 weight	Optically clear	8 hrs	3-4 days
Fynebond	10:3.2 weight 10:4.1 volume	Water-white	Unspecified	36-48 hrs
Hxtal NYL-1	3:1 weight	Water-white	<24 hours	14 days dry by 31 hrs

## COMPARATIVE COST OF ADHESIVE KITS

Table 3: Adhesive kits and cost in Australian dollars

PRODUCT	KIT	COST (INC. DELIVERY, 10% GST, 5% CUSTOMS DUTY)	APPROX. COST / G
Araldite 2026	200 ml	(imported product) unable to get pricing details	
Araldite M/HY956	6 Lt	\$110.00 + delivery	\$0.02 / g
Epo-Tek 301 & 301-2	1 lb	\$489.20	\$1.08 / g
Fynebond	132 g	(£65) \$208.15	\$1.58 / g
Hxtal NYL-1	60 g	\$192.50 + delivery	\$3.20 / g

The prices listed in this table were quoted to the author, by the relevant suppliers in December 2001.

### A NOTE ON REFRACTIVE INDEX AND THE REPAIR OF CLEAR GLASS

In an extensive study into the Refractive Index of adhesives and glass, Norman Tennent and Joyce Townsend noted a number of visual phenomena that are worth considering when preparing to repair clear glass (1984, 205-212 & 1984, 84.20.26-84.20.28):

- ◆ It is possible for an old crack to have a different RI than that of the glass body. This difference can be as much as 0.235.
- ◆ A RI match of  $\pm 0.01$  between the glass and the selected adhesive will provide an almost invisible repair.

A RI match of  $\pm 0.04$  or greater between the glass and the selected adhesive will leave the crack visibly noticeable.

The RI of epoxies can be adjusted through the inclusion of plasticisers and flexibilisers, and through the use of alternative hardeners. Aging tests on some modified epoxy mixes have proven to be minimal, although further testing is required.

### PRODUCT SOURCES

#### Araldite range

Manufactured and distributed by Vantico  
Contact Vantico for regional retailers  
Ph: (03) 9280 2300  
www.vantico.com

#### Epo-Tek 301 and 301-2

Manufactured by Epoxy Technology  
Distributed in Australia by Austeknis P/L  
PO Box 45, Torrens Park SA 5062  
Ph: (08) 8276 3533  
www.austeknis.com

#### Fynebond

Fyne Conservation Services  
Aids Cottage, St Catherine's, By Loch Fyne, Argyll  
Ph/Fax: + 44 136 986 0415  
email: bmckenna@directofficesolutions.fsnet.co.uk

#### Hxtal NYL-1

Zetta Florence  
PO Box 1173, Collingwood Vic 3066  
Ph: 1300 555 124  
www.zettaflorence.com.au

### REFERENCES

- Davison, S. (1998) *Reversible fills for transparent and translucent materials* in Journal of the American Institute for Conservation 37:1 pp. 35-48
- Down, J. (1986) *The yellowing of epoxy resin adhesives: report on high-intensity light aging* in Studies in Conservation 31:4 pp. 159-170
- Down, J. (1984) *The yellowing of epoxy resin adhesives: report on natural dark aging* in Studies in Conservation 29:2 pp. 63-76
- Koob, S. (2002) *Clear adhesives* Conservation DistList, Instance 15:61

Shashoua, Y. & Ling, D. (1998) *A comparison of Fynebond, Hxtal NYL-1 and Araldite 2020 epoxy adhesives for use in the conservation of glass* in Conservation News 66 pp. 33-36

Strauss, L. (1995) *Alternatives to Ablebond 342-1* Conservation DistList, Instance 8:86

Tennent, N.H. & Townsend J.H. (1984) *The significance of the refractive index of adhesives for glass repair* in Adhesives and Consolidants IIC Paris Congress Preprints pp. 205-212

Tennent, N.H. & Townsend J.H. (1984) *Factors affecting the refractive index of epoxy resin* in ICOM Preprints, 7<sup>th</sup> Triennia



# CALENDAR



## AUSTRALIA

### Seminar and workshop on the care and conservation of bark paintings

11-13 June 2002 Canberra. Seminar 11 June 2002: General session covering materials and techniques of bark paintings production, discussion of factors in their deterioration and preventive conservation issues related to their handling, storage, display and transport systems. Workshop 12-13 June 2002: Discussion will include further details of materials and techniques of bark paintings manufacture related specifically to conservation problems and treatments. Number of participants is limited to 10 due to the intensive nature of the session. Pre-requisites: Some general conservation knowledge and skills are highly recommended. Further details and registration form from Beata Tworek-Matuszkiewicz, Senior Lecturer, Conservation of Cultural Materials Program, University of Canberra, ACT 2601, +61 2 6201 2632, fax: +61 2 6201 5419, tworek@scides.canberra.edu.au (C83)

### AICCM Textile Symposium

19-20 August 2002 BinnaBurra, Queensland. The AICCM Textile Special Interest Group is planning its inaugural symposium to be held over two days at BinnaBurra Lodge, Lamington National Park, Queensland. The symposium aims to promote a broader awareness of the variety of work carried out by textile conservators and is aimed at the textile conservation community in Australasia. Contact: Bronwyn Cosgrove, AICCM TSIG Symposium Committee, Textile Conservation, Australian War Memorial, PO Box 345 Canberra ACT 2601 Australia, (02) 6243 4422 (Wednesday to Friday), fax: (02) 6241 7998, bronwyn.cosgrove@nga.gov.au or bronwyn.cosgrove@awm.gov.au (C82)

### Towards a better built environment: innovation, sustainability, information technology

11-13 September 2002 Melbourne Contact Symposium Secretariat, IABSE 2002 Symposium Melbourne, ETH Honggerberg, CH-8093 Zurich, Switzerland, +41 1 6331 241, <http://www.iabse.ethz.ch/conferences/melbourne> (C82)

### Strethlow Conference 2002

18-20 September 2002 Alice Springs. The Strethlow Conference will be a forum for discussion of: Central Australian identities: Indigenous and non-indigenous; Narratives of collecting and their impact on the present; The changing role of museums and the mediation of culture; Addressing the

secret and the sacred today; Moral rights, image ethics and cultural property; The Strethlows in the context of British and German ethnologies; The Strethlow Collection: New Research. For further information contact the Strethlow Research Centre, PO Box 831, Alice Springs NT 0871, (08) 8951 1111, fax (08) 8951 1110, brett.galtsmith@nt.gov.au, www.strethlow.com.au (C81)

### International Workshop on "The Museum Building and Environment"

28 October - 1 November 2002 Australian Sugar Industry Museum, Mourilyan, North Queensland. The five-day course compiles the most recent research results and is designed for museums, libraries, and archives personnel. The emphasis of the course will be on training the participant on understanding the various issues affecting a museum building, and thus being able to design/retrofit any building for the long term preservation of their collections. The registration fee for the workshop is \$950.00 + 10% GST. For further information please contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney, NSW 2000, Australia, +61 (0)2 9320 6115, fax: +61 (0)2 9320 6070, vinodd@austmus.gov.au (C82)

### Laser Cleaning Workshop

Summer 2002-2003 Melbourne. For further information or for a registration form, please send name, address, phone number and email to: Deborah Lau, Analytical and Conservation Scientist, Materials Environment Interaction, DBCE CSIRO, PO Box 56, Highett VIC 3190, (03) 9252 6403, Deborah.Lau@csiro.au (C82)



## INTERNATIONAL

### Courses on Photographic Conservation

May to November 2002 The Centre for Photographic Conservation, London, UK For full course outline and application form contact Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU England UK, +4420 8314 1940, xfa 59@dial.pipex.com, <http://www.cpc.moor.dial.pipex.com> (C82)

### Courses: Contemporary Photographic Processes

2002 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 (C82)

### Courses: CBBAG Bookbinding

2002 Toronto, Canada. Contact CBBAG, 176 John Street, Suite 309, Toronto, M5T 1X5, Canada or Shelagh Smith at +1 905 851 1554, fax: +1 905 851 6029 (C82)

### Courses: Centro del Bel Libro

2002 Ascona, Switzerland. Contact Centro del Bel Libro, Segretariato, Viale Protone 4, Casella Postale 2600, CH6501 Bellinzona, +41 91 825 1162, fax: +41 91825 8586, r.mesmer@ticino.com or info@cbl-ascona.ch (C83)

### Courses : Institute of Paper Conservation

2002 Various Locations, UK. Contact IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB England +44 1886 832 323, clare@ipc.org.uk (C82)

### Courses: International Academic Projects

2002 London, Somerset and Durham, UK Contact IAP, 31-34 Gordon Square, London WC1H 0PY, +44 020 7387 9651, fax: +44 020 7388 0283, iap@archetype.co.uk <http://www.academicprojects.co.uk/iapss.html>. Provides short courses on a range of subjects including conservation and preservation of photographs, glass, mosaics and medieval books, packing and transport of objects, mounting for display, also identification of wood, plant fibres and pigments and examination of paint cross-sections. Detailed information is available on the website. (C82)

### Courses: SCMRE

For information see [http://www.si.edu/scmre/courses\\_2002.html](http://www.si.edu/scmre/courses_2002.html) (C82)

### Courses: University of Victoria, Canada

Distance Education. Contact Lisa Mort-Putland, Program Coordinator, Cultural Resource Management, Division of Continuing Studies, University of Victoria, PO Box 3030, STN CSC, Victoria, BC, Canada V8W 3N6, +1 250 721 8462, fax: +1 250 721 8774, lmort-putland@uvcs.uvic.ca <http://www.uvcs.uvic.ca/crmp> (C80)

### Courses: West Dean College

2002 Chichester, UK. Contact Coordinator, West Dean College, West Dean, Chichester, PO18 0QZ England, +44 1243 818 294, fax +44 1243 811 342, isabel.thurston@westdean.org.uk <http://www.westdean.org.uk> (C81)

### Campbell Center for Historic Preservation Studies

Mt Carroll, Illinois, USA. Contact Campbell Center, 815 244 1173, fax 815 244 1619, campbellcenter@internetni.com, <http://www.campbellcenter.org> (C82)

### **Conservation Center, Institute of Fine Arts NYU, Conservation Workshops**

New York, USA. Contact Shelley Sass, Program Coordinator, [sks3@nyu.edu](mailto:sks3@nyu.edu) (C82)

### **ICCROM Training Information**

Contact Training and Fellowship Office, [training@iccrom.org](mailto:training@iccrom.org), <http://www.iccrom.org>

### **Weald and Downland Open Air Museum 2002 Courses in Building Conservation and the use of Traditional Materials and Processes**

A wide range of practical workshops and seminars for surveyors, architects, craftsmen and any one with a keen interest in building conservation. For further details contact Diana Rowsell, Training Coordinator, Weald and Downland Open Air Museum, Singleton, Chichester, West Sussex, +44 1243 811 464, [wealddown@mistral.co.uk](mailto:wealddown@mistral.co.uk) (C82)

### **Art2002: 7<sup>th</sup> International Conference on Non Destructive Testing and Microanalysis for the Diagnostics and Conservation of the Cultural and Environmental Heritage**

2-6 June 2002 Antwerp, Belgium. For further details contact University of Antwerp (UIA), Department of Chemistry, art2002 Secretariat, Universiteitplein 1, BE-2610 Antwerp-Wilrijk, Belgium, +32 3 820 23 43, fax: +32 3 820 23 43, [vantdack@uia.ua.ac.be](mailto:vantdack@uia.ua.ac.be) (C83)

### **Electronic Outreach: Museum Programming on the Web for professionals in museums, heritage planning and related organisations**

3-8 June 2002 University of Victoria, Canada. This course is open to all museum professionals involved in programming through the web. Enrolment options allow you to choose to take courses either to enhance professional development or to build academic credit. Individual course descriptions and registration forms are available by contacting [crmp@uvcs.uvic.ca](mailto:crmp@uvcs.uvic.ca) or <http://www.uvcs.uvic.ca/crmp> (C83)

### **Conservation of Entomology Collections and Historical Insect Specimens**

June 2002 Oxford, UK. The Natural Sciences Conservation Group, one-day seminar. The day will include instruction on the mounting and pinning of insects, methods of insect repair, proper handling, pest control, materials used in entomological collections and their conservation and general collections care of historical specimens. Contact Darren Mann, Oxford University Museum of Natural History, Parks Road, Oxford, 018 65 272957, [darren.mann@oum.ac.uk](mailto:darren.mann@oum.ac.uk) (C82)

### **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-](mailto:info@aic-)

[faic.org](http://faic.org) (C73)

### **VDR (Verband der Restauratoren eV) Archaeological Objects Working Group Symposium: "The uncovering [to lay open, to remove the covering layers]"**

6-8 June 2002 Aschaffenburg, Germany. For further details contact Martin Hopfner, +49 60 2180 660, fax: +49 60 2138 674 or [martinhoepfner@gmx.de](mailto:martinhoepfner@gmx.de); Stephanie Gasteiger, +49 89 2114 162, fax: +49 89 2114 300 or [sgasteiger@web.de](mailto:sgasteiger@web.de); or Stephan Puille, +49 30 474 01 373, fax: +49 30 47401 357 or [puille@fhtw-berlin.de](mailto:puille@fhtw-berlin.de) (C83)

### **AIC Annual Meeting Objects Specialty Group**

10 June 2002 Miami, USA. In addition to a full day of objects talks, there is also a joint textiles/objects session on June 9th, dealing with the subject of composite artefacts. <http://aic.stanford.edu> for registration information. (C83)

### **Workshop: Far-Eastern Toning Paper Techniques**

13 June 2002 London, UK. Topics: The early use of paper dyes in the Far East; the results of light aging tests on samples of these colourants; how to obtain dye from dried plants or colour sticks and how to produce a lye (a solution made by leaching wood ash) to make pH and colour adjustments. The main demonstrations will explain methods used in China, Korea and Japan for applying colour to silk or sheets of paper for relining and infill work as part of a conservation treatment. Contact IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB England, +44 1886 832 323, [information@ipc.org.uk](mailto:information@ipc.org.uk) (C81)

### **Visibility of restoration, legibility of art works: 5<sup>th</sup> ARAAFU (Association des restaurateurs d'art et d'archéologie de formation universitaire) Conference**

13-15 June 2002 Paris, France. Contact Natalie Richard, Secretariat Colloque ARAAFU, 7 rue du Pot de Fer, F-75005, Paris France, +33 1 433414369, fax +33 1 43314369, [infocolloque2001@freesurf.fr](mailto:infocolloque2001@freesurf.fr), <http://www.ifrance.com/assoc> (C81)

### **ABC 2002: Art Biology and Conservation Biodeterioration 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 biodeterioration of works of art. The meeting will be organised 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. Contact Dr Robert J Koestler, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York NY 10028-0198, +1 212 570 3858, fax: +1 212 570 3859, [ABC2002@metmuseum.org](mailto:ABC2002@metmuseum.org) (C80)

### **American Library Association Annual Conference**

13-19 June 2002 Atlanta, USA. For further information <http://www.ala.org> (C83)

### **Ancient Peruvian Textile Workshop**

15 June-6 July 2002 Arequipa, Peru. A two-week beginners course will take place simultaneously with a two week advanced course. The workshops are designed for anyone interested in textiles, conservation, collections care, archaeology, anthropology or the ancient cultures of Peru. Participants will learn about Peruvian textiles and perform treatments on museum pieces alongside Peruvian students. A one week advanced course will also be held from 28 June to 6 July for those who have already participated in the beginners course. For more information see <http://www.clearsailing.net/textiles/peru> or contact Nanette Skov, Director, 261A Manzana, Green Valley AZ 85614, 520 648 6114, [nanetteskov@hotmail.com](mailto:nanetteskov@hotmail.com) (C82)

### **Conservation and Preservation of Photographs**

16-18 June 2002 Dundee, UK. Course of lectures and demonstrations that cover photographic materials from the 19th century onward. Topics include history and identification of photographic processes, chemistry of photography and deterioration of photographs. Cost US\$405. For further information visit International Academic Projects at <http://www.academicprojects.co.uk>, +44 207 380 0800, fax: +44 207 380 0500, [info@academicprojects.co.uk](mailto:info@academicprojects.co.uk) (C83)

### **Japanese Paper Conservation Techniques Workshop**

17 - 27 June 2002 National Archives of Canada, Ottawa, Canada. The workshop combines intensive hands-on sessions with demonstrations, guest lectures and group discussions. Principal topics include: Japanese papers and their use in conservation; Japanese conservation tools and techniques; construction and use of a karibari; Japanese techniques for the preparation and assembling of paper sheets; Japanese repair and lining techniques; preparation and use of various pastes, bamboo tools, etc. The workshop is open to paper conservators with a minimum of three years of practical experience. Enrollment is limited to 15 participants. Cost: US \$1250.00 for non-Canadians. Details in 'Learning Opportunities' section of the CCI web site [www.cci-icc.gc.ca/](http://www.cci-icc.gc.ca/) (C82)

### **People and Places: Making Connections**

23-28 June 2002 Louisberg, Cape Breton, Nova Scotia. Association of Living History, Farm and Agricultural Museums Annual Meeting and Conference. For further details contact Anita Campbell, Parks Canada, 1869 Upper Water Street, Historic Properties, Halifax, Nova Scotia, B3J 1S9, 902 426 7909, fax: 902 426 6046, [anita\\_campbell@pch.gc.ca](mailto:anita_campbell@pch.gc.ca) <http://www.alhfam.org> (C83)

### **The IV International Symposium on the History of Natural History Museums, Mineralogy, Gemology, Crystal Chemistry and Crystallogenesis**

24-29 June 2002 St Petersburg, Russia.

The Organizing Committee plans scientific sessions on the history of Mineralogical Museums, Mineralogy, Scientists; museums and fundamental sciences; databases, Internet facilities in museum and scientific activities; mineralogy, mineral classification, crystallogenesis and crystal chemistry and gemology. For more information contact Dr. Galina Anastasenko, General Secretary mm2002@AA5709.spb.edu (C83)

### **Workshop to Explore the Use of Vacuum Tables in Paper Conservation**

25-27 June 2002 London Metropolitan Archives, UK. Three day practical course on use of vacuum tables in paper conservation covering washing, bleaching, pulp repairs, removal of solvent adhesives and lining. IPC members UKP150, non-members UKP200. Maximum 8 delegates. Contact Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB UK, +44 1886 832 323, fax: +44 1886 833 688, information@ipc.org.uk (C83)

### **Conservation Framing Workshop for Commercial Framers**

25 June 2002 Burlington House, London, UK. This one-day workshop is tailored to the needs of commercial framers who wish to learn more about practical conservation framing and mounting techniques. Others interested in the subject are also welcome. Practical demonstrations of paste-making and hinge-cutting will take place, with the opportunity for individual practice. Cost UKP70. Contact Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, +44 1886 832 323, fax: +44 1886 833 688, information@ipc.org.uk (C83)

### **Choices and strategies for preservation of the collective memory**

25-29 June 2002 Centro Culturale Grand Hotel, Dobbiaco Bolzano, Italy. The conference will have plenary sessions on: risk assessment; choices for the preservation of originals; scientific research and preservation; substitutes for access; premises and the restoration of historical buildings; and parallel sessions on: technical and scientific solutions; experience in book and document restoration; migrating information and training and networks; access projects. Conference fee: EURO 100. The full program, information on registration and hotel reservations, and all logistics can be found (in Italian, German and English) at <http://archives.dobbiaco2002.it/>. A useful site for planning (part of) your journey by train is that of Trenitalia at <http://www.fs-on-line.com/home/en/>. For more information contact the Conference Secretary, +390471264295, fax: +39 0471 407176, asbz.hg@tiscalinet.it (C83)

### **Insect Pest Management**

26-27 June 2002 Ulster, Ireland. 2 day course focusing on insects as pests and the damage they cause, detection, trapping and monitoring, museum environments, options for prevention and the cost of effective targeting treatments. Cost US\$250. For further information visit International Academic Projects at <http://www.academicprojects.co.uk>, +44 207 380 0800, fax: +44 207 380 0500, info@academicprojects.co.uk (C83)

### **Indoor Air Quality and Climate: 9<sup>th</sup> International Conference**

30 June-5 July 2002 Monterey, California, USA. Contact Indoor Air 2002, Conference Secretariat, +1 831 4260148, fax: +1 831 4266522, postmaster@indoorair2002.org, <http://www.indoorair2002.org> (C82)

### **Laser Cleaning in Conservation**

1-2 July, 2-3 September, 14-15 October, 2-3 December 2002, 3-4 February 2003, The Conservation Centre, Liverpool, UK. Intensive two-day course provides conservators with an excellent opportunity to learn about the application of laser technology to the cleaning of works of art. The number of participants for each course is limited to four in order to maximise time available for practical work. For more details contact Laser Technology, Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ UK, +44 151 478 4904, fax: +44 151 478 4990, sculpture@nmgmcc1.demon.co.uk (C82)

### **Preserving Maritime Heritage**

8-13 July 2002 University of Victoria, Canada. The Cultural Resource Management Program at the University of Victoria is pleased to offer the following 6-day immersion course Preserving Maritime Heritage for professionals in museums, heritage associations and related organizations. The legacies of maritime heritage range from collections of objects and artifacts to archival documents, charts, floating and dry storage vessels, shipwrecks and marine archaeological sites. These are complemented by a wealth of arts and crafts, music, literature and folklore. Caring for this diverse and fascinating maritime heritage presents special challenges to museums, heritage agencies and historic collections and sites. In addition to collegial presentations and classroom discussions, the class will explore the historically rich Victoria waterfront by way of field visits to several important maritime sites, museums, restoration shipyards and other local resources. Additional explorations will be conducted through films, videos and practical exercises. Please register by: June 10, 2002 (credit or non-credit options available). Fee: \$643 (Canadian Dollars). Individual course descriptions and registration forms are available by contacting us at crmp@uvcs.uvic.ca or <http://www.uvcs.uvic.ca/crmp> (C83)

### **12th International Biodeterioration and Biodegradation Symposium**

14-18 July 2002 Prague, Czech Republic. There are two sections which would be interesting for conservators and restorers: Biodeterioration and Biodegradation of Building Materials and Cultural Property and Microbial Corrosion and Biofilms. The organizer is looking for speakers for these subjects. More information at <http://www.ibbs.vscht.cz/abstract.html>, or by contacting: Pavel Jenc, Department of Biochemistry and Microbiology, ICT Prague Technicka 5 CZ-166 28 Prague 6 Czech Republic. Pavel.Jenc@vscht.cz (for e-mail, please use subject IBBS) +420-2-2435 3026 fax: +420-2-2435 5167 Irena Kucerova, Institute of Chemical Technology, Prague Department of Chemical Technology of Monuments Conservation Technicka 5, 166 28 Prague 6, Czech Republic. (C82)

### **International Academic Projects: Packing and Transport of Museum Objects**

16 July 2002 The Wallace Collection, London, UK. This course consists of discussions and practical sessions on examination of objects and routes risk assessment; optimisation of object and route; assessment and design of packaging; packing methods: shocks and vibrations, data-loggers, packing cases; transport/couriering; unpacking; evaluation and improvements. It is aimed at those who are involved in the care, transport, packing and installation of art and antiquities. Tutors: Jaap van der Burg and Wouter Hijnberg, Helicon Conservation Support, Netherlands. Price: UKP285.00/\$ 450.00. Further details and enrolment from James Black, Co-ordinator, IAP, 6 Fitzroy Square London W1T 5HJ, +44 207 380 0800, fax: +44 207 380 0500, jb@academicprojects.co.uk <http://www.academicprojects.co.uk> (C83)

### **The Painters Palette in the 16th and 17th Century: Pigment Preparation and Painting Technology**

9-17 July 2002 Stichting Restauratie Atelier Limburg Maastricht, The Netherlands. During this intensive one-week course, a series of practical workshops and lectures will introduce participants to the preparation of supports, mineral pigments and organic dyestuffs. The participants will experiment with the buildup of paint layers and the use of different binding media, based on the examination of old master paintings. Part of the program will be the copying of small areas of paintings, on show in the nearby Bonnefontenmuseum. This course is intended for post-graduate students, professional art historians and conservation scientists with a special interest in painting techniques. Basic manual skills are required but no specific painting experience is needed. Candidates will be selected on the basis of their detailed curriculum vitae and letter of motivation. Course capacity: 20 participants. Language: English. Fee: 820 EURO, including lunches and costs of materials, as well as free access to the cultural program of The Amsterdam-

Maastricht Summer University. For further details contact Helene Dubois (Limburg Conservation Institute), Rene Hoppenbrouwers (Limburg Conservation Institute), Manon Braat (Amsterdam-Maastricht Summer University), +31 20 6200225, fax: +31 20 6249368, manon@amsu.edu <http://www.amsu.edu/> (C83)

#### **International Academic Projects: Mounting Museum Objects for Exhibition**

17-19 July 2002 The Wallace Collection, London, UK. During this wholly practical course, participants develop skills and understanding in fabric covering techniques for display plinths and panels, and the techniques of making object mounts in acrylic and brass. Related topical issues such as climate control, lighting and materials suitability are discussed. Tutor: Roy Mandeville, Plowden and Smith Ltd, London Price: UKP375/\$595. Further details and enrolment from James Black, Co-ordinator, IAP, 6 Fitzroy Square London W1T 5HJ, +44 207 380 0800, fax: +44 207 380 0500, [jb@academicprojects.co.uk](mailto:jb@academicprojects.co.uk), <http://www.academicprojects.co.uk> (C83)

#### **Centro del Bel Libro course: Photography: Historical techniques, conservation, first aid**

22-26 July 2002. This course will introduce the participants to the basics of photography. Emphasis is placed on the most commonly used photographic techniques. The ability to identify a photograph and the technique will enable the participants to analyse the object and propose the right conservation treatment. The chemical reactions between the object, adhesives, cleaning materials etc. will be explained and discussed. The practical work will be demonstrated and then carried out by the participants. To get a great variety of objects and cases, participants are encouraged to bring their own material to work on. Tutor: Bert Jacek. Language: German and English. Fee: CHF 950/EURO 625. Further Information: Centro del bel libro, Ascona Viale Portone 4 CP 2600 CH-6501 Bellinzona, +41 091 825 1162, fax: +41 091 825 8586, [info@cbl-ascona.ch](mailto:info@cbl-ascona.ch) or [r.mesmer@ticino.com](mailto:r.mesmer@ticino.com) <http://www.cbl-ascona.ch> (C83)

#### **Enzymes Workshop for Conservators**

23-25 July 2002 SCMRE, Suitland, Maryland, USA. The AIC, in partnership with the SCMRE and the Preservation and Conservation Studies Program, The University of Texas at Austin presents a lecture/workshop series on "Enzymes and their Use in Conservation". This three-day course is designed to update mid-career conservators on the nature, properties, and use of enzymes used to break down adhesives on paper that have become insoluble because of cross-linking. The fee for the lecture series is \$150 for AIC members and \$180 for non-members. Enrolment is limited to 50 for the lecture series and 12 for the workshops. Early registration is encouraged as space is limited. The registration deadline is June

21, 2002. Registration forms at <http://aic.stanford.edu>. For further information, contact: Eric Pourchot, Program Officer for Professional Development, American Institute for Conservation of Historic and Artistic Works, 1717 K Street NW, Suite 200, Washington DC 20006, 202-452-9545 ext:12, [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org) (C83)

#### **Centro del Bel Libro course: Photography - mounting, framing and presentation**

29 July - 31 August 2002. Modern presentation methods including mounting techniques, adhesives, window mat material, laminating techniques and framing systems will be shown and pros and cons will be discussed. Teacher: Bert Jacek. Language: German and English. Fee: CHF 570/ EURO 375. Further Information: Centro del bel libro, Ascona Viale Portone 4 CP 2600 CH-6501 Bellinzona, +41 091 825 1162, fax: +41 091 825 8586, [info@cbl-ascona.ch](mailto:info@cbl-ascona.ch) or [r.mesmer@ticino.com](mailto:r.mesmer@ticino.com), <http://www.cbl-ascona.ch> (C83)

#### **Montefiascone Project**

July - August 2002 Montefiascone, Italy. Montefiascone is a medieval walled city on Lake Bolsena, between Rome and Siena. Each summer conservators, librarians, art historians, archivists and others interested in the structure and history of the book meet to participate in classes, which are held inside the walls of the city. The summer program is as follows:

*Making the colours used for painting medieval miniatures.* Cheryl Porter 22-26 July 2002

*Environmental control in libraries and archives.* Robert Child 29 July-2 August 2002

*A miscellany of conservation techniques* Anthony Cains 5-9 August 2002

*The Romanesque book structure.* Dr Nicholas Hadgraft, Jim Bloxam 12-16 August 2002

The cost of the course is £345 per week. This includes all materials and tuition which is in English. Shared accommodation is available at £10 per night. For further information contact Cheryl Porter, 7 Venice Lodge, 55 Maida Lane, London W91SD UK, +44 20 7266 0505, fax: +44 20 7266 0697, [chessaporter@yahoo.com](mailto:chessaporter@yahoo.com), <http://welcome.to/montefiascone> (C82)

#### **Gateways to the Changing Landscape of Art Information: ARLIS/UK and Ireland Annual Conference 2002**

15-18 August 2002 Glasgow, UK. Gateways to the Changing Landscape of Art Information will confront the challenges we all face: the digital imperative; users' changing needs; the lifelong learning agenda; safeguarding our cultural heritage. For further enquiries contact Sonia French, Administrator ARLIS/UK and Ireland, 18 College Road, Bromsgrove B60 2NE, UK, +44 1527 579298 (phone/fax), [sfrench@arlis.demon.co.uk](mailto:sfrench@arlis.demon.co.uk), <http://arlis.nal.vam.ac.uk/even/conf.html> (C82)

#### **Preserving Photographs in a Digital World**

August 17-22 2002 Image Permanence Institute, Rochester, New York, USA. A week-long program of lectures and workshops on traditional photo collection preservation techniques will expand your expertise on what materials are typically found in photo collections, how they deteriorate, how to store and protect them, and how preservation fits in with other collection activities. Throughout the week, you'll learn about the basics of digital imaging and how various image - capture, storage display, and out-put strategies compare. In addition, presentations will explain the design and application of image database systems - always keeping in context the balance that must be struck between traditional and digital preservation and access.

Who Should Attend: Curators, archivists, librarians, conservators, and others responsible for photographic collections owned by libraries, galleries, historical societies, and private and government archives will benefit from this program. Because the program is an introduction - in layman's language - to photographic preservation technology, digital imaging, and archival practice, you do not need extensive experience or knowledge.

To register, contact: 585-271-3361 ext 420 fax: 9585-271-3970 [seminar@geh.org](mailto:seminar@geh.org)

The program fee is \$1,400. This fee includes the cost of all instructional materials. You may pay with Visa, MasterCard, or American Express. If you include credit card information with your registration, please include the card number and expiration date. For information on staff, facilities, and other seminar information, see URL:<http://www.rit.edu/ipi> or URL:<http://www.eastman.org> (C83)

#### **66<sup>th</sup> Annual Meeting of the Society of American Archivists**

19-25 August 2002 Birmingham, Alabama, USA. Contact Solving Deserter and Patti O'Hara, Education Directors, Society of American Archivists, 527 S Wells Street, Fifth Floor, Chicago IL 60607, 312 922 0140, fax: 312 347 1452, [education@archivists.org](mailto:education@archivists.org) (C82)

#### **Chemistry for Conservators**

26-30 August 2002, John Hopkins University, Baltimore, Maryland, USA. The course is designed as an introduction to chemistry for the practicing book or paper conservator who has not had specific training in chemistry and is also open to those who need a refresher. It will include both lecture and laboratory exercises. Further details: Bonnie Wittstadt, 410-516-5258, [bonnie@mse.jhu.edu](mailto:bonnie@mse.jhu.edu) or Martha Edgerton 410-516-4677, [mjackson@jhu.edu](mailto:mjackson@jhu.edu) (C83)

#### **Paper as a medium of cultural heritage - the archaeology and conservation of paper: 26<sup>th</sup> Congress, International Association of Paper Historians**

30 August-6 September 2002 Verona, Italy. The topics to be explored include:

# MINUTES OF THE ANNUAL GENERAL MEETING (AGM 28) OF THE AICCM (INC)

Held on Monday, 12 November 2001 at 5.00p.m, (following the afternoon sessions of the ICBCP Congress) at the Australian Museum, Sydney, New South Wales.

**Present:** Marcelle Scott, Julian Bickersteth, Kay Soderlund, Kylie Roth, Eric Archer, Heather Mansell, Vicki Humphrey, Amber Xavier-Rowe, Maggie Myers, Vinod Daniel, Colin Pearson, Donna Hinton, Trish Leen, Tamara Laurencic, Colin MacGregor, Fiona Tennant, Sarah-Jane Rennie, Emily O'Reilly, Tegan Henderson, Catherine Thomson, Sue Valis, Christine Ianna, Alice Cannon, Annah Dunkrah, Kerry Hannan, Stephen Cousens, Caroline Kyi, Nicole Tse, Helen Privett, Barbara Dabrowa, Malgazota Sawicki.

1. **Apologies:** Jude Fraser, Anne Carter, Amanda Pagliarino, Catherine Akeroyd

2. **Confirmation of the Minutes of AGM 27**

**Moved:** Heather Mansfield **Seconded:** Vicki Humphrey

3. **President's Report - Marcelle Scott**

"It was the best of times, it was the worst of times."

The opening line of that great work of fiction has been in my mind since I started thinking about this report, and reflecting on the business of the Institute during the past year.

Just over 12 months ago, at our last AGM, I believed our professional standing both in Australia and internationally, was on a high. We had a newly drafted Code of Practice, elements of which I believe demonstrate a real maturing of our profession in Australia, recognising as they do the constraints of science, and the all important social and cultural aspects of our work. We had publicly stated our commitment to the process of reconciliation and had formally stated that we are sorry for the injustices inflicted upon Aboriginal people. The vigorous discussion at that AGM about the intent of several of the new elements introduced into the Code of Practice, combined with the enthusiastic and sincere response I received from the membership supporting the Reconciliation statement, I truly believe demonstrate how passionately we believe in, and the great importance we place on, our own best practice.

At that time, as we are doing today, we were hosting an important international conference. One that would bring attention to our part of the world and to the particular ways we apply ourselves to our work. At a preview function at the soon to open Melbourne Museum, the then CEO publicly acknowledged and applauded the critical contribution the staff of the Conservation Department made to the success of that project. Yet just a few months later that same CEO, with the support of the Board and on the recommendation of the senior managers, implemented a structure that abolished the Head of Conservation and several other positions within the department, and, perhaps of even greater concern, moved accountability for setting conservation policy direction and determining conservation priorities to a non-specialist middle management position. A situation that unfortunately, staff at some other large institutions around the country had already experienced or were soon to experience. The AICCM publicly stated its strong condemnation of these actions, sadly however our protest has had little effect.

During the last year the Institute finalised two significant reports, commissioned by the Heritage Collections Council, detailing Australia's conservation skills gaps and conservation research needs and strengths. The reports collectively aimed at quantifying the conservation needs of Australia's Distributed National Collections. These reports concurred with several other reports in identifying a need for a central structure or framework to implement national programs of support for cultural heritage similar to that in place to protect our natural heritage. We are still however to learn what, if any, structure will replace the now defunct Heritage Collections Council.

However, we will neither be silent nor inactive in the face of these difficult challenges. AICCM National Council will continue to lobby for such a structure and for the recognition of the high level specialised expertise required to make strategic conservation decisions and to implement and manage conservation programs.

Our State Branches and Special Interest Groups have continued to be the means by which our Institute flourishes. A number of SIGs have held major meetings during the year, and I am delighted that several are again meeting in association with ICBCP 5. Several State Branches have organised such interesting lecture programs that I wish I could have attended them all. I would like to take this opportunity to acknowledge the skills and commitment of the State Presidents, not only for their work within their Branch but for their tremendous contribution to National Council. I personally benefit from their insights and their professional views and I'm confident other members of the Executive share my admiration of the careful consideration they give to the numerous matters that concern our membership and that are raised at Council. It is not possible in this forum to report on the activities of all the State Branches, that is done admirably via our Newsletter, it will have to suffice to simply note that it is considerable, so may I congratulate the State Presidents and the Branches on their activities throughout the year.

I would also like to thank very much the members of the outgoing Council. Our long standing, Treasurer, Julian Bickersteth, is not seeking re- election this year. The Institute has much to thank Julian for. Under his guidance our accounts have withstood a number of rigorous tests. He has calmly and competently guided us through the complex waters of the introduction of the G.S.T., through several major contracts, through our biggest financial risk exposure - the IIC Congress, which not only required extra account keeping tasks, but presented a real risk to our assets should the budget not be carefully managed, and most recently a Tax Office audit. We've come through all these in an exemplary fashion. Well done Julian, and thanks so much for these and for all the other less noticeable, but no less important works you've done for our Institute.

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Our Secretary, Kylie Roth, is not seeking re-election, and while her term has not been a long one, Kylie really had to hit the ground running, and I think stayed that way for pretty much all the year. The Privacy Act which will come into effect in December, brought with it an extra task for the Secretary, requiring all members to receive and sign a statement authorising the publishing of some of their personal details, if they wish to be included in the Private Conservators listing on the web site. Thank you Kylie for organising that and for all the other contributions you've made while in the Secretary's position.

Our previous President, Robyn Sloggett has not sought re-election to an Ordinary Member position. Robyn is planning on concentrating her efforts at a more local level this year. I thank her for all her support during the year.

This year, after working unstintingly for the past 3 years, and producing four Newsletters per year of the highest quality, our Editor, Alice Cannon is handing over the all-powerful reigns of the Newsletter "Editorialship". I did express my thanks to Alice in the September Newsletter, but I would like to have it formally noted at this meeting. It's been a marvellous contribution. Thank you Alice.

Finally I consider it a very great privilege to be renominated for the position of President. It is especially meaningful to me this year. I thank you for your support and I look forward to a great year ahead.

#### **4. Secretary's Report - Kylie Roth**

Currently membership stands at 598, including overseas and reciprocal members.

A new publications committee was set up this year to oversee the production of the AICCM Newsletter, the Bulletin and the website. The committee comprises of Margaret Alexander and the editors of the Newsletter and the Bulletin.

Sue Mayrhofer resigned from her position as Secretariat Officer and Joe O'Connor has taken over these duties.

I am standing down as Secretary and would like to thank the AICCM members and members of National Council for the assistance they have given me over the last year.

#### **5. Treasurer's Report and presentation of the Financial Statement - Julian Bickersteth**

I have pleasure in presenting the audited accounts for the Institute for the year ended 30 June 2001. I can report that the Institute continues to be in a sound financial position, recording a surplus for the year of \$13,271, with total retained funds of \$107,989.

In presenting the accounts, I draw to your attention the following points:

- a) The turnover of the Institute was substantially higher than in previous years, due to the flow through of the IIC Congress revenue and expenses. The Congress resulted in a small loss to the Institute of c \$2,800.
- b) Accounting and audit fees are higher, due to the need to have the IIC Congress accounts separately audited
- c) Travelling expenses continue to remain low, and telephone costs are commensurately higher due to the use of teleconferencing for council and executive meetings.

As I retire at the end of this AGM after 9 years as Treasurer, I take the liberty of reflecting on the state of the Institute's finances over this period.

Most noticeable is the increase in activity. In 1992 the Institute turned over \$49,461 and had retained funds of \$13,993, compared to \$191,515 and funds of \$107,989 in 2001. This increase is due to two principal reasons, namely the taking on of projects by the Institute, and the running of more frequent conferences and symposiums, many of these by Special Interest Groups.

At a functional level, we have moved to computerised accounts, we have successfully weathered the introduction of the GST, survived an audit by the Tax Office, and managed to post a surplus every year. Whilst this has not been our sole aim (though as Treasurer it is always comforting), it has meant that we have been able to fund and actively promote projects for the betterment of the profession.

More broadly, the highlights of being part of the National Council over this time have included working with a succession of inspirational presidents, which has led to a noticeable maturing of the Institute, and through it, I believe, the profession. Professional membership has been introduced, Special Interest Groups have become a substantial force in their own right, and our web-site has been built, we have won and undertaken major projects for the Heritage Collections Council, and we have hosted a most successful international conference, with another underway.

It has been a privilege to have served the Institute in this way, and I look forward to continuing to play my part as we move forwards.

#### **AUDITORS REPORT TO THE MEMBERS OF THE AUSTRALIAN INSTITUTE FOR THE CONSERVATION OF CULTURAL MATERIAL INCORPORATED**

I, James Ronald Murchison of 44 Hampden Rd, Artarmon NSW 2064, hereby certify that I have examined the books and financial records of the Australian Institute for the Conservation of Cultural Material Incorporated.

In my opinion the financial statements present fairly the financial position of the organisation the result of its operations for the year ended 30th June, 2001 and are in accordance with the applicable Australian Accounting Standards.

Signed (James Murchison)  
J R MURCHISON  
Date: 9th November 2001

The Australian Institute for the Conservation of Cultural Material Incorporated Income and Expenditure Statement For the year ended 30 <sup>th</sup> June, 2001		
	2001	2000
<b>INCOME</b>	<b>(\$)</b>	<b>(\$)</b>
Advertising	100	2,800
AICCM Conference	-	23,595
Book And Paper Symposium	100	27,975
IIC Congress Revenue	123,144	-
Subscriptions	42,032	42,367
Preventative Conservation	2,625	-
Membership Labels	292	42
Grant Received - DCA	-	30,005
GVEHO Grant-Environ Australia	9,450	10,500
Grant Received - HCC	2,545	-
Professional Administration	11	20
Paintings	750	2,067
Interest Received	6,816	4,141
Workshops	200	360
WA Bark Paintings Workshop	1,382	-
Publications	84	13
Freight Collected	1,984	428
	<b>191,515</b>	<b>144,313</b>
<b>EXPENDITURE</b>		
Accounting And Audit Fees	3,281	2,737
Bank Charges	1,964	1,382
Code Of Practice	-	1,560
AICCM Conferences	1,162	18,892
Book And Paper Symposium	-	17,759
Depreciation Expense	463	617
Discounts Given	-	220
IIC Conference Expenses	120,204	5,736
Insurance	480	-
Postage, Printing And Stationery	5,929	6,906
Prizes	100	700
Publications - Newsletter	5,717	8,304
Publications - Bulletin	6,451	12,175
Research Audit	-	18,585
Secretariat	15,000	15,000
SMOCM	1,032	3,924
Skills Audit	1,494	883
Special Interest Groups	1,718	48
State Capitation Fees	4,670	4,769
IIC Student Grant	-	5,000
Subscription Refunds	157	-
Telephone & Fax	2,122	719
Travelfund	3,303	1,953
Travelling Expenses	1,837	3,646
WA Bark Painting Expenses	220	-
Web Design	-	6,900
Miscellaneous	940	500
	<b>178,244</b>	<b>138,915</b>
<b>Surplus/(Loss) For The Year</b>	<b>13,271</b>	<b>5,398</b>

The Australian Institute for the Conservation of Cultural Material Incorporated Balance Sheet As at 30 <sup>th</sup> June 2001		
	2001	2000
<b>CURRENT ASSETS</b>	<b>(\$)</b>	<b>(\$)</b>
Cash	116,278	90,188
Trade Debtors	670	26,323
.GST Receivable	333	-
Total Current Assets	117,281	116,511
<b>NON-CURRENT ASSETS</b>		
Office Equipment	3,349	3,349
Less Accumulated Depreciation	1,962	1,499
	1,387	1,850
Total Non-Current Assets	1,387	1,850
<b>Total Assets:</b>	<b>118,668</b>	<b>118,361</b>
<b>CURRENT LIABILITIES</b>		
Creditors And Accruals (1)	10,679	7,081
GST Payable	-	1,080
Deferred Income (2)	-	15,482
Total Current Liabilities	10,679	23,643
<b>Total Liabilities:</b>	<b>10,679</b>	<b>23,643</b>
<b>NET ASSETS:</b>	<b>107,989</b>	<b>94,718</b>
<b>ACCUMULATED FUNDS</b>		
Retained Surplus Beginning Of Year	94,718	89,320
Surplus/(Loss) Current Year	13,271	5,398
<b>TOTAL FUNDS:</b>	<b>107,989</b>	<b>94,718</b>
The Australian Institute for the Conservation of Cultural Material Incorporated Notes to Balance Sheet As at 30 <sup>th</sup> June 2001		
	2001	2000
<b>(1) BREAKDOWN OF CREDITORS AND ACCRUALS</b>	<b>(\$)</b>	<b>(\$)</b>
GST Paid	946	-
Bulletin Expenses	417	1,131
Newsletter Expenses	694	-
Telephone	766	-
Stationary	1,246	-
Audit Fees	2,860	2,200
	10,679	7,081
<b>(2) BREAKDOWN OF DEFERRED INCOME</b>		
IIC Congress Registrations received in advance *		15,482
		<u>15,482</u>

\* Relates to Registration Monies received during 1999/2000 concerning the IIC Congress to be held 10 - 14 October, 2000.

Moved acceptance: Vinod Daniel

Seconded: Vicki Humphrey

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**6 Appointment of the Auditor for 2001/2002**

Julian Bickersteth moved that the auditors Murchison Services be appointed for 2001/2002. **Seconded:** Helen Privett  
Res. 5/2000

**7 Election of Office Bearers for 2001/2002**

The following members having been duly nominated with one nomination per position, and there being no requirement for a ballot they are deemed elected.

		<b>Nominated by:</b>	<b>Seconded by:</b>
<b>President</b>	Marcelle Scott	Ian MacLeod	Jude Fraser
<b>Vice President</b>	Kay Söderlund	Marcelle Scott	C. Akeroyd
<b>Secretary</b>	Jenny Dickens	Marcelle Scott	
<b>Treasurer</b>	Robin Hodgson		
<b>Publications Officer</b>	Margaret Alexander	Mark Henderson	Detlev Leuth
<b>Ordinary Member</b>	Vinod Daniel	Sue Valis	Colin Macgregor
<b>Ordinary Member</b>	Eric Archer	Ellie McFadyen	Detlev Leuth
<b>Ordinary Member</b>	Robin Tait	Judith Andrewartha	Ellie McFadyen

**8 Conservator of the Year Award**

Marcelle Scott read a letter from the Award Panel that consisted of Mr Ian Cook (Chair), Ian McLeod and Barbara Burton. Jude Fraser was awarded Conservator of the Year and Marcelle Scott accepted the award on her behalf.

**11 Any other business**

Marcelle Scott asked for comments on how AICCM funds could be used to further the profession.

Heather Mansell suggested setting up AICCM internships.

Eric Archer suggested surveying the membership for ideas.

Vicki Humphrey suggested using funds for promotion of publications and for training young conservators in things such as public speaking and management.

Colin Pearson suggested the funds could be used to assist neighbouring countries in the Pacific run their training in the region.

Sarah-Jane Rennie suggested the funds could be used to provide support for conservators undergoing specialised training not available here or to help authors finish articles for the Bulletin.

Kay Soderlund suggested that more paid positions be available on AICCM council or that funds could be used to provide training and resources for conservators.

The meeting closed at 5.25p.m.



production and conservation of cultural objects made in paper: documents, book and works of art; analytical examination of paper; watermarked paper; paper without watermark; paper trade; archaeology of industrial paper; the archaeology of paper; paper of manuscripts; historical paper mills and the paper trade in Italy. Enrolment form, program and news about the Congress on the web-site of ICPL or IPH <http://www.patologiaibro.beniculturali.it/>, <http://www.paperhistory.org/>. For further information contact the ICPL (+390648291314) and ask for Alessandra Fucini or Rosella Graziaplana. (C82)

#### **Works of Art on Paper, Books, Documents and Photography: Techniques and Conservation – IIC Congress 2002**

1-6 September 2002 Baltimore, Maryland USA. The subject of the conference includes 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. IIC, 6 Buckingham Street, London WC2N 6BA, UK [iicon@compuserve.com](mailto:iicon@compuserve.com) <http://www.iiconservation.org> (C78)

#### **Medieval and later archaeology: 3<sup>rd</sup> International Conference**

10-15 September 2002 Abseil, Switzerland. Contact Medieval Europe Abseil 2002, C/O Archäologische, Bodenforshung, Petersgraben 11, POB CH-4001 Basel, Switzerland, fax +4161 267 2376, [info@mebs-2002.org](mailto:info@mebs-2002.org), <http://www.mebs-2002.org> (C82)

#### **International Course on Theory, Technology and Conservation of Icons**

16-27 September 2002 Halkida, Evia Island, Greece. Conference in English. Contact Mihail Larentzakis-Lascaris, PO Box 172, 34100 Halkida Greece, +30 221 21981, +30 221 21981, [m\\_laskaris@yahoo.gr](mailto:m_laskaris@yahoo.gr) (C82)

#### **ICOM-CC 13th Triennial Meeting**

22-28 September 2002 Rio de Janeiro, Brazil. A list of papers to be presented at the ICOM-CC 13th Triennial Meeting, Rio de Janeiro, is now available at <http://www.icom-cc.org/rio2002/ppprs.html#to>. For more information on the meeting and registration see: <http://www.icom-cc.org/rio2002/>. Contact Isabelle Verger, C/O ICCROM, 13, via di San Michele, 00153 Roma, Italy, +39 6 58 553 410, fax: +39 6 58 553 349, [icom-cc@iccrom.org](mailto:icom-cc@iccrom.org) Preliminary program, registration forms etc <http://www.icom-cc.org/rio2002> (C78)

#### **Silk Roads, Other Roads**

26-28 September 2002 Northampton, Massachusetts, USA

8th Biennial Symposium of the Textile Society of America. Please contact Marjorie Senechal, Smith College, 413 585 3862, [senechal@math.smith.edu](mailto:senechal@math.smith.edu), <http://textilesociety.org> (C83)

#### **NIP18: IS&T's International Conference on Digital Printing Technologies**

29 September-4 October 2002 San Diego, California, USA. Some of the topics will include advanced and novel imaging systems, colour science and image processing, image permanence and organic electronics. Contact: Henry Wilhelm (US), +1 641 236 4284, fax: +1 641 236 4222, [hwillhelm@aol.com](mailto:hwillhelm@aol.com) or Rita Hofmann (Switzerland), +41 26 43 57 414, fax: 41 26 43 57 037 [rita.hofmann@ilford.com](mailto:rita.hofmann@ilford.com) or visit <http://www.imaging.org> (C82)

#### **UKIC Textile Section: Perfect Support – Soft Body Padding to Create the Ideal Shape**

2-4 October 2002 Hampton Court Palace, UK. A three day workshop on preparing mannequins for the display of historic dress. For further details contact Julie Travis or Sarah Cartmell 0208 781 9815, [sarah.cartmell@hrp.org.uk](mailto:sarah.cartmell@hrp.org.uk) (C82)

#### **The Intangible heritage: ICOMOS General Assembly**

13-16 October 2002 Harare, Zimbabwe. Contact Pauline Alphen, ICOMOS International, Secretariat, 49-51 rue de la Federation, F-75015 Paris, France, +33 1 45676770, fax: +33 1 45660622, [icomos@wanadoo.fr](mailto:icomos@wanadoo.fr), <http://www.icomos.org> (C82)

#### **Making and Use of Karibari Drying Board**

14-19 October 2002 Nishio Conservation Studio, Washington DC, USA. A 6-day workshop on making your own "karibari", the traditional lightweight panel used in Japan to flatten/dry scrolls and works of art on paper and silk. The course also includes lectures, demonstrations, and videos related to lining techniques using "karibari". The participants have the opportunity to learn the use of Japanese hand tools and traditional techniques related to making hanging scrolls and screens. Instructor: Yoshiyuki Nishio, Director and Senior Asia Paintings Conservator, and Kyoichi Itoh, Senior Asian Paintings Conservator. The workshop is intended for paper conservators who are interested in Japanese traditional techniques. 12 places. Cost: \$1,200 (materials for a karibari board, 33" x 60": \$600 and tuition: \$600). Applicants should e-mail/send us your brief resume and a short statement of your interest in the workshop. For more information, contact: Megumi Mizumura, Nishio Conservation Studio 2428 17th Street, NW Washington, DC 20009 USA, [nishio@ix.netcom.com](mailto:nishio@ix.netcom.com) (C83)

#### **Art et Chimie: Polymers in the Creation-Reproduction, Conservation-restoration and Exhibition of Works of Cultural Heritage**

15-17 October 2002 Maison de la Chimie, Paris, France. The purpose of this conference is to show the impact of the use of polymers on the various phases of the life of works of art, both ancient and modern, from their creation to the

subsequent steps taken to preserve, restore and display them in museums. For details <http://www.www.scifrance.org> (C82)

#### **Workshop on Indian Miniature Paintings**

15-17 October 2002 V&A Museum, London, UK. The course is primarily aimed at conservators but will also cover topics of interest to curators and collection managers. The course will cover the practical side of miniature painting itself, including the preparation of paper and pigments; examination of paintings in the Indian and South East Asian Study Room of the V&A; and discussion of commonly encountered conservation issues pertaining to Indian miniatures. Places will be limited to 10 people. (C83)

#### **SEPIA Workshop on Management of Photographic Collections**

17-23 Oct 2002 Royal Netherlands Academy of Arts and Sciences, Amsterdam. The workshop is organised by the European Commission on Preservation and Access (ECPA). They are part of the SEPIA ('Safeguarding European Photographic Images for Access') project, subsidized by the Culture 2000 program of the European Union. The characteristics of various photographic processes and the different materials encountered in photographic collections will be reviewed. Specific requirements for their handling and preservation will be related to the nature and function of different types of photographic collections. The workshop will explore the different methods for capturing images (especially for fragile or sensitive materials), technical requirements in relation to image quality, and long-term management of digital files. Issues will be approached as management problems, and due attention will be given to aspects like needs assessment, setting priorities, planning, budgeting and outsourcing, and project management.

Target group: All those responsible for photographic collections in archives, museums, libraries. For this introductory course, no specific expertise of photographic techniques or digital imaging is required. The course will be in English.

For more information contact the ECPA: PO Box 19121, 1000 GC Amsterdam, The Netherlands, +31 20 5510839, fax: +31 20 6204941, [ecpa@bureau.knaw.nl](mailto:ecpa@bureau.knaw.nl)

The fee for this 5-day course is EURO500. This includes coffees, teas, lunches and a course pack with reading materials. Participants from institutions that are SEPIA partners or ECPA contributors will pay EURO450. For online registration: URL: <http://www.knaw.nl/ecpa/form.html> (C83)

#### **International Seminar on the Conservation and Restoration of Arms and Armour**

23-25 October 2002 Malta. A 3 day symposium on all aspects of the conservation, restoration, care and

technology of arms and armour. Organised by the Royal Armouries, Leeds and the Malta Centre for Restoration, Malta in collaboration with the Palace Armoury, Valletta. Contact Robert Smith, Royal Armouries, Armouries Drive, Leeds LS10 1LT, England, +44 113 220 1920, fax: +44 113 1917, robert.smith@armouries.org.uk (C81)

**Wall and Floor Mosaics: Conservation, Maintenance and Presentation – 8<sup>th</sup> Conference of the International Committee for the Conservation of Mosaics (ICCM)**

29 October-3 November 2002 Thessaloniki, Greece. Contact Professor Demetrios Michaelides, ICCM President, University of Cyprus, Archaeological Research Unit, Kallipoleos 75 PO Box 537, 1678 Nicosia Cyprus, fax: +357 2 474 658, d.michaelides@ucy.ac.cy (C82)

**Conservation Issues in Contemporary Photography**

4-8 November 2002 San Francisco Museum of Modern Art, USA. Utilizing the photography collection at the San Francisco Museum of Modern Art (SFMOMA), this week-long workshop will acquaint the participants with the conservation concerns inherent in the collection, installation, and exhibition of contemporary photography. An enormous range of materials and techniques is being used by today's photographic artists. The conservation of contemporary photography requires problem-solving which often combines input from the curator, the artist, and allied professionals. These types of innovative collaborations will be emphasized throughout the discussions; as will the particular ethical issues raised in new creative areas in which traditional media boundaries are undefined. During this workshop, scientists, conservators, curators, and artists will share technical information and personal philosophies about the creation, collection, presentation and fragile nature of contemporary photographs. The workshop is open to recent graduates in photograph conservation and photograph conservation practitioners who have had limited access to equivalent training. Applicants should submit a curriculum vitae and a statement of purpose of no more than 1000 words, clearly describing why participation in this workshop is important to their educational and professional goals. Prior experience with the topic or lack thereof should be noted, as well as opportunities for dissemination of information gained. One sealed letter of approval from a person knowledgeable about the applicant's qualifications and educational needs should be included with the application packet. Application materials should be submitted to Mellon Collaborative Course, c/o Art Conservation Department, 303 Old College, University of Delaware, Newark DE 19716 by July 1st, 2002. Decisions will be mailed by August 15th, 2002. Any questions can be directed to Debra Hess Norris 302-831-3696, dhnorris@udel.edu

or Nora Kennedy 212-650-2168, nora.kennedy@metmuseum.org or Theresa Andrews 415-357-2870, tandrews@sfmoma.org (C83)

**Sharing Conservation Decisions**

4-29 November 2002 Rome and Florence, Italy. The purpose of this course is to understand how decisions about conservation are made through an intensive program combining theory and practice, extensive use of case studies, workshops and visits. A maximum of 18 participants will be selected. The course is open to those actively involved in providing preservation and access to cultural heritage. Prerequisites: three years of working experience is required, preference given to candidates involved in training activities or who are heads of conservation teams. Candidates are encouraged to submit a 300 word statement describing an example of their own conservation decision-making. Working Language: English. Course Fee: US\$1000. A limited number of scholarships may be available from the ICCROM Fellowships program. Candidates interested in applying for a scholarship should attach a separate letter to that effect to their application forms. Please use the general ICCROM application form which is available at <http://www.iccrom.org> ICCROM Training Information and Fellowships Office 13, Via di San Michele I-00153 Rome, Italy, +39 06 585531, fax: +39 06 58553349, training@iccrom.org (C83)

**Integrated Conservation of Territories and Landscapes of Heritage Value**

18 November-13 December 2002 Rome, Italy. The workshop will assist World Heritage and other significant heritage site managers to improve their ability to integrate concern for cultural heritage in sustainable planning, management and development of both urban and rural settlements. Through exchange of experiences and insights, the workshop will provide participants a comparative framework which can place their work in a global perspective. The four-week workshop will consist of topical presentations, thematic workshops and field-based projects and excursions. The international interdisciplinary group of professionals taking part in the workshop will actively contribute to the program by bringing their own experience and current questions into the discussion. Field-studies (in Italy) will be used to expose current problems and solutions and provide a shared platform for discussion of approaches. Participants accepted for the workshop will also be asked to prepare an assignment in advance, treating a current issue or problem in their own work. This project will be shared with other participants and used as a case study during the workshop. Language: English. A certificate of attendance is awarded to all participants who have satisfactorily completed the workshop. Your application should include: a full professional curriculum vitae (in English), a fully completed ICCROM application form (available at <http://www.iccrom.org>

or training@iccrom.org and a brief report (3-5 pages) on field and/or research projects concerning cultural landscapes with which you have been or are currently involved. Applications should reach ICCROM by 15 May 2002 to ensure inclusion in our selection process. Application forms downloaded <http://www.iccrom.org> (C83)

**The New York Conservation Foundation/Eastern Analytical Symposium's Conservation Science Annual**

18-19 November 2002 Somerset, New Jersey, USA. Contact Mark Ormsby mark.ormsby@nara.gov (C82)

**Parchment Conservation/Storage/Codicology**

20-22 November 2002 National Archives of Austria (Osterreichisches Staatsarchiv Wien), Vienna, Austria. The International Association for Book and Paper Conservators (IADA) and the Austrian National Archives (OstA) are organising a 3-day conference dedicated to the subject of parchment. This conference will present interesting and innovative methods for the conservation and storage of works on parchment. Historians and archivists will focus on the subject of codicology and the scientific study of manuscripts and deeds on parchment and seals. If you would like to give a paper at this conference, please send a summary of your contribution by email or letter to the contact address below. Articles will be published in the *Journal PapierRestauration*. For reservations, contributions or further information please contact: Alexander Aichinger, Osterreichisches Staatsarchiv, Nottendorfergasse 2, A-1030 Wien alexander.aichinger@oesta.gv.at +43 1 7954 0603 (C83)

**Sixth International Symposium on Wood and Furniture Conservation: The Meeting of East and West in Furniture Trade**

13 December 2002 Rijksmuseum, Amsterdam. This conference focuses on 400 years of the VOC (the Dutch East-India Company). Following the discovery of new continents, exotic materials became available, such as shellac, Eastern lacquer, tropical hardwoods, ivory, mother of pearl, whalebone and tortoiseshell. Exotic objects were collected as well as imitated and in the New World, furniture was produced to fit the Western taste. Dealing with these foreign products is often a challenging task for furniture and objects conservators. For further information contact Dominique van Loosdrecht, Rijksmuseum, Amsterdam P.O. Box 74888, 1070 DN Amsterdam, The Netherlands, +31 20 67 47 229, fax: +31 20 67 47 001, d.van.loosdrecht@rijksmuseum.nl. (C83)

**American Institute for Conservation of Historic and Artistic Works Session: 91st Annual Meeting of the College Art Association**

19-22 February 2003 New York City, USA. One of the fundamental principles of conservation is that the conservator does not impose his or her personal aesthetic on the works being treated. One of the hallmarks of an artist is his or her strong personal aesthetic. The question arises as to what happens and what boundaries may be crossed when an artist takes on the role of restorer. In this session we will explore the issues of objectivity in conservation and of personal aesthetics and conservation. Among the topics that may be considered are the moral and legal rights of the artist to change his or her work as he or she restores it; the superimposition of one aesthetic on another when one artist restores the work of another artist; and the relationship of the artist and the restorer of his or her works. For further details please contact Jay Krueger [j-krueger@nga.gov](mailto:j-krueger@nga.gov) and Rebecca Rushfield [wittert@juno.com](mailto:wittert@juno.com) (C83)

**Digital Printing**

3-4 April 2003 London, UK. This conference will examine progress in research in inks, substrates and processes used in digital printing and photographs for archival storage. As well as digitally printed materials from the world of fine arts, the growth of digital photography is now introducing new media into collections and archives. The aims of this conference are to inform those responsible for the preservation of digitally printed material about developments in digital photography and printing technologies, the progress in research on inks and substrates and their significance for conservation and preservation issues. Our aim is to develop links between industry and the preservation world. For further details please contact Professor Robert Thompson, School of Printing and Publishing, London College of Printing, Elephant and Castle, London SE1 6SB UK, +44 202 514 670, fax: +44 207 514 6756, [r.thompson@lcp.linst.ac.uk](mailto:r.thompson@lcp.linst.ac.uk) (C82)

**Indoor Air Quality in Museums and Historic Properties: 5th International Conference**

28 April 2003 University of East Anglia, UK. This will follow the formats of earlier meetings, but there will be a special focus on risks to objects on open display. We hope to draw additional interest from those concerned with potential damage to items within historic properties. The conference will encourage participants to link the findings of conservation science to management strategies. We would be very happy to receive ideas for sessions, papers and posters that might help us formulate ideas for the more detailed structure. We will be asking for titles and abstracts by the end of November 2002, but an early expression of interest would be much appreciated. Norwich is easily reached from London by train and

internationally through its airport, which links to the rest of the world through Schiphol, Amsterdam. For further information contact [iaq2003@uea.ac.uk](mailto:iaq2003@uea.ac.uk) or visit <http://www.uea.ac.uk/~e620/IAQ2003.htm> for online registration of interest. (C83)

**AIC 2003 Conference**

4-10 June 2003 Arlington, Virginia, USA. Call for Papers: The History, Philosophy, and Ethics of Conservation General Session, AIC 2003 Annual Meeting  
The Program Committee invites papers that relate the above topics to current practice, and, particularly, those that attempt to analyse controversial issues in ways that can be useful to the field as a whole. All authors will be asked to participate in panel discussions following the presentations. The Program Committee will consider the following factors when selecting papers for presentations: general interest for the AIC membership; suitability for oral presentation; and quality of the abstract. Abstracts should be double-spaced and no more than two pages in length. Abstracts may be submitted in electronic format (via e-mail or on disc) or via regular mail. The deadline for submission of an abstract is August 1, 2002. Final notifications will be sent out by October 1, 2002. Submissions should be sent to the AIC Office, 1717 K Street NW, Suite 200 Washington DC 20006, +1 202 452 9545, fax +1 202 452 9328, [info@aic-faic.org](mailto:info@aic-faic.org) Questions regarding possible submissions are welcome. Contact Paul Himmelstein, chair [aandh@mindspring.com](mailto:aandh@mindspring.com) (C73)

**Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites**

25-29 August 2003 Mogao Grottoes, Dunhuang, Gansu Province, China. Organised by the Getty Conservation Institute and the Dunhuang Academy. Full details <http://www.getty.edu/conservation> (C82)

**The Image Re-Integration Meeting: The 2<sup>nd</sup> Triennial Conservation Conference**

September 2003 Newcastle-upon-Tyne, UK. CALL FOR PAPERS  
Toning and retouching are procedures that 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 focussed on paper-based objects but will draw on a wide range of conservation disciplines. The meeting will consider the highly subjective techniques of image reintegration and the cultural ethical and practical parameters that determine its practice. In order to better understand the attitudes that have developed regarding reintegration 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 reintegration

techniques used and the rationale that guided the decision-making. Contact Jean E. Brown, Senior Lecturer, Conservation of Fine Art, School of Humanities, The University of Northumbria, +44 191 227 3331, fax +44 191 227 3250, [jean.brown@unn.ac.uk](mailto:jean.brown@unn.ac.uk) (C80)

**Symposium 2003 Preservation of Electronic Records: New Knowledge and Decision-making**

15-18 September 2003 Ottawa, Canada. The purpose of the symposium is to expand awareness by bringing expert and leading edge opinions to a larger audience including small and medium sized archives, libraries and museums. The focus will be on making decisions and finding practical solutions that can be implemented immediately, especially for the materials that are at risk of being lost within the next 10 to 20 years. In French or English (with simultaneous translation). Contact Symposium 2003 Program Coordinator, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5 Canada, 613 998 3721, fax: 613 998 4721, [cci-iic\\_publications@pch.gc.ca](mailto:cci-iic_publications@pch.gc.ca) (C82)

**Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture**

15-19 November 2003 Yazd, Iran. For further information contact Dr A Vatandoust, Director, Research Centre for the Conservation of Cultural Relics, PO Box 11365-4834, Tehran 11365, Iran, [av@rcccr.org](mailto:av@rcccr.org) (C83)

# PRESERVATION PERSON in... THE UNACCESSIONED FILES

Glueville, 1700 hrs

Preservation person battles a giant vole that has tunneled its way up into the Glueville Gallery of Contemporary Art!

Holy moly! That was hard work! Off to the giant zoo for you, Mr Vole!

Ahh Preservation person, so kind of you to help us out of our little situation. I'm Edward Fink, the Director

Pleased to meet you, Mr Fink!

Well I mustn't keep you - I do hope we won't see you again soon! Heh heh - my little joke!

Hi, I'm Mike - Curator of Really Large Objects. I'll show you out

Oh-er, thanks! Tell me, is Mr Fink always so abrupt?

Yeah he's pretty busy. And he suffers from terrible migraines. This way!

Your paintings are all excellently conserved! Who is your conservator?

Oh, we don't have one

You send them to a freelancer?

No, they get cleaned overnight in the museum.

?? By whom??

Beats me. Say, I thought you were supposed to be a bloke?

He and I have a job share arrangement.

Oh, cool. Well, here's the exit. I'll leave you here - I'm feeling a bit nauseous

Thanks

Umm... there's something fishy going on here - I might just hide myself in the broom cupboard and check this place out after hours!

Time passes...

Ok, everyone's gone home! Time to find the Mysterious Conservator! I'll head up to that damaged painting I saw on the third floor - on with my IR VISION!!

sniff sniff: Hmm, smells like Xylene... I must be getting close. Oops, I feel a bit dizzy! Careful!

Holy moly!!!

WHO is the mysterious skeleton cleaning paintings at the Glueville Gallery?? WHY is Preservation Person feeling dizzy?? WILL she be OK?? stay tuned for the next exciting episode of... **PRESERVATION PERSON!!!**