

AICCM

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

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STATE LIBRARY
OF VICTORIAConservation
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KEYNOTE OPENING ADDRESS

AICCM Symposium 2002

Conservation of Paper, Books and Photographic Materials
Melbourne, 17-19 April

Frances H Awcock
CEO and State Librarian, State Library of Victoria

It gives me great pleasure to welcome you to the State Library of Victoria. As some of you have come from interstate and from overseas, welcome also to Melbourne and to Australia.

On the occasion of the AICCM's second symposium on the conservation of paper, books and photographic materials, it is an honour to be invited to present this keynote address.

You will know from the Symposium literature that the State Library is a proud sponsor of the meeting. To start with I am going to give you a snapshot of the Library and a brief overview of how we are setting about the preservation of its distinguished collection. I then want to discuss the important issues and challenges facing the conservation profession at the moment. Discussing these issues and challenges will inform and give context to this important meeting and possibly challenge you over the next few days.

STATE LIBRARY OF VICTORIA

Spanning three centuries, the State Library of Victoria is the oldest government funded free public library in Australia and is one of the leading national and international public and research libraries.

Our vision for the State Library of Victoria is that it will provide for all Victorians a state-of-the-art Library that celebrates our heritage, makes it meaningful, and challenges us to be creative and informed while we shape our future as individuals and as responsible citizens. The 2001-02 operating budget is in excess of \$35.8 million, and the Library currently has approximately 350 staff.

The Library is mid way through an exciting \$200 million investment and redevelopment strategy that will, among other things, see its real estate facilities fully upgraded resulting in a library facility that delivers a full spectrum of information services, cultural programs and relevant library services to Victorians.

Although not all of the spaces are open yet to the public, the magnificent buildings on Swanston Street are among Melbourne's most distinctive landmarks, and the famous Domed Reading Room has recently been classed as one of the world's thousand most significant buildings of the 20th century. We are all very proud of the library that's emerging on this site.

The State Collection, under the care and management of the State Library, currently comprises over 2.5 million catalogued items and is continually growing via purchase, donations, bequests and legal deposit of items published in Victoria. Among its most significant and important collections are those, which form the La Trobe Library, covering Australian history, literature, travel, biography and anthropology. The La Trobe Library also includes the Picture, Manuscripts and Rare Printed Materials collections.

The State Library provides information services (*continued page 3*)

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STATE LIBRARY
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across Victoria and beyond through specialist reference services and modern data communications. It has a lively and engaging public program of exhibitions and events designed to stimulate ideas and thinking, to educate, to inform and to foster access to and use of the collections. In an ongoing project, more than 160,000 items, mainly from the Picture Collections, have been digitised and are available via the Library's website.

VICNET, the Library's community outreach section, is developing Internet skills and network infrastructure across the State and has one of Australia's busiest websites, receiving 118.6 million hits in 00-01.

Preservation and conservation

'The physical deterioration of library materials, and especially paper-based materials, is now recognised as one of the major professional issues of librarianship. Librarians in Australia, New Zealand and the Pacific cannot ignore this issue. The deterioration is on a massive scale, affecting such an immense volume of material in libraries throughout the world that to suggest it will become the major professional concern of the coming decades is no exaggeration.'¹

Ross Harvey wrote this over a decade ago in the introduction to Australia's only monograph on preservation in libraries. Although the last ten years have seen great changes in libraries, very little has changed in library preservation except that the preservation challenge has become more complex, more problematic and - inevitably - more costly.

Harvey based his views on four premises:²

- ◆ that preservation is a management responsibility, at the highest level
- ◆ that all collections need a preservation plan
- ◆ that the preservation plan must be adequately funded as part of the ongoing budget
- ◆ that preservation must be the concern of all library staff at every level and a part of all library routines: it is not just a technical specialist matter which takes place in a separate laboratory

In common with other memory organisations, preservation of the collection at the State Library of Victoria is central to its existence and purpose. Included in the functions of the Library's Board is the function 'to ensure the maintenance, preservation and development of a state collection of library material ...'.³ Among other goals, the Library's Mission is that 'the State Library of Victoria will enrich the cultural, educational, social and economic life of all Victorians by collecting, preserving and making

1. Ross Harvey, *Preservation in Australian and New Zealand Libraries: Principles, Strategies and Practices for Librarians*, ed. G E Gorman, *Topics in Australasian Library and Information Studies* (Wagga Wagga: Centre for Information Studies, Charles Sturt University - Riverina, 1990), 1.

2. *Ibid.*, 2-3.

3. *Libraries Act 1988* (Vic.).

accessible their documentary heritage and published heritage'.⁴

In the early 1990s, due to earlier decades of neglect, the collections were poorly stored and deteriorating. In one of only two brittle book surveys undertaken in Australian libraries we found that 12.3% of the book collection is embrittled.⁵

Gradually, during the next ten years, the Library has established a significant preservation program aimed at making good this neglect.

Key achievements include:

- ◆ Directly expending about two million dollars p.a. on preservation and conservation of the collection.
- ◆ Preserving and conserving over 1 million collection items since 1997.
- ◆ A significant collection maintenance program (carried out in the mid 1990s) and

4. *State Library of Victoria, Library Board of Victoria Annual Report 1999-2000* (Melbourne: Library Board of Victoria, 2000).

5. Harvey, *Preservation in Australian and New Zealand Libraries: Principles, Strategies and Practices for Librarians*, 269.. The other survey was undertaken at the National Library of Australia where embrittlement of 0.6% was recorded (Harvey, *Preservation in Australian and New Zealand Libraries: Principles, Strategies and Practices for Librarians*, 10.).

From the Editorial Committee

This issue has taken a different direction to that publicised in the previous issue. It has inadvertently become an issue with a focus on books, paper and photographs. The feature article is the Keynote Address from the April Symposium on the Conservation of paper, Books and Photographic Materials. **Frances Awcock**, CEO and State Librarian at the State Library of Victoria presented this Address. **Helen McPherson** has provided an insight into her experiences at the Paper and Book Intensive 2002 held on Deer Isle, off the coast of Maine. Providing perspectives on the recent Photon workshop, are reviews by **Peter Shaw** and our New Zealand colleague, **Ruth Oliver**. The Photon SIG news focuses on this workshop and the second in the series coming up in November. **Kim Morris** of Art and Archival Pty Ltd, provides a Lab Profile with the focus on the shift from government employment to working in private practice and the expansion of the services under his Directorship.

Thanks to all contributors to this issue and happy reading.

Jude Fraser, Katy Glen, Pip Morrison, Penny Noltton, Helen Privett.

expanded conservation facilities.⁶

- ◆ Developing a Collection Storage Master plan.
- ◆ Increasing onsite collection storage space by approximately 55% and capacity by 40%. Adding cool and cold stores. Expending about one million dollars on conservation accommodation.
- ◆ Lending 1,405 collection items since 1996.
- ◆ Relocating over 60 kilometres of collection items, including over 30 kilometres of monographs and serials in preparation for the closure of the Domed Reading Room for refurbishment. This project was the largest known library collection move in a fully operational environment. The move was successfully completed to ensure handover to the builders by the scheduled date.
- ◆ Successfully managing the decontamination of dust-affected collection items in the S E Wing, in a project costing over \$1.3 million, probably the largest conservation project undertaken in Australia.
- ◆ Writing a Counter Disaster Plan with the National Gallery of Victoria to protect the collections at 328 Swanston Street.
- ◆ Answering over 300 enquiries p.a. about the conservation of library materials through the Conservation Enquiry Line.

And last but not least:

- ◆ Hosting and co-sponsoring the AICCM 2002 Symposium on the Conservation of Paper, Books and Photographic Materials.

In summary, the State Library of Victoria is fully committed to best practice care of the collection it holds in trust for the public. The condition of the collection has improved dramatically over the past decade due to improved collection storage and extensive preservation and conservation programs. These collection management strategies will continue to address the many preservation challenges still facing the Library.

THE IMPORTANT ISSUES AND CHALLENGES FACING THE CONSERVATION PROFESSION

Impact of redevelopment programs

All of us are being asked to take on more and work smarter (and probably harder). Australia's cultural landscape is currently being transformed by the building of new cultural facilities, such as the National Museum of Australia in Canberra, and the Museum of Victoria and the Australian Centre for the Moving Image here in Melbourne. Three of Australia's State Libraries are currently being redeveloped, South Australia, Queensland and - of course - here in Victoria.

6. 6,500 items conserved, 189,870 items preserved and 330,000 frames of microfilm produced - State Library of Victoria, Library Board of Victoria Annual Report 1999-2000 (Melbourne: Library Board of Victoria, 2000).

Although re-development programs can only be viewed as extremely positive, resulting in significantly improved facilities for our users and visitors, and often-improved storage, access and technical facilities, staff can be affected by short-term impacts on their working conditions. Many staff, including conservators, often find themselves with a range of extra responsibilities, reduced space, and new occupational, health and safety challenges.

Working through these issues requires trust, skill and commitment by all parties, to focus on the long-term benefits and understanding about the very real short-term impacts.

Impact of funding re-prioritisation

Governments across Australia are telling us that there are very limited funds for cultural institutions and that if we really believe that existing services should be expanded or new services established then the ball is in our court and we should re-prioritise how we allocate government funding.

Of course this is not as easy as government suggests. In the area of conservation of collections, it can only be achieved through discussion among those with specialist knowledge of collections and their significance, and the treatment required to halt or limit deterioration to ensure the survival of Australia's heritage.

Conservators have a part to play in this process by distilling their knowledge and expertise into the language of decision-makers, working with others to reach agreed outcomes, and monitoring the results as they are put into practice.

Conservators also need to bring their commitment to the AICCM Code of Ethics and Code of Practice to this discussion. Australia's cultural institutions need conservators who practice to the highest internationally agreed standards and who carry out preventive and interventive treatments that are appropriate, safe and documented.

Impact of the changing role of conservators

Conservators have always undertaken surveys, the treatment of individual items, and the development of good preventive conservation strategies. Where required and funding permits, they have also undertaken research relating to the collections in their care. More recently they have come to have a role working closely with curators, collection managers, public programs and education departments in the production of ancillary material for exhibitions, multi-media presentations and public talks.

Impact of digital technologies

New digital technologies are very important in providing much wider access to collections. However they also present their own very considerable preservation and conservation challenges.

The preservation of information in digital format

is emerging as a key concern of organizations including libraries. After a decade of discussion, the major libraries in the technologically advanced regions of the world are moving to establish policies, a technological infrastructure, and operational programmes in digital preservation. Many of these initiatives are cross-sectorial partnerships between libraries, archives, universities and business.

Conservators are generally driven by the desire to provide access to information sources and match this desire with values that assume information sharing is a good thing. Both of these attributes are important for the practice of digital preservation. They are not sufficient, however, and need to be harnessed in two directions: towards specific organizational objectives that provide greater value to customers and clients; and in the way in which library and information services are themselves managed.

For conservators, the principles and strategies developed over the past 100 years for the storage, handling, and maintenance of paper-based resources remain applicable, though in need of adaptation for the new technologies.

Digital preservation is not owned by any one group in an organization, nor by any one profession or industry.

If conservators want to be players in the emerging digital preservation phenomenon, they need to understand the multiple perspectives of the other players. I am sure that you have this skill.

CONCLUSION

In a rapidly changing world the ongoing professional development of conservators is critical. This symposium is a contribution to that process. It is important that institutions continue to support professional development in order to ensure that conservators can take advantage of new ideas and technologies and use them to the benefit of the collections in their care.

I once again welcome you to the State Library of Victoria, applaud the initiative and hard work of the Symposium Committee in bringing together such an excellent field of experts in conservation for this event, and declare this symposium open.

AICCM NEWS

President's Report

Marcelle Scott

During the last six months National Council has been reviewing AICCM strategic priorities, projects and procedures in order to position our Institute to best effect. In the last five years AICCM has had a strong outward focus, both at a national and international level. Our progress and achievements have been well documented in this column and in other forums. I believe, as a result of those activities, AICCM is strongly positioned as a key player in the heritage sector. Our intellectual property and specialist expertise are highly regarded and the rigour with which we have developed and apply our Code of Ethics and Code of Practice continues to strengthen our position.

However in an unregulated industry we, as conservation professionals, need to be mindful of our role in developing and maintaining high standards. Since its inception AICCM has taken deliberate steps to enshrine professionalism into our canon, and as members we employ those values in our daily practice. We invoke our Code of Ethics to argue for or against certain actions, and we present our approach to others within a discourse informed by that Code, confident in the support of our peers.

Yet, the AICCM membership has largely disregarded one of the central processes that serve to guide and inform our development and to protect our professional standing - I refer of course to accreditation. I confess to having had a naive view of accreditation, believing that simply providing the means would be sufficient for conservators to seize the opportunity.

Believing that members who draw their livelihood from the practice of conservation would wish, ipso facto, to be identified as professional members of the Institute. This has not been the case. While the reasons vary, one that seems to be relatively consistent is that you are unhappy with the process. With that in mind, Council, like our colleagues in the UK and USA, is undertaking a review of the accreditation process. It is my firm belief that AICCM needs a robust professional membership if we are to continue to maintain our standing within the sector. I offer an open invitation to all members to have your say about accreditation, in order to get a process that is widely embraced.

The broad range of professional activities we deliver to members and non-members, our expanded role and profile in the sector, along with increased accounting and accountability requirements, have led to the need for an expansion of our secretariat and membership services. I am pleased therefore to announce that AICCM has a new secretariat services provider. We have engaged the Institute of Materials Engineering Australasia (IMEA) Limited to deliver the full range of accounting tasks and member services. IMEA is working closely with IEAust, our previous provider, to ensure as smooth a transfer as possible. As part of this transition, we are taking the opportunity to upgrade our membership database, and revise and improve our services. Council is confident that IMEA's experienced staff, quality control systems and tested procedures will ensure that AICCM continues to deliver a high standard of member services, and develops reliable management systems that will meet the needs



of our active profession. Please see the announcement in this Newsletter for our new Secretariat contact details.

These improved processes do come at an increased cost. Council is very conscious of the financial impact this increased cost will have on our accounts. We now need to closely examine the full range of our activities in order to manage our budget effectively. I strongly believe we will need to review our membership pricing structure and operate our activities on a cost plus basis, rather than a cost recovery/loss basis. A full budget outline and rationale will be brought to our next AGM.

By the time you receive this Newsletter, many of you will have joined with me and so many others, in Canberra on August 31st to congratulate Professor Colin Pearson AO MBE FTSE FIIC on his distinguished career, to celebrate his pivotal role in the development of the conservation profession in Australia, and to wish him well in his (semi) retirement. We will have had the pleasure of attending Colin's valedictory address and celebrated at his valedictory dinner. The next edition of the Newsletter will include a special focus on Colin's career and achievements, with full coverage of this auspicious occasion. As I have personally had the benefit of Colin's teaching, and as AICCM President have enjoyed his support and encouragement on frequent occasions, I would like to take this opportunity to pay tribute to Colin, to thank him most sincerely for his contributions and to acknowledge the enormous legacy he leaves to our profession.

AICCM will hold our AGM in Sydney on 11th October, at 5:00 pm following the Preventive Conservation SIG meeting being held at the Museum of Sydney. I have greatly enjoyed my three terms as AICCM President, and have considered it an honour to represent our profession. As I am not seeking re-election, this will be my final Newsletter report. I hope these brief bulletins have helped keep you informed about issues of relevance to our profession. If, on occasion, they have caused you to reflect on the privilege and the responsibilities that come with the territory, I'm delighted. For my part, I've been grateful for the opportunity to remind myself that as a member of AICCM, I'm part of something important, something that as a whole is much greater than the sum of its parts. Thank you for that opportunity and for your tremendous support.

State Division News

ACT DIVISION

The ACT committee has been in a flurry of activity in preparation for *Converse and Conserve*, a communication workshop for all local and interstate conservators, being held at the NGA on the 6th September. Committee members have been working in conjunction with a team of communication consultants to design the one-day workshop tailored specifically to the professional environment of the conservation

industry inside Australia.

The course will be a great opportunity to explore issues that are generally experienced by conservators. Our hosts for the day, Vivien Arnold and Fiona Kalmar will contribute to the focus group with feedback and advice from an independent perspective. Plans are in place for a day packed with lively talk (and role playing for any participants who are theatrically inclined), all balanced with enough tea breaks and post-workshop drinks to combat any onset of thirst! The workshop comes at a nominal cost of \$100 for AICCM members. Registration queries should be directed to Maria Kubik or Nicola Hall on (02) 6201 2121.

Other events on the boil in the ACT:

Science Week presentations at the NGA: Benita Johnson is speaking on "The Conservation of Urushi" on the 20th August at 12.45pm in the Small Theatre. On the 22nd August Allan Byrne talks about *Inspecting the collection with infra-red reflectography*, to be held at 12.45pm in the Australian Art Galleries.

The Australian Archives conservation lab refurbishment is holding us all in suspense while finishing touches are completed, however we are hoping to organise a tour of the new facilities sometime in September.

VICTORIAN DIVISION

The Victorian Division held their AGM recently. Long-serving Victorian President, Jude Fraser, did not re-nominate for the Committee, handing over the reins to new President, Penny Byrne. The full Committee consists of:

President: Penny Byrne

Secretary: Angeletta Leggio

Treasurer: Nicole Tse

Committee Members: Caroline Fry, Sallyanne Gilchrist, Katy Glen, Jane Hinwood, Barbara O'Brien, Helen Privett, Suzi Shaw

Again, this represents a good cross-section of members from across Victorian institutions and the private sector conservators.

At the August meeting, Neil McMahon from Coherent Scientific (SA) presented an introduction to Laser Cleaning in Conservation. His discussion covered the principles and theory of fibre-optic Q-switched Nd:YAG beam delivery in a portable system and the removal of surface layers by laser radiation.

The technique of laser cleaning was first developed in Europe in the early 1970's for the cleaning of stone and marble. Since then, technological advances have improved its efficiency for materials of various composition; stained glass, lime encrustations on frescoes, terracotta, leather and vellum, metals and materials such as paper and silk.

Advantages of laser cleaning over other methods include:

- ◆ Improved control of the cleaning process, selectivity, precision and versatility

- ◆ Surface damage by abrasive or water-blasting eliminated
- ◆ No chemical/solvent waste

As with all cleaning techniques, the effectiveness of the cleaning is dependent on the capabilities of the conservator.

See the Calendar for details of the Laser Cleaning Workshop being organised by **Deborah Lau** of the CSIRO. Also see the expanded notice on Page 26 of the June AICCM Newsletter (No. 83).

ANNUAL GENERAL MEETING

The AGM of the AICCM will be held on Friday 11th October 2002 at 5pm at the Museum of Sydney, corner of Phillip and Bridge Streets, Sydney.

The AGM will follow the Preventive Conservation SIG Seminar.

New AICCM Secretariat

AICCM is pleased to announce that it has moved its Secretariat from IEAust in Canberra to the Institute of Materials Engineering Australasia Ltd (IMEA) in Melbourne.

The new contact details are:

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The PO Box has been kept the same for the moment because it has been published so widely. The mail will be forwarded to IMEA.

The Secretariat contacts are:

Gerry O'Toole for all AICCM membership queries; publications, subscriptions.

Sam Korisporn for all AICCM financial matters, including accounts, invoices, payments, all SIG financials.

Helen Woodall for all administrative, SIG and secretariat matters, and the web site.

For policy issues or any other concerns feel free to contact any of the National or State committee members.

The National Council Executive and the new Secretariat are working very hard on the transfer and establishing new procedures. We hope to be able to offer a greatly improved service in the future and we thank you for your patience in this transitional period.

Jenny Dickens
Honorary Secretary

LAB PROFILE

Life after De-accessioning: Becoming a Private Conservation Practitioner.

ART AND ARCHIVAL PTY LTD.

Here's a little tale about life after working in the security and safety of the cultural institution. I'm sure there are few of us who have not thought about escaping the meetings, reports and administrative duties that erode our bench skills, and to try our hand at private conservation practice. But we tend to subdue our inner desires by telling ourselves we'd miss the wonderful collections we work with, what about our annual paid leave, how will we make a

living. Well the work is out there. Just like any project or job, if you put in the effort the rewards will come. At Art and Archival we are always busy, working on a diverse range of projects. You can do it too. Here's how we do it at Art and Archival.

Firstly, how did I end up at Art and Archival? My interest in a commercial conservation operation was borne back in the early 1980's when, as a student and volunteer, I met Kerry McInnis who was working part time at the Australian War Memorial. Having come from a commercial background into conservation, I listened to her vision of establishing a private conservation business. The seeds were sewn then for my

eventual foray into private conservation work. It was not long before I was working part time for Kerry heat-set repairing lighthouse plans at the old Crawford Street Lab (yes, we all seem to start with heat-set repairs, don't we?).

Over a period of 18 years I watched Art & Archival grow, setting a high professional standard in private conservation consultancy. During that time I worked mostly with the Australian War Memorial and the National Library of Australia and intermittently for Kerry. The broad cross-section of work, dealing directly with owners, the thrill of actually making your own way in conservation, being a professional outside the conventional institutional stream and the fun of just working on objects excited me. That, combined with a long period of cultivation by Kerry, nurtured my interest in private consultancy.

In 1998-99, the generous and much appreciated offer of part time employment by the National Library of Australia enabled me, with their permission, to carry out some private work. After originally operating independently from Art and Archival' premises as Heritage Paper Conservation, I dabbled with the idea of becoming fully de-accessioned.

In 2000 I took the plunge. After being a stay at home father to our newly arrived Ellen, I felt ready (but very scared). Like Kerry, I felt that a professional venture based in stand-alone commercial premises was most desirable. Kerry and I agreed on the perfect partnership. I would purchase Art and Archival and she could concentrate on her art practice and continue working with me part time. So effectively, we swapped chairs.

The nature of work that crosses our benches is similar to that of Preservation and Conservation labs in cultural institutions and our treatment methodologies are similar. However there are distinctions that exist in the relationship between the broader range of private sector clientele and owners, as opposed to the institutional custodian. As private consultants and practitioners, we are accountable for the quality of our work. At Art and Archival, as with any other successful small business, we strive to provide the best possible service to our clients. That means never saying "no", never saying "can't help", never saying "not possible". I cannot recall one case where an option could not be offered to a client that would not improve the preservation or conservation situation for their object in some way. We offer a full service to clients including advice, treatment options, long-term preservation strategies and even sympathy, where necessary. The main focus is that we are providing a positive service of expertise, encouragement and confidence in our clients.

To be successful in professional private practice there is a need to diversify and grow. Essentially, if you want to grow beyond the boutique studio in the back yard or at the kitchen table, don't put all your eggs in one basket. While not wishing to alter the core treatment and consultancy business of Art and Archival, I saw

an opportunity to maintain the excellent reputation in paper conservation practice Kerry had developed and to bring some new areas of expertise to our range of services.

Since 1999 Art and Archival has been offering training courses in collection preservation, preventive conservation, preservation awareness, basic paper conservation treatment and disaster planning, both privately and through tertiary educational institutions. We tailor these courses to suit client needs, time available, participant numbers and the need for realistic and achievable approaches. We have now developed our course content and presentation to a stage where we are ready to offer training outside our traditional Canberra base to other parts of Australia and the Oceania Region. An example of this is our highly successful two-day disaster planning workshop that runs twice a year in Canberra. It is hoped to offer this course in other states in the near future.

Another related and growing area of the Art and Archival service stable is disaster recovery. We have developed a strong working relationship with house and business disaster recovery firms in the Canberra region and offer recovery and restoration of privately owned disaster-affected cultural materials. This was borne out of seeing virtually everything go to landfill after house floods and fires and witnessing the grief on owner's faces as hoppers were filled. We now offer a full advisory, recovery and conservation service to recovery firms, their clients and insurance loss assessors to assist in recovery of material that may be valuable, sentimental, essential or just worth saving.

To remain successful requires forward planning. Don't rest on your laurels waiting for repeat clients to ring or walk through the door. Building and maintaining relationships with new clients are of prime importance to ensure private practice is successful in the long-term. Art and Archival provides a full range of services to clients including development of grant applications, surveys of collections, advice on collection preservation and prioritisation and development of collection preservation and conservation plans.

Art and Archival continues a long tradition of providing full and supplementary services to cultural institutions that either do not have conservation expertise and facilities or are too busy with other duties to carry out treatment work. This means being available at short notice to provide a quality service within tight time frames. This means that rather than working for just one cultural institution, I work for many.

So, there is life after de accessioning. It's challenging, exciting and very fulfilling and I'd recommend it for those looking for something to keep you on your toes.

I salute the significant contribution from those who have assisted Art and Archival in our many projects since 2000: Julie McCarthy, Cheryl Jackson, Caroline Whitley, Caitlin Granowski, Dave Graves and of course Kerry McInnis.

New South Wales

Australian Museum

The Materials Conservation department is back to full strength with **Colin Macgregor** returning from a break in Scotland. Colin visited several museums to pick up ideas and was particularly impressed with the new storage at the American Museum of Natural History in New York. **Sue Valis** has also returned to the lab after a five week period working at the Powerhouse Museum preparing indigenous material for a new display *Bush tucker connections* as part of the Bayagul exhibition.

Exhibitions, both travelling and new, have dominated activity in the lab. Sue and **Catherine Smith** were involved with the installation of *Australia's Lost Kingdoms* at Newcastle Regional Museum. **Michael Kelly** travelled with *Living Colour*, to Scitech in Perth. *Body Art* returned to the Australian Museum after a long and successful national tour. Michael and Catherine had an intense and 'entertaining' time handling the conservation side of the installation of the huge *Chinese Dinosaurs* exhibition that opened at the AM in July. Besides coping with fragile and extremely heavy dinosaur bones, there were damages in transit, language barriers with the Chinese teams and lack of condition reports to deal with during installation. Needless to say, it all worked out in the end and the exhibition is packing in the visitors.

The loans program is also continuing at a cracking pace with **Kate Jones** completing a loan of six Balinese painted textiles for the Asia Society Australasian Centre, including framing the works and packing the material. Kate recently organised a loan of indigenous Australian items to Canada, packaged as part of the general baggage of a staff member, and coordinated the return of Inuit material from Newcastle Regional Museum. Catherine couriered a Marshall Island stick chart to Te Papa in Wellington for display in a new exhibition of theirs called *Voyagers: Discovering the Pacific*.

Vinod Daniel is continuing his research on rock art monitoring with a field visit to North Queensland. He has also been organising the museum building and environment workshop in Mourilyan (near Cairns). In his role as Chairman of AusHeritage, he and **Ian Cook** submitted to Government a discussion paper on the contribution cultural heritage can make to aid, trade and diplomacy. He is currently in Myanmar to sign a memorandum of understanding with ASEAN on cultural heritage cooperation. Vinod is also editing the ICBCP conference papers as a special issue of the Bulletin.

Other Materials Conservation business includes pest control continuing at our off-site storage areas with all lab staff, as well as private conservator **Jessica Blaxell**, and our volunteer **Megan Dean-Jones**, carrying out low oxygen treatments and freezing treatment of the bird

collection. Colin and Kate have been working through the teething problems of our relatively new computerised environmental monitoring system. As well as carrying out preliminary light ageing experiments on a number of storage materials and a selection of natural history specimen types, Sue has designed and manufactured a storage system for the Museum's gun collection. At the beginning of July, Colin presented a poster about the lifting and consolidation of megafauna bones from archaeological excavations at the International Palaeontological Congress 2002. The Australian Museum's Open Day is in August and Kate has been working on displays and promotional material to ensure the public fully appreciates the role of conservation. The EMu museum database is being introduced at the Australian Museum and Colin is currently engaged in discussion about the format for the conservation module - he would welcome any feedback from other conservators currently using EMu.

Queensland

Queensland Art Gallery

Conservation's functions include both interventive restoration as well as prevention of damage and degradation. Particularly interesting is the attitude towards the preservation of electronic sculpture. This issue has come to focus for QAG since the acquisition of Nam June Paik's *T.V. cello* in early 2002. Paik's work is characterised by his use of eclectic combinations of material including sound, found objects, text and the moving image. *T.V. cello* draws full circle Paik's representation in the Gallery by connecting his 1960s performance works with his video assemblages and video works. *T.V. cello* will be unveiled as part of the *Asia-Pacific Triennial of Contemporary Art 2002* which opens in September. This artwork is a complex mix of irreplaceable sculptural elements, plus electronic media and associated hardware. For its conservation care, questions are posed: Which parts require active preventive conservation for the work to retain some semblance of authenticity and which parts will still perform to the artist's intent if replaced to specified requirements? (eg reformatting an optical disk or repositioning a replacement DVD player in the invisible internal organs of the work). The loss of "aura" which Walter Benjamin spoke of as the price of mechanical reproduction still haunts many - and especially prone to such haunting are conservators. Challenges include ensuring that relationships between 'new' and 'old' remain as close to the artist's intent as possible. Towards this aim, Conservation is currently researching guidelines for the Conservation of electronic sculpture. **Amanda Pagliarino** has recently travelled to the UK and has met with conservators at the Tate to discuss these issues. Amanda also undertook research on Giambologna's *The Flagellation of Christ*. The

V&A have two companion pieces to QAG's flagellation. Amanda also attended a course in Liverpool on the cleaning of painted surfaces by Richard Wolbers.

In paintings conservation, Anne Carter completed the restoration of Affandi's *Self Portrait in Kusamba Beach*, 1983. This involved some very satisfying removal of acrylic overpaint from oil. Planning is continuing for the Queensland Gallery of Modern Art and Anne is on the look out for tips including the successful design of conservation lab spaces. Gillian Osmond has been cleaning an oil painting by Charles Conder *Fruit trees in blossom, Algiers 1892* for travel to the Conder retrospective at the AGNSW next year and has been doing an 'audit' of current storage and display methods for bark paintings at collecting institutions in Australia as part of a project with Mandy Smith. John Hook continues work on Dockree's, *On The River Dart*, and on the varnish removal on a small copper panel after Veronese, *Adoration of the Magi*. Robert Zilli has made a reproduction frame for Corot *Study after Un Matina Ville - d'Avray*, experimenting with gesso application methods and is beginning the reframing of some Ian Fairweather paintings.

Samantha Shellard has been working on a number of projects including meeting with Patricia Piccinini to discuss framing of her large photographs and the stabilisation of Ian Fairweather's *Palm Sunday* for travel. Sam also attended the Getty Photographic workshop held in Canberra. Nick Cosgrove is busy with preparations for the Asia Pacific Triennial as well as training a new casual technical assistant/mountcutter Pandy Karavan.

South Australia

Artlab Australia

The breathing space we were hoping for at the beginning of the new financial year didn't quite eventuate, with many new projects underway.

Elizabeth Murphy has been photographing new works that have arrived at Artlab for treatment, as well as some old friends - most notably, *The Washerwoman*, a life-sized model who this time has lost her arm. So yet again she resides in the Objects Lab, to freak people out when they think they are all alone. Another famous personage with a broken arm is Robbie Burns, a marble statue who usually resides on Adelaide's North Terrace and with whom Joanna Barr is becoming quite intimate.

Bark paintings have been all the rage for Paintings and Objects staff - they have nearly finished the treatment of about 85 bark paintings from the Art Gallery of South Australia for an upcoming exhibition, and are now starting on another 60 paintings from the South Australian Museum. Enough to drive them all - barking mad!! (Ha ha ha). Renita Ryan attended the Bark Painting workshop in Canberra and presented a staff seminar on the subject as part of Artlab's revived *Staff Seminar Program*. Staff

seminars will be held once a fortnight at afternoon tea. Fred Francisco will present the next seminar on his recent attendance of the Preventive Photographic Conservation workshop, which was presented by Douglas Nishimura in Canberra.

Canberra has been a popular destination for our conservators recently, with Joanna Barr (project manager), Renita Ryan, Jo Dawe and Rita Bachmayer all travelling there to work on the Treasury Fountain. Students from the University of Canberra also assisted with this project, which took about 6 weeks to complete.

Back in the Objects Lab, though, there are plenty of private jobs to work on, including an unusual work painted on domed glass, with a background of butterfly wings, and set into a leather frame. Sophie Parker removed white overpaint layers from the frame, patched the leather and retouched the frame in a challenging treatment that required new treatment methodology to be devised as the job progressed, but with a very successful end result.

In the Paper Lab, Fred Francisco, Anne Dineen and Helen Halley have been preparing a number of prints by Lionel Lindsay for an exhibition at Carrick Hill. Also in the lab are many works by E.C. Frome and S.T. Gill for the *Arid Arcadia* exhibition to be held at the Art Gallery of South Australia. This exhibition is part of the International Year of the Outback, and the works depict outback scenes. Fred and Helen have also proceeded to hinge the large work on paper by Tony Tuckson onto a rigid support, after filling losses with paper toned using an airbrushing method Helen learned at the recent *Toning and Infilling Techniques* workshop in Melbourne. The work will be framed using special non-reflective glass from Germany - the sheet of glass cost about \$3,500 so we are rather nervously awaiting its arrival.

Fred has also been working on a giant map owned by the South Australian Department of Administrative and Information Services, depicting explorer's routes through South Australia and the Northern Territory. The map is being framed in a Perspex box that is 3.42 metres long. Justin Gare from the Objects Lab made the western red cedar lattice support, which was then covered with Gatorfoam and four-ply Matboard and edged with Japanese tissue. The work required 75 hinges to attach it to the support. Fred is looking forward to working on something small in the near future, and is developing a script for a new feature (B-grade) film, tentatively titled *Maprilla vs. Fred*.

Alice Cannon has been copying the most recent update of all the Arts organisations' disaster plans onto CD-ROM and is preparing the first *Disaster Preparedness Update* to be sent to all Arts clients. The Update will provide our clients with news and recent developments concerning the Arts SA Disaster Preparedness Program. Alice also recently travelled to Naracoorte to conduct a workshop about Environmental Monitoring for staff at the Sheep's Back

Museum. This workshop was part of the History Trust of South Australia's Regional Preservation Program. Naracoorte was very chilly but fortunately has a large variety of wool products available.

Vicki Humphrey (Paper), **Renita Ryan** (Objects) and **Kristin Phillips** (Textiles) have been putting in a combined effort to assess the suitability of items for the new Treasures Wall at the State Library of South Australia, a display to be opened in 2003 as part of the redevelopment of the Library.

Artlab has also had some visitors recently - **Albert Lai**, from Hong Kong, was working in the Paintings Lab for five weeks, as part of the Masters degree he is completing at the University of Canberra. **Jodi Proud** also visited, lending us a hand in the Paper Lab over the University break. Providing Immigration did not lose any more documentation, conservation student **Johanna Lang** will have arrived from Munich by the time this newsletter goes to print, to work as an intern in the Objects Lab for two months.

Keith Fernandez has been travelling recently - to Washington DC, to meet representatives from the World Bank and to discuss funding for the next stage of the Bali Cultural Heritage Conservation Project. Keith then travelled to Paris to meet key UNESCO representatives about project opportunities.

Chris Holtham has been very busy with Artlab's various Community Services programs. Tour bookings up to November this year have reached a "body count" of over 500 people so far. A further tour program has commenced with the launch of the *Discover Adelaide Card*. People who have purchased the card can cash in two of the eight vouchers they receive to go on a one-hour tour of Artlab, which is one of twelve featured attractions around Adelaide.

Chris, Rita Bachmayer, the two Ians (Page and Cook), Keith, Anne Dineen, Anthony Zammit and Bee Flynn were also involved in the recent July school holiday program held at the State Library ("Arty Party Paper"), where we ran an activity making paste paper. While quite tryin' in terms of the dryin', it proved a huge hit with parents and kids who loved getting down and dirty with the paints.

Conservators are also looking forward to promoting Artlab's services at a stand at the Royal Adelaide Show in September.

Tasmania

Tasmanian Museum and Art Gallery

Preparations for the exhibition *Creating a Gothic Paradise: Pugin at the Antipodes* are taking up most of our time. **Michael Staples** is working with us until the exhibition opens in mid September. **Cobus van Breda** and **Erica Burgess** have recently collected objects from interstate and overseas. **Ray Prince** has been making frames for over-sized works on paper as

well as ploughing through mountains of matting and framing jobs.

Cobus attended the PHOTON workshop, which was very illuminating. Not just the information presented by **Doug Nishimura** but also the opportunity to see other Australian facilities and meet other conservators and collections managers.

Marcelle Scott, from the Ian Potter Art Conservation Centre, has completed a conservation survey of the TMAG Collections. We now have a good idea of just how much space we need to store the collections properly! The report will also give us the opportunity to press for the preparation and re-housing of parts of the collection.

In late June Erica was in Canberra at the NGA working with **Allan Byrne** on *Mt Wellington and Hobart Town from Kangaroo Point*, a painting by John Glover (a joint purchase between the TMAG and the NGA).

Victoria

CSIRO- MIT

Following the recent merger of two former divisions (Manufacturing Science and Technology & Building, Construction and Engineering), the combined new division has been named *Manufacturing Infrastructure and Technology*.

Working in this division is a team who are focusing on the needs of Museum Science and Cultural Heritage. **Dr Ivan Cole, Wayne Ganther** and **Deborah Lau** and other are working on several research projects diverse in nature.

Dr Ivan Cole is involved with a range of collaborations in Europe aimed at combining the knowledge of Building and Information Science with cultural conservation. Current project proposals include a maintenance plan for the Golden Palace in Bangkok and an EU project on GIS-based Maintenance Management System (MMS) applied to cultural buildings. The MMS prototype is a generic software tool to aid documentation, inspection and maintenance management of cultural buildings. A talk on the MMS is planned for Melbourne later this year. **Dr Cole** will be presenting at *The Museum Building and Environment Workshop* in North Queensland in October.

Wayne Ganther is involved with monitoring of cold climates and is working on the publication of previous work, in collaboration with the National Gallery of Australia on monitoring Mawson's Hut and the implications of those observations.

Deborah Lau is researching painting microclimate using micro-sensors in a collaborative project with the National Gallery of Victoria, and in another project with the NGV, analysing materials used in the construction of a 14th century Italian diptych using external beam XRF and Raman Spectroscopy. She is also working with **Mike Horne** (Division of Minerals)

to produce high-resolution micro-probe maps of cross sections from the recently treated Streeton painting, *Spring*.

The Fine Art Conservation Centre, North Melbourne

Caroline Kyi has been working with **Alessandra Zampieri** and **Andrew Thorn** on a variety of mural painting projects. These include the recovery of the painted walls in one room of the Macaroni Factory, Hepburn Springs. This building contains some of the oldest murals in Australia with four very fine ceilings surviving intact. The current project has reunited the extant ceiling with the overpainted walls to regain the original sense of volume and composition for the room. The three have also broken the land speed record for cleaning paintings on a tight schedule at the State Library of Victoria. Queens Hall contains two large works on fitted canvases. **Septimus Power** executed one of the works while the more impressive and expansive paintings are by **Napier Waller**. The team appreciated discussions with **Jacqueline Macnaughtan** about levels of cleaning and interpretation of soiling patterns based on her earlier treatment of a test panel produced by Waller to win the Library commission.

Sabine Cotte has been working with **Caroline** and **Alessandra** on a nativity cycle from St. James the Less Church, Mount Eliza. Once again these paintings are on fitted canvases and displayed some unusual defects. The paintings have been worked on at the FACC with the exception of one that has been skewered to the wall by a structural support for the church. Due to its location, there was no possibility of removing the painting, making repairs and repositioning the painting without demolishing the wall.

Andrew Thorn has completed an extensive survey of the rock paintings at Walga Rock in Western Australia and thanks **Ian MacLeod** for his reviewing of the report. He has also been involved in a landmark research project in collaboration with an archaeologist and dendrochronologist, in characterising and dating a scarred tree from western Victoria. Along with conventional carbon dating and ring counting techniques, other tools to be used include CAT scanning and Andrew's rusty old chisels.

Sabine has been treating Tibetan works in private collections including a very beautiful 15th century thangka. The removal of a layer of soot revealed lots of beautiful detail. After treatment the thangka was mounted on a silk covered support by **Abigail Hart**, textile conservator, and framed by **Louise Bradley**. She is currently cleaning and treating torn and damaged edges of several small 17th century esoteric cards used for Tibetan ceremonies and two beautiful 18th century thangkas from western Tibet. Painted on fine cotton, they are extremely damaged and will be relined on silk.

Sabine has been carrying out various treatments on a series of paintings from the 1960's that, after a long period of storage, needed various treatments in preparation for exhibition. Two portraits by **William McInnes**, and a huge **Fred**

Cress painting that was split and graffitied, have also benefited from her care.

Louise Bradley, conservation framer, has been framing works on paper at the extremes of size. Several large works on paper have included a 2 x 3 metre hand-drawn map and a large ink on paper by **Brett Whiteley** which was reframed duplicating his original "mounted scroll" proportions. Smaller works include a collection of watercolours and drawings that are to be rehoused in the original frames with a variety of mount styles. Louise also attended the conference *Global Embrace, Celebrating 500 years of European Frames*, in New York, and the AICCM Preventive Photographic Conservation workshop in Canberra. Both were very informative and rewarding.

Heritage Victoria

Heritage Victoria staff have recently been involved in two major projects.

The first was the June relocation from our city home in Francis Street to a new lab and collection store in Abbotsford

Barbara O'Brien prepared the wet maritime objects for the move, fitting out the containers and tanks with packing material. They were drained just before the move and refilled at Abbotsford, with minimum impact on the objects. She also recently took her first trip to a shipwreck excavation (*City of Launceston*).

Jenny Casey finalised treatments of damp leather and wood objects from the Little Lonsdale Steet site and packed objects from the Camp Street and Little Lonsdale sites and unpacked most of the main lab.

Andrew Foster and **Tom Ingpen** from POD Museum and Art Services packed all the big, toxic, heavy and tricky objects. What would we have done without them?

Penny Byrne and **Anna Syme** - relocation experts extraordinaire - packed all the remaining collection. Their job is being made a lot easier with the loan of Corex tote boxes, bean bags and bubble wrap kindly lent by Museum Victoria. Anna has continued on the project and has almost finished setting up the new store.

Jenny Dickens oversaw the mayhem, dealt with the removalists, coordinated the new lab fit out and kept everything under control. We are now slowly settling into our stylish new building. Visitors are very welcome.

The second major project for the lab was the provision of conservation support to a major excavation at Little Lonsdale Street in the city. Approximately 150,000 artefacts were excavated at the site.

Karina Acton is coordinating the conservation with **Penny Byrne** and **David Graves** providing short-term assistance. For the past six weeks they have been cleaning and stabilising organic materials, metals and significant items; supervising the volunteers who were processing the artefacts to ensure that the washing process did not damage the artefacts; and excavating some fragile artefacts eg. a wood lined barrel

cesspit. Now they are back in the lab doing more detailed treatments.

David Graves is now off to Turkey for six weeks on the Kaman Kalehöyük excavation, followed by a one-year internship in the Anthropology & Archaeology lab at the Field Museum in Chicago. Break a leg David.

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Ian Potter Art Conservation Centre

In July many staff were involved in the delivery of the Graduate Certificate in Art Conservation, which is offered in conjunction with the Department of Fine Arts, Classics and Archaeology at the University of Melbourne. The course is targeted at curators, collection managers and others contemplating a career in the museum/gallery sector. Planning is progressing for *Problematic Paintings - investigating issues in art authentication*, a two-day symposium to be held in September. IPACC is working with key industry stakeholders in developing the program, with planning and administrative support from Melbourne University Private.

Libby Melzer, Pip Morrison and Jude Fraser attended the *Preventive Photographic Conservation* workshop in Canberra in July, conducted by Douglas Nishimura, Research Scientist from the Image Permanence Institute. Pip Morrison also attended *Chaos to Calm*, a workshop on Disaster Planning at CAVAL in May.

Pip Morrison is researching *A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook* from the University Library Special Collections. Examination of and comparison with copies of the tapa books held in the National Library of Australia, the National Gallery of Australia and the Mitchell Library will be included in a collaborative paper, with librarian Ian Morrison, to be delivered at the BSANZ conference in Dunedin later this year.

Libby Melzer is undertaking analysis of nineteenth century paper and card material for her internship research project. This will support Lucy Harper's historical research and will focus on works from collections of the Victorian College of the Arts and the University of Melbourne.

Nicole Tse visited the National Heritage Board of Singapore in June to discuss her research project *The Mechanical Behaviour of Western Artist Materials in Tropical Environments*. The Conservation Service's proposal for Australian Youth Ambassadors for Development Program to the Philippines has been approved by AusAid. Caroline Kyi will undertake a project on the preservation of wall paintings in Spanish Colonial Churches on the island of Bohol, Philippines. The host institution is the Catholic Archdiocese of Tagbilaran. The program follows a previous AYAD program undertaken by Angela

Kerry in 1999, and work by Nicole Tse over the past three years.

Louise Wilson has completed a survey of the works on paper collection of The University of Melbourne Art Collection. Approximately 20 works have been tagged for research potential including previous restoration techniques, authentication, materials and techniques and for IR and RAMAN analysis.

Paper and paintings staff have been preparing works for exhibitions at the Ian Potter Museum of Art and preparing condition reports for external loans and incoming exhibitions. Treatment work continues for a range of public collections and private clients. Marcelle Scott has completed the survey of the Tasmanian Museum and Art Gallery Collections and is completing the a Strategic Action Plan for the Redevelopment of the Museum and Gallery.

National Gallery of Victoria

The department eagerly awaits the handover of the Federation Square building that will house NGV Australia (NGV:A). Tom Dixon has visited the site frequently in preparation for the relocation of part of the Australian collection to the building for display. Catherine Earley has been working on the continually returning loans and preparations for future exhibitions at both NGV:A and NGV International (NGV:I, to be located at the redeveloped St Kilda Road building).

Work continues in the objects lab on pieces scheduled for NGV:A and NGV:I, as well as assessments for new acquisitions, storage and treatment. Helen Privett has been working on a 14th century Italian diptych, several Greek vases from the antiquities collection and a PVC installation, while Suzi Shaw has been learning about electrical transformers, earthing 1950's lamps and neon light installations.

The painting studio is gearing up for the work going into NGV:I. The first group of proposed treatments address the problems of the Rothko (Linda Waters), the Bastien- Lepage, (Michael Varcoe-Cocks) and the Tiepolo (Carl Willis and John Payne). An x-ray of the Tiepolo has been shot, achieved using 100 plates and assembled as a seamless digital composite. This has been a very satisfying culmination to the rebuilding of our radiographic capacity. The equally large image of the Sebastiano Ricci was captured at the same time. The work program for NGV:I focuses on cleaning and restoration of the painting collection and looks like being a very interesting year.

Paper Conservation is completing work for the first shows at NGV:A. This has included a number of framing projects ranging from a six piece composite work by Emily Kngwarreye to the Paris Opera series by Bill Henson. Katy Glen has successfully consolidated a work by Timothy Cook containing friable natural earth pigments. Ruth Shervington completed the treatment of the Tommy McRae sketchbook and will shortly finish treatment of his notebook. Lyndsay Knowles has undertaken an interesting project

on the text of an Ian Burn work, whereby the sheets were copied. Lyndsay is currently mounting this 3 metre long work for display. **Angeletta Leggio**, in addition to her lab work, was involved in running the highly successful, and totally exhausting, first PHOTON Photographic Conservation Workshop - *Preventative Photographic Conservation* presented by Douglas Nishimura.

In the textiles lab, **Kate Douglas** has been working on items for NGV:I, including a rare 1890's fancy dress. This consists of a bodice, skirt, shoes, sash and fan all meticulously decorated with paper decoupage of fish, clowns, foliage and butterflies. Conservation has also been completed on a 1690's wedding dress and two Fortuny dresses. **Annette Soumilas** will soon start a contract making padding for costumes requiring support and correct silhouette for their display. Final fine-tuning of the Twister display is still being carried out with installation scheduled for September. The new Proportion mannequins should be arriving from England in August for NGV:A. On the paperwork side of things, Kate has been working on a document for the education department outlining the work carried out by Textile Conservation. Kate has also been working on lighting guidelines for the display of textile based items in the collection.

In May, the Frames & Furniture conservation team welcomed **Noel Turner** on temporary contract. We are all extremely busy completing projects for the imminent opening of NGV:A. One of Noel's main projects has been the ornamentation, gilding and finishing of a reproduction frame for a painting by Conder. **Matthew Adams** and **Louise Clarkson** are in the process of making a reproduction frame for *Shearing the Rams* painted by Tom Roberts in 1890. It is based on the cut-down remains of what is presumed to be the original frame, as well as photographs from the 1930's. A recent open lab session for NGV staff displaying the partly completed frame was very successful, with over 40 staff attending. **Lisette Burgess** is undertaking the surface consolidation and cleaning of a large English rococo frame for a Gainsborough painting that is going on loan. **Holly McGowan-Jackson** has been coordinating several reframing projects by outside contractors and is close to completing the replacement of the compo corners for a frame made by W.R. Stevens, Melbourne, in 1871.

State Library of Victoria

The new State Library Dome exhibition space is edging toward completion following its redevelopment over the last 5 years. Changes to the dome have included reinstatement of glass panes to the dome roof which was covered by a copper sheath in 1959. In addition two levels of the dome, previously closed to the public and used as book storage, are being converted to exhibition spaces. Staff were treated to a long awaited viewing of the dome in its semi-complete state.

Paper conservator, **Briony Pemberton** 'returned'

to the department in May. Briony previously worked as a volunteer in 1996 and as a mount cutter in 1997, before departing to do her conservation training at Camberwell in London. Briony has worked at the Tate Gallery for the last two years. She has been working on a variety of contemporary and heritage works on paper.

Exhibitions and Loans Conservator, **Amanda Wild** has been coordinating the SLV Moratorium on Loans while our current conservation priorities lie with preparing collection material for the new Dome Exhibitions program. **David Harris** and **Amanda** have been working on the Ludwig Becker sketchbooks and the last papers of Burke and Wills for the NLA touring Burke and Wills exhibition. It will open at the SLV in September. **Sarah Haselton** has mounted the Becker sketches selected for exhibition. Amanda also coordinated the Kelly armour back plate exchange with the Police History Unit. This was the culmination of recent published research on the provenance of the armour carried out by Assistant Curator, **Allison Holland**. Amanda will be taking maternity leave for a year from September.

Rowan Wilkin is guest curating an exhibition planned for 2004, drawn from the Stephenson and Turner Archives. This extensive archive of a Melbourne architectural firm was donated to the SLV in 2000. The exhibition, with the working title of *Health and Prosperity: The Architecture of Stephenson and Turner* will include over 50 architectural plans and stunning photos by Wolfgang Sievers and Max Dupain.

Jane Hinwood been assessing flexible base negatives to go into low temperature storage and devising a method of permanently framing a collection of metre square cibachromes from the collection.

While removing an old backing from an announcement for a musical recital, printed in Melbourne in 1852, **David Harris** discovered a chromolithograph calendar for 1906. The latter depicted an encounter between a yokel farmer and a lady cyclist. Her dog has just attacked one of his chickens, now lying lifeless beneath the dog's feather-filled maw, hence the caption, *Down i' the mouth*. The calendar was probably printed in England with space left for overprinting, in this instance by a merchandising emporium with stores throughout Victoria. Both items therefore fit the criteria for inclusion in the SLV La Trobe Picture Collection.

Book conservator, **Ian Cox** and **David Harris** have collaborated on the treatment of a 19th Century bound manuscript.

Paintings conservator, **Virginia Dahlenburg** has been treating Henry Van den Houten's painting of *The meeting of Batman and Buckley* for exhibition in the Dome gallery. She has also overseen a project to protect the Queens Hall murals while major work was being undertaken on the Domed Reading Room. The murals were *War Memorial* by Harold Septimus Power and the Napier Waller classical scene. Post building work, the murals were surface cleaned to remove years of residual dirt that had accumulated on the

surface of the canvas. The John Glover painting *Sunset at Constitution Hill* has recently come under Virginia's examining eye, to document the condition of the work and its ability to travel, before it was surface cleaned, and reframed.

Ruth Shervington of the NGV recently visited to discuss a rare Tommy McCrae sketchbook and its possible treatment options. We all had our opinions and a lively discussion followed, highlighting the range of options possible. Our own McCrae sketchbooks will be seen in the Dome exhibitions.

Jean Holland and Katrina Ben have been involved in the planning of the Arts Library move to a new location within the redeveloped site. They have been assessing the condition of oversized and unusual format material and specifying packing requirements.

Western Australia

Art Gallery of Western Australia

Vanessa Griffiths, Natalie Scoullar, Jackie Millard and Trevor Gillies are all working towards an indigenous art exhibition of South West Central art works from Western Australia to be held at the start of 2003.

All the conservation staff are also slowly working through the galleries extensive collection of Howard Taylor paintings, drawings and sculptures for a large touring exhibition starting mid 2003. Vanessa has just finished installing the *Islamic Art, Treasures from Kuwait*

exhibition with the courier and conservator Kirsty Norman.

After many months, if not years of effort, Jackie has finally signed off on a comprehensive counter-disaster planning manual for the Gallery. Bins are in place and have even had a run out due to some interesting plumbing work associated with a recent ground floor refurbishment. Basic familiarisation and art handling training has been carried out for all staff, but now we need to move onto some salvage and scenario type training. We would love to hear from anyone who has participated in, or presented, a typical library-style training program aimed at gallery material.

The department is also very lucky to have some great collection technical assistants - both paid and volunteer, helping out at the moment. Eve Anne O'Regan is becoming an expert in packing John Nixon drawings while Sean Byford and Franic Ryan have been working on the Max Pam photography show, box making and assisting Natalie and Vanessa prepare the Nalini Malani for loan to the APT in Queensland.

Ophelia Rubinich was employed to help Vanessa prepare for the Tiwi objects show which opened in late August. She now fully understands the difference between flaking and powdery pigments!

On a personal note, despite threatening to go home for more years than many would care to remember, Jackie is finally doing it. She is going back to the UK in March, complete with dogs, house contents and a full guest room for the foreseeable future.

Special Interest Group Co-ordinators

Antarctic Heritage

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Book and Paper

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TEXTILES

By the time you read this, the Textile SIG will have held its first Symposium at Binna Burra Lodge, Lamington National Park, Queensland. The two-day program of 17 presentations covers topics of materials investigation and research, new treatments, and display techniques. The symposium has attracted textile conservators from Australia, New Zealand and Hawaii.

The symposium organising committee of Sarah Clayton, Stefanie Woodruff and Bronwyn Cosgrove are very pleased with the enthusiastic response received from our colleagues, and are looking forward to an informative and rewarding symposium.

PREVENTIVE CONSERVATION

COLLECTION SURVEYS: What Works? is the topic for this year's Preventive Conservation Seminar. This will be the third in the series of yearly one-day seminars run jointly by the

Preventive Conservation SIG, AICCM NSW, Museums & Galleries Foundation, and Historic Houses Trust of NSW.

The seminar will look at the effectiveness of different types of collection surveys and their subjectivity. It will examine questions that are important to museums of all sizes:

- ◆ Are institutions' initial expectations about the results of a survey realistic?
- ◆ How can you overcome biases in surveys?
- ◆ Are the surveys useful - especially the follow-up actions?
- ◆ How effective are surveys as a planning tool?
- ◆ How can you tell if the survey's recommendations are implemented

It is designed for heritage workers, conservators, curators, museum/gallery workers, and allied professionals.

The seminar will be held on Friday 11 October 2002 at the Museum of Sydney. Further information will be available in an upcoming programme mail-out or contact Sarah Slade 02 - 9976 5763, alexsarah@bigpond.com

PHOTON

Photon successfully conducted its first photographic conservation workshop in the first week of July at the National Museum of Australia (NMA). It was the first of a series of four photographic conservation workshops to be conducted by overseas experts. Three more workshops will be held over the next three years.

The response to the first workshop on preventive photographic conservation was overwhelming with 90 participants. We had estimated that a maximum of 30 participants would be interested, so it was necessary to change the venue from ScreenSound Australia to the NMA to accommodate the extra demand. Participants came from every Australian State and Federal library, archive, gallery and museum. We also had a strong contingent from New Zealand and Singapore. Photon was also pleased to see that a number of students were able to attend instead of going on their semester holidays.

Participants were not limited to photographic conservators but also included those specialising in paper, book, objects and preventive conservation. Registrars, archivists, librarians, curators and collection managers who have a responsibility for photographic material were also represented. This mix reflects a diverse industry and highlights that different parts of the photographic conservation and preservation industry are interlinked. Photon encourages this view and supports collaboration between allied fields as a way of finding solutions to often very complex photographic conservation problems.

In a single workshop, Douglas Nishimura has made a huge contribution to the photographic conservation profession in this part of the world.

His enthusiastic and entertaining teaching style encouraged everyone to feel at ease and to interact during the workshop. In tailoring his lectures to accommodate participant's feedback, his lectures were targeted to meet people's needs throughout the week. This flexible approach was especially appreciated.

Douglas went the extra mile, making himself available to the media during his lunch breaks and by giving a public lecture that was booked out within days of its announcement. The lecture was a huge success, with 170 members of the public attending, many of whom stayed on afterwards to ask Douglas further questions.

The feedback from the workshop was very positive. In summary, over 65% of participants thought the workshop exceeded their expectation and 70% thought it was very good value for money, with nearly 100% stating that the venue and facilities were excellent.

The workshop was also a catalyst for new Photon activities. Mick Newnham has offered to develop a Photon discussion list. Kim Tough has offered to regularly update Photon members with useful photographic conservation websites. Tracey Golds has managed, at very short notice, to start up a graduate certificate for participants in the workshops with 15 enrolments. Douglas also had time to stop in New Zealand and give a shorter version of the Canberra workshop for the NZ conservation profession who could not make it to Canberra.

On behalf of Photon I'd like to thank Douglas and all the participants for such a successful workshop. Not only did we learn a lot, I think we also had a great time. I would especially like to thank the participants in private practice who effectively closed their businesses to attend the workshop. I also want to thank the NMA staff that did a fantastic job behind the scenes, keeping the workshop running smoothly throughout the week. I feel that the workshop was a real tonic for the cold Canberra winter blues, however I'm glad that subsequent workshops are spread out over a few years, as your Photon organising committee was completely exhausted at the end of the first workshop.

The Photon organising committee had little chance of a breather; it has immediately swung into planning mode for PhotonWorkshop No.2 *Colour Photography and Digital Print Conservation*. You should have received a notice in the mail regarding this workshop that will be held on November 11-16th 2002 at the Archives Centre and National Gallery of Victoria in North Melbourne.

Paul Messier and Martin Jürgens will present this unique workshop. Paul is co-founder of Boston Art Conservation in the USA and is a specialist conservator for works on paper, photographs and electronic media. He has published and lectured widely on photographic conservation and is an Adjunct lecturer at the Art Conservation Department, State University College of Buffalo, NY. Martin is a Conservator in Private Practice from Hamburg, Germany. He is a

specialist conservator of photographic materials and holds a Masters degree in Art Conservation from Queens University, Canada and a Masters in Science majoring in chemistry and technology of photographic and digital printing processes from Rochester Institute of Technology, NY. Martin has lectured widely in the US and Europe on the identification of digital prints.

This intensive six day long workshop will have an emphasis on the technology and materials used in producing colour photographs and digital prints, with a special emphasis on identification of these processes. The workshop will combine lectures, practical sessions, and informal discussions. Paul and Martin will team teach and samples of various processes will be provided along with course notes and all other workshop materials. The workshop will run daily from 8.30 am until 5.30 pm.

Topics covered during the workshops are as follows:

- ◆ History, technology, and identification of colour photographs
- ◆ History, technology, and identification of digital prints
- ◆ Preservation and display issues for colour photographs and digital prints
- ◆ Conservation treatment options or issues

for colour photographs and digital prints

The cost of the workshop is \$550 for AICCM members and \$640 for non-members. This includes all course materials and catering for morning and afternoon tea.

Due to the limited number of participants and the high demand for this workshop, participants must submit an application for participation. A copy of the selection criteria and process can be down loaded by going to www.nma.gov.au/photon/index.htm.

Applications addressing the selection criteria can be sent to:

Angeletta Leggio, Conservator of Photographs
National Gallery of Victoria
PO Box 7259, Melbourne, Victoria 8004

Closing date for application is COB Thursday 19th September 2002. Successful applicants will be notified by Friday 27 September 2002. For further information please contact any of the Photon organising committee members.

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REVIEWS

Photographic Conservation Training Workshops

Workshop 1: Preventive Photographic Conservation

Presented by Douglas Nishimura, Research Scientist, Image Permanence Institute, Rochester Institute of Technology, Rochester, NY, USA

National Museum of Australia, Canberra
1 - 6 July 2002

Reviewed by Ruth Oliver, Photographer/Photo-Conservation Technician, National Library of NZ.

For several years now I have been looking for an achievable way of gaining further training in photographic conservation. Until recently there has been no formal training specifically in this area in Australasia. Due to high fees for foreign students, air travel and unfavourable exchange rates, training overseas requires spending prohibitive amounts of money. This situation changed when the chance arose to attend *Preventative Photographic Conservation*, presented in Canberra by Douglas Nishimura. This was the first in a series of four workshops organised by members of the Photon SIG of AICCM, and funded by the Getty Grant Program. The course was open to heritage professionals - I needed little encouragement to apply.

My main expectation of the course was that it would be an intensive learning experience that would help to bridge the gaps in my knowledge

of photographic preservation. Although I have some training in this area, my background in photography is more comprehensive. My practical experience has been gained at the National Library of New Zealand where I work as the copy photographer and photographic conservation technician.

By attending the course I hoped to deepen my understanding of preservation, to be able to apply this knowledge to practical situations, and to pass it on to others who are interested. I looked forward to extending my understanding of the Australian heritage sector, renewing contacts, and meeting other participants in the course. Initially I also wanted to support the workshop organisers in bringing experts in photographic conservation to this region. In retrospect this is rather amusing; the response to the workshops has been almost overwhelming. And there is now a selection process in place for the remaining workshops because interest is high and places are limited.

Doug Nishimura's international reputation in the field of conservation science is impressive. To paraphrase Detlev Lueth: if he hasn't written it, then he's quoted in it (or, I suspect, edited it). Moreover it was immediately obvious that Doug is personable and applies a wry sense of humour and lashings of common sense to his work. His first slide was a Larson cartoon and in his opening sentence he invited us to share our experiences so that everyone, including himself, could learn too. The wide range of examples and experiences he used reflected his commitment

to the scientific and heritage communities.

Presenting information in an accessible and applicable form was emphasised by Doug throughout the course. His stated aim was to enable heritage professionals to make informed decisions about the care of collections. Although the initial session had us grappling with the intricacies of the Gurney Mott theory, he was quick to respond to feedback that many participants were 'non-conservators'. Subsequent lectures were effectively modified to reflect the varied backgrounds and levels of understanding of the audience.

It is difficult to encapsulate the content of the course because there was so much covered. Some of the topics explored were: Photographic processing and materials, the chemistry of deterioration, the activities of the Image Permanence Institute, International Standards, Disaster Salvage, Pest Management ('know your pest!') and testing parameters. Each of these topics was accompanied by memorable stories or allegories. Heating an egg was used as an example of the importance of establishing the appropriate testing parameters.

Egg + Heat (medium) + Time (long period) = Chicken

Egg + Heat (high) + Time (short period) = Breakfast

(and if you leave the egg on the bench for long enough you have an entirely different result...).

This allegory perfectly illustrates why it can be so difficult to artificially reproduce historic deterioration characteristics. There are many factors to consider, and each decision affects the final outcome of the tests.

Doug brought with him a small but fascinating collection of non-heritage samples that amply illustrated many forms of deterioration. I have an enduring picture in my mind of his description of film with advanced cellulose degradation, 'It has the flexibility of a potato chip'. All the while he was gleefully flexing an old sample of film that snapped and cracked loudly as pieces broke off. It was rather a dramatic example of inherent vice.

Doug also exploded the odd myth. Poor processing of photographs (and explicitly poor washing) has been touted as one of the most common causes of deterioration in photographic material. In fact it is oxidation that is a widespread problem, examples of inadequate washing are rare. Research has shown that residual thiosulphate can protect photographic silver from atmospheric pollutants. However this residue must not be too much, or too little, but needs to be just the right amount. This is affectionately known as a Goldilocks effect. In



left to right: Tracey Golds, Detlev Lueth, Douglas Nishimura, Mick Newnham and Angeletta Leggio

accordance with this finding the level of residual thiosulphate recommended for photographic material was increased from 0.007g/m to 0.014 g/m. Residual thiosulphate is measured using test method ISO 417-1993 (Determination of Residual Thiosulphate and Other Related Chemicals... in Photographic Material...).

The pace of the lectures was intense for the first few days, but it became more relaxed once it was obvious all the material would be covered in the time available. More time was then allocated for questions and the discussions that naturally arose as other people conveyed relevant information or experiences. These sessions were just as informative as the lectures because they enabled participants to deal with issues particular to their situation or institution.

One such discussion began in response to a question about the potential risks of face mounting photographs to Perspex™. Doug pointed out that Perspex has a very high expansion rate, 0.8 -1.1% expansion per one degree Celsius increase in temperature. This is well in excess of the expansion potential of photographic prints. Due to these expansion disparities the possibility of mechanical damage (e.g. tearing of the photograph) occurring is high. It was also noted that Perspex scratches and marks easily, and that cleaning with solvents can damage the structure of the polymers causing mechanical weakness. There was also general unease about the adhesives used in this process since they may vary depending on manufacturing variations, and mounting practices.

The course exceeded my expectations; as an overview of preventive photographic conservation it was both detailed and comprehensive. I found the atmosphere at the workshop inclusive and stimulating. Detlev's now famous 'networking moments', held during the lectures, helped to lighten the atmosphere. But my feeling is that most

people needed little encouragement to network. I also wondered if the length of the course, (6 days) facilitated closer bonds because there was more time to get to know other participants and re-establish friendships. As a person coming in from New Zealand I left feeling that Australia is a very friendly place indeed!

Reviewed by Peter Shaw, Photographic Conservator, Australian Archives, Sydney

This workshop has been much anticipated since it was formally announced at the AICCM Book Paper and Photographic Materials Symposium in Melbourne in April this year. It is the first in a



WORKSHOP 1 / 1-6 JULY 2002

NATIONAL MUSEUM OF AUSTRALIA

series of four to be conducted over the next two years. The Workshop organisers, Angeletta Leggio, Detlev Lueth and Mick Newnham had initially sought funding for this series of workshops in October 2001 through the Getty Grant Program and were awarded the grant in March this year.

Doug Nishimura, conducted the workshop and came with an international reputation based on his work over the past sixteen years with the Image Permanence Institute in Rochester and his (co)authorship of many important papers on stability, testing and preservation of photographic materials. The Workshop organisers were anticipating about thirty delegates to register and were almost overwhelmed by eighty-nine enthusiastic respondents. The participants came from a variety of backgrounds: paper and photographic conservators, photographers, archivists, librarians and students. That the workshop ran seamlessly and was a great success on a number of levels is testament to the great accomplishment of the organisers.

The workshop was scheduled to run from 8:30am to 5:30pm for six days and as it happened the only short day was the final Saturday. Any illusion that the content of the workshops would be at a basic level was extinguished at about 9am on Monday morning when Doug Nishimura began by discussing Gurney Mott Theory and continued for the entire first session. It was then that we knew that this wasn't to be a week for the dilettante.

During the week, the following topics were covered:

Structure and chemistry of black & white and

colour processes, (historic and contemporary);

Mechanisms of deterioration (image, primary and secondary supports);

Identification of processes and supports;

Storage of photographic materials;

Testing for deterioration;

Standards and testing of storage enclosures;

Environments - monitoring, effect and evaluation;

Life expectancy predictions for dye layers and primary supports;

Moisture equilibration and diffusion;

Temperature and humidity measurement;

Current ISO and the superseded ANSI Standards and the mechanisms involved in the formulation of international standards;

Disaster recovery of historic and contemporary processes;

Integrated pest management complete with examples of international experiences and techniques.

A rigorous session on psychrometric charts was followed by a 'low tech.' presentation on storage of photographs in freezers using the double freezer-bag system with the photographs enclosed with sheets of desiccated mount board, to provide a low temperature and RH microenvironment.

A session on permanence and deterioration mechanisms of compact discs was followed by discussion of stability of ink jet printing and dye sublimation digital prints.

The topics covered encompassed the earliest

photographic processes and the latest image printing processes.

Doug Nishimura was the most generous of presenters, demonstrating almost encyclopaedic knowledge and yet able to admit at times, that certain answers would require further investigation. There was space sometimes during, and always at the end of each session, for questions from the participants.

What came out of the six days? I think refreshment for a great thirst that has existed in Australia for a long time in the conservation community and excitement at the prospect of future workshops. If subsequent workshops are of this calibre then they too will be oversubscribed which is a great pity, since the opportunity for Australian-based conservators and allied professionals to gain this sort of mid-career training has been very rare. It can only be hoped that the interest shown before and during this workshop will produce the momentum and inspire organisations and education institutions to support a continuing cycle of these workshops.

An additional advantage in attending this and subsequent workshops is that they can be credited towards a Graduate Certificate in Applied Science at the University of Canberra. The next workshop in the series is scheduled for November this year at the Archives Centre in Melbourne. Paul Messier and Martin Jürgens will present this workshop on Colour Photography and Digital Print Conservation.

Was it perfect? Well almost. Doug Nishimura noted during more than one session during the week that the topics that he was covering in a couple of hours, he would normally teach over a couple of weeks. So that more than once there was a sense that we were skating over much deeper knowledge. The participants, during the session on psychrometric charts, remained in a slightly lost silence. Doug Nishimura commented afterwards, with tongue somewhat in cheek, that we must have absorbed the information very easily given our lack of questions at the end. There was some additional confusion caused by the use of US measurements - Fahrenheit, grains/pound of air for moisture content. Nevertheless, none of the topics covered could or should have been excluded. Ultimately, the effect was to provide a broad range of information that was useful and satisfying to a broad spectrum of professionals. Who incidentally, appeared to attend all of the sessions. It was somewhat inspirational to have a week of instruction from such an internationally acknowledged expert.

Paper & Book Intensive 2002

Helen McPherson, State Library of Victoria

"You look as though you're on a mission. Please step over here?" the guard said to me. This is not the sort of thing one wants to hear when going through airport security, post September 11. Were all my best-laid plans going to come to

apart? I fronted up for the full search, shoes off, body patted down, contents of carry-on bag and luggage trolley minutely inspected, along with passport and boarding pass. And then I was free to go. Phew!

I was in America, en route to the Paper & Book Intensive 2002, where I was going to teach a workshop. PBI is known as a "working sabbatical" for practitioners and serious students in the book arts, papermaking, and conservation. A residential program, it is held in different parts of America each year, and the program is organized by a dedicated group of people in the conservation and book arts fields - not related in any way to the AIC. Sites are deliberately chosen for their semi-rustic atmosphere, and the philosophy of minimum equipment for the workshops is encouraged. A diverse range of sessions is offered. During the first week, one chooses two classes, attending one session in the morning, and the other in the afternoon. In the second week, it's one class for the whole week. This allows more in-depth projects to be pursued. With 24-hour access to studios, nobody can claim that they don't have enough time. Evening lectures, slide shows and discussions round out the program for the 60 people who have come from all over the States and from other countries.

Having attended PBI as a participant in 1998 and 2000, and become thoroughly hooked, I was keen to return to experience the teaching role. I was of course a very different kettle of fish. My preparation had started nine months earlier with the decision to offer a session on papermaking plants from two continents - America and Australia. The idea was to make paper samples from weeds and escaped garden plants, which are common to both countries, and to produce a limited edition book. I could never have envisaged the amount of time and effort that it took, not only to research the text for the book, but also to prepare all the fibre needed for the workshop. Many hours spent gathering various weeds, piling them onto the back of my bicycle (yes, there were a few strange looks from the locals), cooking and beating the fibre, and forming it into thick 'linters', to be reconstituted at the other end. Then there was all the woodworking stuff, because each participant in my session was going to make a deckle box which they would use to make the paper samples. It all added up to a 20 kg parcel plus my rucksack and carry-on bag. Once in America I still had to track down some final supplies, so I was calling into hardware stores as I crossed the country from Michigan to Maine, purchasing the last few items only hours before arriving at the site.

This year's session was held at Haystack Mountain School of Crafts, located on Deer Isle off the coast of Maine. Shingled buildings connected by timber steps and walkways, are perched on a steep granite boulder hillside. The stunning view from the dining room is across spruce forest to the ocean and islands beyond. Well-appointed workshops for wood, metal, ceramics, glass, papermaking and textiles are

intermingled with cabin accommodation, a large dining room, and a conference room with shop and library attached. Because of the extreme winter climate, Haystack only operates during the summer months, offering two to three week programs. PBI was being held at the school in early May, prior to the start of the summer program, so the nights were still very cold in our unheated cabins.

PBI sessions offered during the first week included, sumi-e painting, leather decoration and tooling, pop-up books, making rag paper, and my plant fibre papermaking. Twenty-two students kept me on my toes, and I in turn got them making lots of paper, working late and early morning hours, to produce a limited edition book.

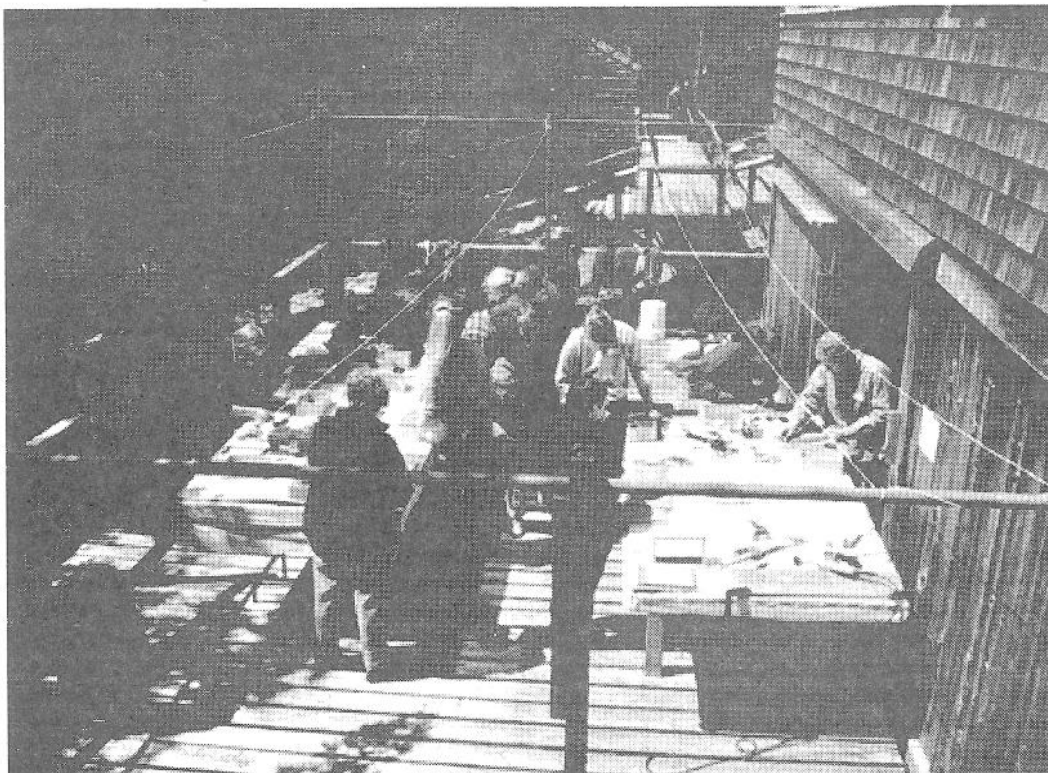
In the second week I was able to relax, and be a participant. I chose a session on Japanese papers, making a small kari bari board, and experimenting

with lining, stretching and drying techniques. Other sessions included alternative photographic processes, Coptic codex bindings, a collaborative book edition, and watermarks/stencil techniques in handmade paper.

An auction and a banquet were held at the end of the second week. The auction is always a favorite activity, with donated artworks, created in the sessions, realising high prices. Funds raised go towards providing work-study scholarships for needy participants to attend PBI.

For more information about Paper & Book Intensive go to <http://www.paperbookintensive.org>

For more information about Haystack Mountain School of Crafts go to <http://www.haystack-mtn.org>



<http://www.paperbookintensive.org/gifs/pbi02pics/mcphersonclass2.jpg>, reproduced with permission

WEB NEWS

PHOTON Web News

Kim Tough

Over the next few months we will be developing a list of web sites that will be placed on the PHOTON web site. <www.nma.gov.au/photon/index.htm> These web sites will be related to Photographic Conservation and cover topics including the history of photography, photographic collections, discussion lists and preservation and conservation. There will also be regular reference through this Newsletter to sites of particular interest.

This issue the feature web site is that of George Eastman House <<http://www.eastman.org>>. This

web site has many interesting features. There is information and examples from current exhibitions (just to make you drool and wish you were there to see the real thing!). There is also an extensive *Timeline of Photography* that gives information about key events in the evolution of photography and specifically KODAK products. The *Education and Research* area leads you to Photography Collections Online, which is a digital image sampler and browsing resource for the photographic holdings of George Eastman House. Additionally there are also links to an extensive range of photography and technology related sites. Well worth a look. Stay tuned for future developments.

PRESERVATION PERSON IN ... THE UNACCESSIONED FILES





AICCM Symposium, Conservation of Paper, Books, and Photographic Materials, Melbourne 2002. Clockwise from left: Anthony Zammit, Jenny Hodgeman, Jude Fraser and Angeletta Leggio (with artichokes); Alexandra Botelho (from the Philippines), Katy Glen, Ruth Shervington; Vicki Humphrey and Rosie Freemantle (from the Tate); Lyndsay Knowles and Christie Wyld (from England).



Next Issue

The December issue of the Newsletter will honour Professor Colin Pearson and his contribution to the conservation profession. We hope to bring you the text of Colin's Valedictory Address that was presented at the National Museum of Australia in August. Dr. Jan Lyall, previously Head of Preservation Services at the National Library of Australia and Director of the National Preservation Office, will speak at Colin's Valedictory Dinner.

The Editorial Committee welcome submissions for inclusion in this special "Colin" issue: photographs, anecdotes and stories, student day memories, softball matches at Bungendore etc. Images should be sent as jpeg or bitmap files.

The deadline for the December issue is 1st November. Please send submissions to The Editor. See contact details on Page 2.

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Please Contact the Secretariat on:

03 9326 9851 or aiccm@mateng.asn.au

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DEAKIN

Paper Conservator

Artlab Australia is seeking to employ a Paper Conservator to join the dynamic Paper, Training and Technical Services Branch at its laboratories in Adelaide. The successful applicant will have the opportunity to develop/refine their skills in Book Conservation, Conservation of Art on Paper and/or the Conservation of Photographs.

Artlab Australia is a division of Arts SA in the South Australian Department of Premier and Cabinet. Artlab is responsible for the conservation and preventive conservation programs for South Australia's major collecting institutions: the Art Gallery of South Australia, the South Australian Museum, the State Library of South Australia, the History Trust of South Australia and Carrick Hill historic house. Artlab also undertakes conservation projects for a range of clients throughout Australia and Asia.

Duties: The Paper Conservator works under limited direction and is accountable to the Assistant Director, Paper, Training and Technical Services for preservation and conservation activities which provide comprehensive conservation services for clients. The occupant contributes to Artlab programs for public education, improved access to services and conservation development.

Special Conditions: Intra and interstate travel and the provision of services on-site at client locations will be required together with some out of hours work. Some international travel may also be required.

Essential Qualifications: A degree or equivalent in Conservation of Cultural Materials specialising in the Conservation of Paper.

Further details available from: Vicki Humphrey, Assistant Director, Paper, Training and Technical Services. Telephone: (08) 8207 7520. Email: Humphrey.Vicki@saugov.sa.gov.au.

Applications to: Vicki Humphrey, Assistant Director, Paper, Training and Technical Services. Artlab Australia, 70 Kintore Avenue, Adelaide, SA, 5000. Fax: (08) 8207 7529.

Closing Date for Applications: 18th October 2002

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