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President's Report

Eric Archer

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In June I visited the UK and USA where I met with a range of organisations on behalf of the National Museum of Australia and AICCM. My primary focus was to examine storage, conservation and collection management facilities in these countries for the National Museum. In addition, the National Museum supported my involvement in meetings with the British and American Governments concerning Australia's response to the damage to, and looting of cultural property in Iraq.

In London I met with Dr David Leigh, President of the UK Institute for Conservation, to discuss training and accreditation of conservators in the UK. This was a very useful and timely discussion, given Australia's current position in re-establishing training programs for conservators, and our review of accreditation procedures. Dr Leigh provided a great deal of useful information and literature regarding their recently reviewed accreditation procedures. I also met with Dr Andrew Oddy, President of the International Institute for Conservation, and recently retired Keeper of Conservation at the British Museum. We discussed some of the more global issues affecting conservation, including how the international conservation community prepares itself and responds to events such as possible terrorist attacks on cultural property and the recent Iraq conflict and its aftermath. We also discussed how the role of conservators, particularly in the public sector, was changing in response to changed management priorities, museum philosophies and government imperatives.

In Washington, the Executive Director of the American Institute for Conservation, Penny Jones, was very generous with her time, and explained in detail how training and accreditation operates in the USA. Penny also gave me an invaluable insight into how the AIC manages its business and funding. I was particularly interested to discover that approximately 50 percent of AIC practicing conservator members work in the private sector. Dr Eric Pourchot, Program Officer for AIC, outlined their new online program for mid-career training. In Los Angeles I visited the fabulous new Getty Center where I met with Dr Timothy Whalen, Director of the Getty Conservation Institute, Gerry Podany, Conservator at the Getty Center and immediate past President of AIC, and Joan Weinstien, Associate Director of the Getty Grant Program. These discussions also focussed on training, accreditation and global conservation issues, as well as potential funding for AICCM initiatives such as the accreditation review process.

Each of the meetings I attended in the UK and the USA demonstrated a need for a more internationally collaborative approach to many of the issues that are common to our cause, such as education and mid career training, accreditation, funding, advocacy, and rapid emergency response. As a result of these discussions, an international meeting of representatives of the professional conservation associations has been proposed.

On behalf of the Australian Government Cultural Heritage Reference Group for Iraq, I met with officials from the UK Department of Culture Media and Sport in London and the State Department in Washington, where I presented a report on Australia's proposed response

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from the editorial committee

The reduced Editorial Committee – due to the departure of **Pip Morrison** to the USA – brings you a new-look AICCM Newsletter. With the departure of **Vicky Humphrey** to foreign shores (UK), the new-look has been the result of working with a new design/layout company. It is something we discussed with Vicky on occasions but was difficult to implement when we were in different States. Any comments regarding the new layout are welcome.

This issue we bring you our feature article from **Suzanna Shaw** from the National Gallery of Victoria. *Gilding the Lotus* was a paper presented at the Gilded Objects Conservation SIG Symposium in November 2002 and looks at the manufacture and use of gold leaf in Asia – we seem to be following that Asia link yet again.

Our lab profile comes from **Catherine Lovelock** and our long-lost colleagues at Museum Victoria. They do still exist and have obviously been very busy for the last year or more. Again our members have been participating in a range of workshops and conferences and bring you their comments and thoughts. A number of international colleagues have been visiting our shores: **Mary-Lou Florian** presented *Fungal Facts* in May at the Powerhouse Museum; and **Debbie Hess Norris** and **Nora Kennedy** delivered the 3rd Getty-sponsored Photon workshop and a shorter version of the same workshop in Wellington, NZ. **Frances Fitzpatrick**, **Cheryl Jackson** and **Mark Strange** have provided reviews of these workshops. **Mary Jose** attended the workshop associated with the *Sari to Sarong* exhibition at the NGA. Other reports and comments on a range of topics are included. **Caroline Kyi** reports on her 3-month project in Bohol, The Philippines. **Colin Macgregor** alerts us to the hazards of organic packaging materials. **Julian Bickersteth** issues a challenge to the profession with his commentary *Are We Engaged*.

The President's report now appears on page 1 and the newsletter includes various National, State and SIG reports. Of particular interest is the report on the newly established Education Standing Committee. There is a related report from The Centre for Cultural Material Conservation at The University of Melbourne.

Happy reading and we'll see you at the National Symposium and AGM on 17th October at the Powerhouse Museum.

Jude Fraser, Katy Glen and Helen Privett

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to damage and looting of cultural property in Iraq. The reference group's proposals were well received and have significantly contributed to the development of a coordinated multilateral approach to assist Iraqi authorities with the recovery process. The report recommends in the short term, that legal steps are taken to protect cultural property and sites from looters as well as controls on the illegal international trade in artifacts; and in the long term, that bilateral cultural exchange programs are established to preserve and manage cultural property and sites. The report is currently under consideration by the Australian Government.

Back at home the calendar of activities is very impressive. Planning for the Sydney October Symposium and Annual General Meeting is well underway. The Symposium will focus on education and accreditation. See the progress reports in this issue from Sarah-Jane Rennie, Kay Söderlund and Janet Hughes who are all doing terrific work. Jenny Dickens continues her indefatigable onslaught on the huge volume of work that seems to be the Secretary's lot. Planned administrative changes will hopefully make her role less burdensome. The ACT branch has put in a magnificent effort for the *Visions for Conservation* conference in Canberra in August; and after much planning and hard work by Amanda Pagliarino and her team in Queensland, AICCM Objects SIG are conducting a mid-career glass and ceramics repair workshop, also in August.

Congratulations everyone on the great work being done around the country.

AICCM National Conference Announcement

Change to the AICCM conference *Memory and Place*, October 2003

Dear Members,

Due to a number of events taking place that were not foreseen in the initial planning phase of the AICCM 2003 conference, AICCM National Council would like to announce a change of event. The three-day conference, *Memory and Place* is to be replaced with a symposium entitled *Down to Business*, on Friday 17th October at the Powerhouse Museum.

This event will focus on the priority issues for our profession:

- training/education developments for the conservation industry
- professional accreditation for conservators

A 2 hour session in the middle of the day has been set aside for SIGs to meet and discuss issues of common interest including planning for the 2005 conference to be held in Brisbane.

The day will close with the AICCM AGM where time will be provided for members to raise any issues they wish to discuss. This will be followed by dinner in Sydney's Chinatown.

For further information contact Sarah-Jane Rennie rennie@netspace.net.au
Tel: 02 9339 9908

Gilding the lotus: a literature search of the manufacture and use of gold leaf in Asia

Suzanna Shaw, Conservator of Frames and Furniture, National Gallery of Victoria

Gold has been a symbol of wealth in Asia just as much as in Western societies, and it has become a part of religious practice when applied to varied surfaces. This paper was first presented at the November 2002 Gilded Objects Conservation Special Interest Group Symposium. It is intended as a guide to the most common techniques used by selected Asian countries to apply gold leaf and powders to a variety of surfaces, and touches on issues relating to the deterioration of these surfaces.

Thailand

Gold in Thailand is used in the act of worship of the Buddha; this is due to gold's purity, the belief that it can placate spirits, as well as help the worshipper be granted favours. Even the manufacture of items used in temples, such as gold leaf, can accrue merit.

Wooden mallets are used to pound gold nuggets to foil, which is then for a further five hours until it becomes a thin leaf. These are then cut into 2.5cm squares and placed on wax paper ready to be sold. Packets of gold leaf are sold at most temples for Buddhists to apply by pressure or with oil to a statue of the Buddha or other sacred images. This act is thought to bring merit to the gilder. Some sculptures become so heavily coated with gold leaf that all definition is lost; this process also presents difficulties in dating the object.¹ Many of the techniques used in Thailand spread to neighbouring countries such as Myanmar.

Myanmar

Gold leaf has been produced in Myanmar, previously known as Burma, for almost a thousand years in the manner described above.² Myanmar has a long history of using gold leaf to indicate the wealth of its cities. Gold leaf has been lavished on armour, shields, jewellery, and even special decorative bricks. Portraits were often painted on gold, and murals in temples and caves were enhanced with gilding.

In the Pagan period, around 1300, the Myanmar gold leaf industry was in direct competition with the Chinese industry. At the time Chinese gold leaf was considered to be of superior quality. In an effort to stimulate the market for his own

benefit, the ruler of Myanmar made it compulsory for packets of gold leaf to be included with tribute items.³

A Chinese technique, utilising a putty known as *thayo*, has been further developed in Myanmar and enhanced using gold leaf. *Thayo* is a dough like substance consisting of raw lacquer (a tree resin) mixed with ash, ground bone, paddy husks or cow dung that dries to a dark brown colour resembling wood without grain.⁴ It is the Western equivalent of framer's composition, a putty used to imitate carving. Both materials are used for moulding repetitive patterns and respond to changes in humidity by cracking and separating from the object's surface. *Thayo* can be embellished, using lacquer to adhere pieces of glass mirrors in between the *thayo* design. Then only the *thayo* would be coated in a thin layer of lacquer with gold leaf applied to the entire surface. A rinse with water removes surplus gold leaf on the mirrors.⁵

Vietnam

The widespread use of gold leaf on a variety of objects is also common in Vietnam. In the 20th century, artisans began a new art form. This involved painting using pigmented lacquer with other decorative media such as inlay and metallic powders, and was aimed at achieving greater depth.⁶ It is difficult to produce bright colours when painting with lacquer due to the darkening effect it has on pigments. In order to counter this effect, pigmented lacquer is painted over gold or silver leaf to give luminosity. Another method of applying colour is to paint a thin layer of lacquer onto the painting, which is allowed to become tacky before powdered gold, silver or pigments are dusted on.⁷ Once dry, surplus powders and pigments are wiped off. This latter technique gives a more fragile surface and it is important to differentiate between the two when treating such a work.⁸

China

In both China and Japan, lacquer collected and refined from *Rhus verniciflua* (a sumac tree), has been used as an adhesive to repair broken ceramics with the dark adhesive disguised using gold powder. While the Japanese tradition makes a feature of such repairs by enhancing them with gold

¹ Strachan, D.K. & Maines, C.A. 'Lacquer as an adhesive for gilding on copper alloy sculpture in Southeast Asia', in T. Drayman-Weisser (Ed.), *Gilded Metals: History, Technology and Conservation*, London, Archetype, 2000, p. 191.

² Singer, N. 'Myanmar Lacquer and Gold Leaf: From the earliest times to the 18th century', *Arts of Asia*, 32(1), 2000, p.42.

³ Singer, *Arts of Asia*, p.49.

⁴ Fraser-Lu, S. *Burmese Lacquerware*, Bangkok, Tamarind Press, 1985, p.27.

⁵ Singer, *Arts of Asia*, p.46-7.

⁶ Webb, M. *Lacquer: Technology and Conservation*, Oxford, Butterworth-Heinemann, 2000, p.39.

⁷ Nguyen-Long, K. 'Lacquer artists of Vietnam', *Arts of Asia*, 32(1), 2002, p.33.

⁸ Webb, p.40.

powdered geometric and other designs, the Chinese tradition is less ostentatious generally only applying gold dust with no pattern to the lacquer repair (fig. 1).

While foil gilding is the oldest technique of gilding in China, one of the greatest developments for Chinese fine arts was the fire or mercury gilding technique, thought to date from the 4th century BC.⁹ Mercury gilding is the process whereby gold is suspended in liquid mercury forming an amalgam, which is then rubbed onto the heated surface of usually a copper alloy. An alternative technique is to apply mercury to the surface of the sculpture then lay gold leaf onto the amalgamated surface. Heat then drives off the mercury releasing toxic vapours, and leaves a durable gilded surface less prone to wear than adhesive-based gilding and requiring little maintenance.

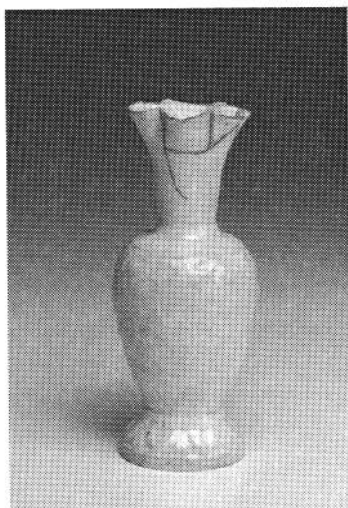


Figure 1. Chinese Yuan dynasty (1279-1368), Vase with lacquered and gilt repair, Presented by Mr & Mrs Alfred Clark (1939), National Gallery of Victoria, Melbourne

Surface analysis cannot detect the difference between the two mercury gilding techniques but mercury itself can be detected using emission spectroscopy and x-ray fluorescence spectrometry.¹⁰ Mercury gilding can be identified by a pasty, granular layer of gold often found in recesses of engraved lines. The presence of gold on the underside of feet of sculptures can also indicate mercury gilding because of the manner in which the amalgam becomes fluid during heating.

Another method found on objects from the 14th century is the use of shell gold, named after the method of storing the paint in mussel shells. Shell gold was made by grinding gold leaf with honey and other binders such as a gum and is applied with a brush.¹¹

Tibet and the Himalayan region

Tibet has an abundance of gold and exported it to neighbouring countries but only in the form of gold dust. Religious beliefs banned the mining of nuggets of gold, which was thought to be an essential part of the earth, while gold dust was thought of as flowers – consequently if the nuggets were removed, no gold dust would be found.¹² Therefore, gold nuggets had to be imported into Tibet, which kept up good relations with trade partners China and Nepal. Analytical examination has also shown that gold was added to some statuary metals, even though it is visually impossible to detect its inclusion in the alloy, and this may also have been dictated by religious beliefs.¹³

Mercury gilding was likely to have been introduced to Tibet from China around 14th century, although some sources say this was as early as the 7th century.^{14,15} Due to the absence of tin reserves in both Nepal and Tibet, most sculptures were made from copper or brass.¹⁶ However, of the few bronzes that were mercury gilded, they generally contain less lead and zinc than ungilded bronzes.¹⁷

A comical account of the process of mercury gilding in the Himalayas states that the gilder takes precautions such as drinking alcohol before starting work, and intermittently during work. Additionally, in 12th century Germany, the monk Theophilus stated that the process of mercury gilding should not be carried out on an empty stomach, and that wine and garlic were suitable to mitigate any ill effects.¹⁸ Mercury gilding is reportedly still carried out in Tibet and Nepal despite health warnings, however electroplating is becoming more widespread.

Finishing techniques for mercury gilt surfaces were to burnish the gold using agate. To obtain a warm reddish glow to the gilding the sculpture was reheated, then soaked in a solution made from the same bark as the red dye alizarin.¹⁹

The traditions of the Newar people of Nepal and most Tibetan groups are passed down orally so it is difficult to establish if techniques have changed over the centuries. However, parcel or partial gilding has been used by the Newars from at least the 17th century onwards. This meant

⁹ Jett, P. and Chase, W.T. 'The Gilding of Metals in China', in T. Drayman-Weisser (Ed.), *Gilded Metals: History, Technology and Conservation*. London, Archetype, 2000, p. 147.

¹⁰ Oddy, W.A., Bimson, M. & La Niece, S. 'Gilding Himalayan Images: History, Tradition and Modern Techniques' in W.A.Oddy & W. Zwalf (Eds.), *Aspects of Tibetan Metallurgy: British Museum Occasional Paper No. 15*. London, British Museum, 1981, p.88.

¹¹ Kirby, J. 'Gilding: Materials and Techniques (Powder)' in L. Macy (Ed.), *The Grove Dictionary of Art* [Online] Available: <http://www.groveart.com> (accessed 16 April 2003).

¹² Lo Bue, E. 'Statuary Metals in Tibet and the Himalayas: History, Tradition and Modern Techniques', in W.A.Oddy & W. Zwalf (Eds.), *Aspects of Tibetan Metallurgy: British Museum Occasional Paper No. 15*. London, British Museum, 1981, p.39-40, 57.

¹³ Lo Bue, E. 'Casting of Devotional Images in the Himalayas: History, Tradition and Modern Techniques', in W.A.Oddy & W. Zwalf (Eds.), *Aspects of Tibetan Metallurgy: British Museum Occasional Paper No. 15*. London, British Museum, 1981, p.83.

¹⁴ Oddy, Bimson and La Niece, p.87.

¹⁵ Lo Bue, Casting of Devotional Images in the Himalayas, p. 80.

¹⁶ Lo Bue, Statuary Metals in Tibet and the Himalayas, p. 34, 37.

¹⁷ Oddy, Bimson and La Niece, p.92.

¹⁸ Oddy, Bimson and La Niece, p.98.

¹⁹ Oddy, Bimson and La Niece, p.99.

that the back of the sculpture often remained ungilded and painted red. It is thought that this decision was for economic rather than aesthetic reasons.²⁰

Cold gilding, the application of gold leaf or powders using an adhesive such as yak hide glue or burnishing it on, was introduced to Tibet in the 15th century and was often applied to the flesh areas of figures.²¹ Curiously the Newars will not cold gild objects unless they are to be sold to the Tibetan market. The gold powder was made by cutting sheets of gold leaf into small ribbon-like strips, mixing them with powdered stone and glass and then grinding them with water, followed by separation.

As with other Asian cultures, it is a sign of devotion to touch the face, hands or feet of a Buddhist sculpture and these areas are subsequently worn over the years, thereby revealing the underlying copper alloy (fig.2). This is carried out even on large sculptures where ladders are provided for the devotees to climb, so they can press their forehead to Buddha's.



Figure 2. Tibeto-Chinese 18th century, *Avalokiteshvara* (detail showing worn gilding), Felton Bequest (1966), National Gallery of Victoria, Melbourne

Although there is a tradition of waxing metal sculptures in Tibet, the temples in which these devotional sculptures were used provided them with a coating of waxy accretions from butter lamps and incense.²² These accretions probably would have protected the sculptures from corrosion although the low relative humidity of the Tibetan plateau is an unlikely place for corrosion to occur.

Japan

Japanese artisans use gold leaf for a myriad of applications – at new years celebrations *sake* is drunk with small flecks of gold leaf through it, green tea is drunk with gold leaf in order to alleviate rheumatism and ensure a healthy life, and there are companies who can make a stamp of company logos or family crests in gold leaf for use on cakes and in drinks.²³ Even the

Japanese word for Friday is *kinyobi*, *kin* meaning gold, and most of us would agree with the positive connotation that has.

99% of Japan's gold leaf is manufactured in Kanazawa, a city on the west coast of the main island of Honshu.²⁴ Kanazawa became the centre of the industry due to the soft water required for the manufacture of the sheets of paper used to interleave the gold leaf. This paper was traditionally prepared using the *enzuke* process whereby sheets of paper were soaked in a mixture of water, ash lye, persimmon tannin and egg white and then smoked.²⁵ Geisha and women of high social standing sought this interleaving paper after it had been used as they discovered that it was an efficient method of blotting off oil from the face. Beauty product companies have pounced on the idea and you can now find books of oil blotting paper, inspired by the gold leaf interleaving paper, in most department stores. Nowadays, the *tachikuri* process utilising carbon-surfaced paper has superseded the time-consuming *enzuke* process.

Japanese gold leaf differs in size to European gold leaf. From the 15-16th centuries, the leaf dimensions were 12.7cm² while the later 17-19th century leaf was only 9.7cm² and 98.9% pure.²⁶ Gold flakes are formed by filing a block of the metal or alloy and then mulling them between metal sheets. The particles are then sieved to divide them into size groups. Research by Toshikatsu Nakasato states that particles, though shaped by the tangs on the file used, were predominantly narrow and the shape of rice-grains prior to the 13th century, but after this the particles became more rounded; this can help with dating a work if a suitable area is found on the surface.²⁷

Several different adhesives are used over a variety of preparatory layers to apply gold leaf and powders to Japanese artworks:

- Grain-based adhesives such as starch paste (soluble in water)
- *warabi* (a bracken fern derived adhesive) mixed with lacquer (insoluble in water), or persimmon tannin (insoluble in water)
- *funori*, an adhesive extracted from fermented red marine algae of the *Gloiopeltis* species (soluble in water) (fig.3)
- *Nikawa* – an animal glue which is slowly soluble in water (fig.4)

²⁰ Lo Bue, *Casting of Devotional Images*, p.82.

²¹ Oddy, Bimson and La Niece, p.87 and Lo Bue, *Casting of Devotional Images*, p.83.

²² Lo Bue, *Casting of Devotional Images*, p.83.

²³ See http://www.hakuichi.co.jp/2002cg/e_cg08.html

²⁴ Kanazawa Municipal Yasue Gold Leaf Museum, Japan, pamphlet collected 1998.

²⁵ Koyano, M. 'Gilding and Gilding Conservation in Japan', in D.Bigelow, E.Cornu, G.J.Landrey, & C. van Horne (Eds.), *Gilded Wood: Conservation and History*, Connecticut, Soundview Press, 1991, p.49.

²⁶ Grantham, S. 'Japanese painted paper screens: manufacturing materials and painting techniques', in V. Daniels, A. Donnithorn, & P. Smith (Eds.), *Works of Art on Paper Books Documents and Photographs: Techniques and Conservation IIC Baltimore Congress 2-6 September 2002*, London, International Institute for Conservation of Historic and Artistic Works, 2002, p.86.

²⁷ Nakasato, T. 'Urushi Techniques in the Prehistoric and Antique Periods in Japan', in N.S. Bromelle and P. Smith (Eds.), *Urushi: Proceedings of the Urushi Study Group June 10-27, 1985 Tokyo*, Marina del Ray, J.Paul Getty Trust, 1988, p.151.



Figure 3. *Funori* (sample courtesy of Ruth Shervington)

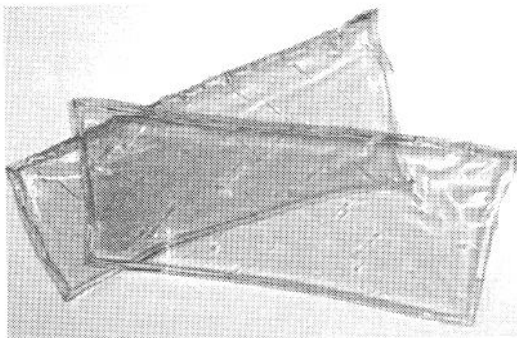


Figure 4. *Nikawa* (sample courtesy of Ruth Shervington)

- *Urushi* – Japanese lacquer - (generally insoluble in all solvents unless deteriorated)²⁸

Makie, meaning 'sprinkled picture', is the name given to gold powder designs applied to lacquered items (fig.5). The designs are drawn on paper then outlined in lacquer, the design transferred to the object by rubbing the back of the paper, then the design might be erased as the *makie* work progresses. The *funtsutsu*, bamboo pipes with gauze covered ends, are used to deliver the gold powders evenly to the lacquered surface; finer grades are applied using brushes.²⁹

A particularly beautiful and intricate technique used particularly on Japanese sculpture, is *kirikane*. This is a technique introduced in the 7th century where gold leaf is cut into fine strips using a bamboo spatula on a deerskin board. The strips are then adhered to the surface in decorative patterns generally using *funori*.³⁰ *Kirikane* is often used to decorate the clothing of statues (fig.6) and the technique can be combined with a background painted with gold dust so that bright gold lines are visible on a dull gold surface.³¹

Shippaku is the technique of applying gold leaf over a layer of lacquer applied to a hard ground layer or clay coating on

Japanese sculptures. The application of different gold effects is regulated in Buddhist religious texts. After the 13th century red pigments were added to the lacquer to improve the colour of the gold leaves, applied in much the same way red bole warms the tone of gilding in the Western tradition.³² The *akashi* method, used on a variety of objects such as sculptures, facilitates the easy handling and cutting of gold leaf. This is done by applying a thick oil such as camellia oil to a backing paper, permitting the gilder to press the coated paper against the leaf so that it can be moved onto the prepared surface without tearing or breaking. The lined leaf is manipulated using bamboo tweezers, placed on the prepared surface, then the back of the paper is stroked prior to peeling off the oiled paper – the Western equivalent of this technique is transfer gilding.³³

Another technique of obtaining a gilded surface on sculptures is *kindei nuri* - the process where gold powder is mixed with *nikawa* then applied over a surface using brushes. An alternative technique, *fundami nuri*, is when gold powders are sprinkled over a surface already tacky with lacquer. It is difficult to discern the two.³⁴

Kinbyobu is the name given to folding screens with a gold leaf covered background. These screens were used in palaces and castles, not just as an aesthetic decoration, but to help reflect what little light was in the room. They are made with a wooden lattice core covered in layers of paper. The sized paper is commonly prepared with a wash of red or yellow ochre, to act like bole, or white *gofun* (calcium carbonate made from ground oyster shells) prior to the adhesion of the gold leaf.³⁵ About three coats of *nikawa* are applied prior to the application of the gold leaf onto the tacky surface.³⁶ A grid is drawn over the surface of the paper and then the leaves are laid onto the tacky surface from the top left corner to the bottom right (fig.7). Gold leaf is removed from



Figure 5. Japanese 19th century, Box (detail of *makie* on lid interior) Acquired 1881, National Gallery of Victoria, Melbourne

²⁸ Koyano, p.55.

²⁹ Webb, p.46-52.

³⁰ Koyano, p.58.

³¹ Yamasaki, K. & Nishikawa, K. 'Polychrome sculpture in Japan', *Studies in Conservation* 15(4) 1970, p.282.

³² Yamasaki & Nishikawa, p.280.

³³ Koyano, p.58.

³⁴ Yamasaki & Nishikawa, p.282.

³⁵ Grantham, p.84.

³⁶ Grantham, p.87.

any areas that are to be painted, as the smooth leaf surface does not provide any tooth for coarse-grained pigments or thick coatings to hold onto.³⁷ A technique seen on screens and Japanese books is moriage. This is where gesso putty, made of thick *gofun* is used to build up geometric designs prior to the application of gold leaf or powders giving it an embossed appearance, which adds to the reflective quality of the screen.³⁸

Though little contact was permitted by the outside world with Japan until the mid 1850s, seventeenth century Dutch merchants had no such limitations placed on them, infiltrating the Japanese market with curiosities such as gilt leather.

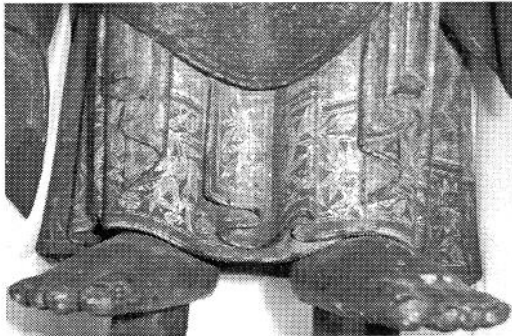


Figure 6. Japanese Kamakura period, *Jizo Bosatsu* (detail showing *kirikane*), Felton Bequest (1957), National Gallery of Victoria, Melbourne

However a century later, it was Japanese crafts that influenced European furniture styles and decoration, with the export of lacquered *makie* panels that were inserted into furniture and copied using Western materials. These panels were either incorporated whole, or cut down, splitting the image in two for doors. Generally the panels were always shaved down to a veneer so that they could be adhered to a curved or flat wooden carcass.³⁹ These stresses generally resulted in fine cracks in the panels, dislodging some of the *makie* decoration.

Though the scope of this topic could be a book in itself, it is hoped this review of the main materials and techniques used by Asian countries will provide the conservator with guidance to make more informed decisions regarding the storage and treatment of a variety of gilt Asian items.

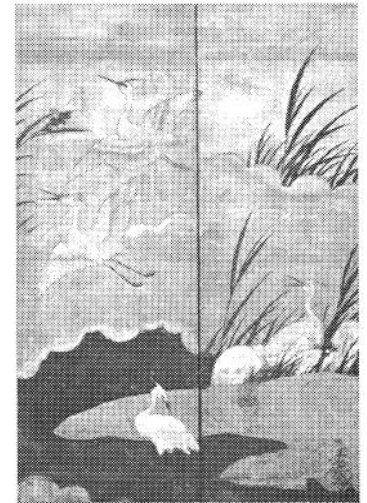


Figure 7. Unkoku Toso, Japanese late 17th-early 18th century, Egrets among reeds (detail of *kinbyobu*), Gift of Kenneth Myer AC DSC (1970), National Gallery of Victoria, Melbourne

³⁷ Grantham, p.87.

³⁸ Yamasaki & Nishikawa, p.282 and Grantham, p.84.

³⁹ Impey, O.R. & Kisluk-Grosheide, D.O. 'The Japanese Connection: French Eighteenth century Furniture and Export Lacquer', *Apollo*, 139 (383), 1994, pp.48-61.

AICCM Business and Project Manager

Jennifer Carter has been appointed as the AICCM's new Business and Project Manager. Jennifer has extensive, high level experience in management in a range of organisations. She trained as a librarian and has worked as the director of the Laperouse Museum and most recently, as manager of Sydney Region, NSW National Parks and Wildlife Service. Her work experience includes the management of significant conservation projects, both in cultural heritage and natural resources. Jennifer has also had extensive experience with bushfire and other types of crisis management. She will be providing much needed support to Executive and Council, including setting up the AICCM Foundation, and assisting with the accreditation review process. Jennifer is based in Canberra, and will be working two days per week over the next six months. She can be contacted via the AICCM Secretariat on 03 9326 9851.

AICCM ANNUAL GENERAL MEETING

The AGM of the AICCM will be held on the afternoon of Friday 17th October at the Powerhouse Museum, following the AICCM Symposium, Down to Business.

For information, contact Jenny Dickens, National Secretary or Sarah-Jane Rennie, NSW Division President. Contact details are at the back of this newsletter.

Letter to the Editor

Dear Editor,

I read with considerable dismay that the AICCM National Council has approved an increase in annual subscription fees. While I would not generally disagree with a small increase to cover rising costs, the increases as published in the last Newsletter are exorbitant.

I hold professional membership and the increase for this category is \$50.00! Such an increment will simply put AICCM membership out of reach for me. This would cause considerable heartache as I have been a member right from the beginning and I even participated in the establishment of the WA Division together with Colin Pearson.

Eric Archer argues that the increases put the cost of AICCM membership into line with equivalent professional organisations. This is simply not true. At today's exchange rate for example, ordinary membership of IIC with similar benefits to those of the AICCM, costs ~ A\$70.18 (30 pounds) compared with \$99.00 for AICCM and the cost of IIC fellow membership stands at ~ A\$105.00 (45 pounds) compared with \$165.00 for AICCM professional members.

I should also like to put the following questions:

1) if I have to resign my membership for the reasons outlined above – what will happen to my professional status? After all, professional accreditation is not simply based on being a member of the AICCM but more so on recognised and proven professional achievements.

2) could I revert to 'Ordinary Membership' which comes with a fee that I could still afford, without losing my professional accreditation and status.

It would cause me considerable distress should I have to terminate my AICCM membership and it would be a very difficult step to take.

But what other option is there?

Ulli Broeze-Hoernemann
Senior Conservator, WA Museum

President's Response

Dear Ulli

The Editor has passed your letter on to me, and it is my unhappy duty to have to defend the increase in the annual subscription for AICCM. Nobody likes increasing fees, AICCM included – and the decision to do so was taken after some very serious consideration by National Council and the State Presidents.

In the last financial year AICCM's income consisted of \$50,500 from subscriptions, and a \$9,500 grant from Environment Australia. Currently, 50% of our total annual income (\$30,000) pays for the secretariat – an essential service that could not be taken over by the already overworked, unpaid State and National committees and office-bearers. The balance of our income (\$30,000) is spread across state capitation fees; newsletter and journal publication; travel for face-to-face Council meetings; support for SIG activities; and media and publicity advice. In addition, Council has made the decision to use some of AICCM's reserves to employ a project officer for two days per week over six months. This position will focus on the establishment and development of a Foundation for AICCM that will attempt to expand our financial base beyond our current, almost total, reliance on subscription income.

We are a relatively small profession in this country with a membership of 550, and we produce an extraordinary range of state and national programs. We also rely heavily on the good will of our members and institutions to sustain this level of activity. Membership fees of similar organizations in other countries are actually substantially higher – with the American Institute for Conservation fee being \$115 US, and the United Kingdom Institute for Conservation fee being £105 for non-accredited membership and £133 for accredited membership.

Regarding your questions about professional membership, I advise the following:

Should you revert to an ordinary membership you would no longer be considered a professional member of AICCM. Whilst you would still obviously be regarded as a professional conservator, you would not be entitled to call yourself an accredited member of AICCM or be eligible for any entitlements conferred upon professional members.

I sincerely hope, Ulli, that you will rethink your feelings about terminating your membership of AICCM. We simply cannot afford to lose members of your calibre and experience.

Sincerely,
Eric Archer, National President

Lab Profile



Museum Victoria

Catherine Lovelock, Acting Manager of Conservation

Where have we been all this time?

It's been a long time (Sept. 2001 issue) since the last entry from Museum Victoria appeared in the People and Places in the Newsletter, so the Editorial Committee has been kind enough to accept an offer of a longer submission to cover this gap.

At that time the recently delivered and largest MV venue, Melbourne Museum, had been open for less than 1 year. The Conservation Dept. and its over-arching Division was still undergoing rigorous restructure and major downsizing of staff numbers. It's been a busy 2 years since - a great deal has changed. To quickly cover the gap a review of who's here seems a good idea.

Who are we?

Trish Stokes commenced in Oct. 2001 as Manager of Conservation (although she's currently acting Head of Strategic Collections & Information Management - aka SCIM - a group of related areas eg. collection storage facility management, exhibition-related collection management, collection information) in which Conservation currently resides. Trish reports to the Director of Collections, Research and Exhibitions (a member of the Executive team at Museum Victoria) - great for direct input from Conservation & SCIM! Trish has contributed valued paper, book and photographic/film conservation expertise to the Conservation Dept and to museum-wide strategic planning.

In Trish' absence (for 12 months+), Catherine Lovelock is acting higher duties as Manager of Conservation. Sally Groom is acting Senior Conservator. Penny Edmonds resigned from this position in December 2002. Michelle Berry, Conservator, and Penny Nolton, acting Conservator, make up the other permanent conservator staff. We have been very lucky to have the services of Denyl Cloughley as Assistant Conservator for the past 12 months. So, at MV we have a Manager, Senior Conservator, 3 Conservators & 1 Assistant Conservator.

Michelle is still going to Egypt on seasonal excavations whenever she can, Sally's soon to become a mum and both Sally and Michelle have been studying part-time in post-graduate archaeology, history and fine arts in 2003. Penny

recently completed a major project reviewing long-term loans of historical and technological objects to multiple venues. Denyl joined us from a contract at Otago Museum and has been our principal conservation representative for the Immigration Museum, one of MV's three major venues.

During the past 2 years - and probably for the forthcoming six months or so - only 5 of these 6 positions have been filled more or less full-time. As a result, we've been frantically busy covering our responsibilities for the Museum's collection of over 16 million objects/specimens, 3 large exhibition venues (Melbourne Museum, Scienceworks Museum and the Immigration Museum), the Royal Exhibition Building, Carlton (MV is awaiting final news re its World Heritage listing), inward/outward travelling exhibitions, loans & public outreach.

We engage conservators from different disciplines on a project/contract basis. Analiese Treacy completed a contract as paper conservator earlier this year, and made a great contribution in this area. Analiese came to MV from the Conservation Centre and prior to that the National Gallery of Ireland. Ian Miles (metals conservator, AWM) will join us soon for a contract to assist with a range of remedial and preventive conservation projects. Patricia Moncrieff (textiles conservator, private practice, Perth) will be commencing a grant-funded contract to conserve an over-sized double-sided painted trade union banner. Rebecca Duncombe (student, UK) will start an internship shortly and Cathy Collins, UC student, did her professional practice unit at MV this year.

We consider ourselves lucky to have David Coxsedg, John Clarke and Veegan McMasters working 3 days/week each in Integrated Pest Management in Conservation. We implement pest management programs at each exhibition and collection storage facility, in liaison with a commercial provider who provides services in office/commercial spaces. In the last 12 months, IPM has shown very significant success in protection of the Museum's collections from infestation, and education of staff in all areas. Environmental monitoring is shared between the conservators and IPM staff. John Clarke contributes laboratory maintenance work to keep the Department going. We currently have a volunteer who is interested in database work. Catherine Witteveen is working with Michelle on statistics gathering and data clean-up before the conservation treatment records database is transferred to EMu. EMu is a collections management database that will provide a single platform for all collection data. It will eventually replace and consolidate information held in

cont'd overleaf

some 47 separate databases that are spread across the MV collections.

Where do we work?

Our main lab is at Melbourne Museum, where we have a range of workspaces organised according to function. We have a large objects-focused laboratory at Moreland Annexe, Coburg – a major collection storage facility. In addition, we're currently upgrading our workspace at Scienceworks Museum.

How do we work?

This year has witnessed review of individual conservator work areas and specialisation – in response to role change, staff numbers, workload and preference. We find it a relief to swap roles and responsibilities from time to time, to create freshness, upgrade skills and alternate venue-based work. Our size (only 4 conservators) and workload also necessitated new work systems.

We now allocate staff as Co-ordinators for different functional responsibilities: Object Changeover (2/year per venue, x 3 venues, x 12 months); Loans; Venue Conservators (Immigration Museum, Scienceworks Museum, East and West halves of Melbourne Museum, plus Royal Exhibition Building); Natural Science Conservation; Collection Acquisitions; et al. This has greatly streamlined liaison/organisational work. Staff have separate Coordinator roles as well as working on projects coordinated by their colleagues, and have other duties.

Selection of exhibition-based work – ie.incoming shows and in-house exhibitions produced for MV venues or travel interstate/overseas - is allocated by staff choice and logistics: planning is transparent and regularly reviewed. Conservators project manage in-house developed exhibitions for MV venues or travelling schedules – eg. All input by their colleagues and contractors - and also install incoming shows managed by their peers. We try to rotate and maintain a balance between remedial and preventive work, project management and lesser duties, for all staff. Well – that's the ideal, anyway. Everyone, including IPM, participates in 'Object Days' and public enquiries. Sometimes we 'blitz' treatment projects to accomplish work that would take a single conservator a long time to accomplish in between multiple projects eg. All treatments for an in-house developed exhibition may be completed in 1-2 weeks via intensive group hands-on work. Early in 2003, the conservators and Cathy Collins conserved the 'Bush Mechanics' Car' together in record time!

Professional development is taken at every opportunity. In the last 12 months, staff have attended: The Museum Building and Environment; Photon SIG's Preventive Conservation for Photographic Collections; Fungal Facts with Mary-Lou Florian;

Couriering of Works of Art at the NGA; Asbestos Hazard Identification and Management; AICCM SIG seminars Gilded Objects, Collection Surveys – What Works et al. Talks have been given to Monash University archaeology/history students, AICCM Preventive Conservation SIG events and the Health & Medical Museums SIG of Museums Australia.

We also have frequent informal presentations within the Department regarding course attendance, research related to projects, new task competencies, equipment use, et al. We have been re-drafting comprehensive departmental procedure manuals and are also actively revising guidelines for induction of staff in Conservation, display of paper-based objects/documents/artworks, display duration for diverse materials/object types, hazard management, outward loan preparation, digital photography production and preservation related to image-taking for conservation purposes, and IPM issues re live insect/animal exhibits

We enjoy having contact with a wide range of other institutions (especially with their conservators) through exchange of travelling exhibitions, outward loans and staff visits. In the past 3 years, these have included the NGA, NMA, NGV, QAG, PHM, TMAG, MAGNT, SILV, SLNSW, AM – and smaller venues.

A Few Highlights – Remedial Conservation and Exhibitions. The last 12 months has witnessed production of major in-house developed exhibitions at MV venues eg. *House Secrets* (aka *Science@Home*) at Scienceworks and *Getting In* at the Immigration Museum, as well as major redevelopment of existing galleries at Melbourne Museum. We have also produced travelling exhibitions, notably *Spirit Country* (based on the Myer-Gantner collection of contemporary Aboriginal art, supplemented by MV's significant collections), which has toured in 2002-2003 in different configurations to Brisbane City Art Gallery and Shanghai Library, China (one of the major venues for the 4th International Shanghai Festival of the Arts). The 2003 Japan tour for *Spirit Country* includes the Echigo-Tsumari Art Triennial (Museum of Natural Science, Matsunoyama, Niigata, Honshu), Artfront Gallery, Tokyo and Kushiro City Art Museum, Hokkaido. We collaborated with the Ian Potter Art Conservation Centre, POD Museum and Art Services, Exhibitone & International Art Services to develop *Spirit Country* into a form that could be sent on tour.

A Few Highlights – Preventive Conservation

We have completed re-housing of the bark painting collection! This Conservation-driven project has been doggedly interspersed between deadline-driven exhibitions across the 3 museums, and other projects, in the last 3 years and constitutes a heroic victory. The bark paintings were removed from damaging mounts (eg. screwed/nailed to

wooden boards in heavy wood/glass frames, amongst other varieties) and re-housed in light-weight, standard size boxes.

Two comprehensive risk analysis projects have been conducted in the last 18 months. These focused on a specific historical technology collection at the Scienceworks Museum facility and the entomology collections at Melbourne Museum. Our next project will hopefully address a specific indigenous collection housed at the Moreland off-site storage facility. These successful, complex collection/venue-focused projects have increased knowledge in curatorial and collection management staff re preventive conservation, collection housing and materials deterioration. Follow-up projects have progressed rapidly eg. Focused training for curators and volunteers, and collaborative development (CSIRO) of methods to reduce chemical-induced deterioration - and upgrade preventive conservation - of science collections.

Conservation is also liaising with other staff to value-add (jargon alert!) to large-scale collection rationalisation. An example is the re-organisation of collection stores (multiple disciplines) across campuses involving physical re-ordering of space and upgrade of equipment and facilities, plus development of new collection inventories via utilisation of hand-held barcode tracking units which upgrade/transmit object data between venues and storage facilities. Conservation is assisting with planning, refinement of catalogue data, improvement of storage strategy and housing, scoping remedial conservation needs and addressing pest management as this major project continues.

Museum Victoria is about a quarter of the way through a six-year project to transfer its collection databases to EMu. Conservation is assisting with this process by defining tiered materials and hazard identification/nomenclature in EMu for use by all collection discipline staff at MV.

To Conclude:

Museum Victoria is currently reviewing its structure with a view to centralising/streamlining functional responsibilities and operational processes across its 3 museums and other campuses. We hope this review will improve planning and project management - thereby greatly assisting Conservation - we may no longer need to replicate ourselves when all 3 venues schedule exhibition overhaul/incoming shows at the same time eg. Pre-school holidays.

We are happy to have Patrick Greene (ex-Director, Museum of Science & Industry, Manchester UK) as the Museum's new (well - last September!) Chief Executive Officer, as he is knowledgeable and interested in collections-based and conservation issues. So - please do visit us - when you're in Melbourne!

New Japanese Paper Supplier in Kyoto

Prue McKay, Paper Conservator

On a recent trip to Japan, I visited Yaguchi Koetsuan, a conservation workshop in Kyoto. I had contacted them about buying brushes for personal use, along with papers and brushes, pastebowls, paste sieves and wooden rulers for an Australian art gallery. The staff at Yaguchi Koetsuan, including the President, Mr Yaguchi himself, were extremely hospitable and pleasant to deal with. We were treated to several cups of Japanese tea (each a different variety!) and samples of the renowned local sweets, as we did business Japanese-style. Yaguchi Koetsuan purchases all its materials from trusted local suppliers - so all brushes, bowls, sieves, rulers and papers are made in and around Kyoto. Because they are scroll mounters and conservators by profession, Koetsuan staff know what to look for in the materials they buy, and they are able to suggest the best materials for others who wish to purchase from them.

In the course of our conversations, Yaguchi-san expressed great interest in selling to Australian conservators and cultural institutions. Because they are not a large business, they would prefer all enquiries to come through a single source, so I have arranged to be their contact point in Australia.

If you are interested in finding out more about Yaguchi Koetsuan and the materials they can provide, please contact me.

Ph: 02 6259 0265

Email: gnpwood@ozemail.com.au

Also visit the Yaguchi Koetsuan website at <http://www.koetsuan.com/>

Echo Training Workshop: Advanced Photo Conservation Treatment Methods

A one-day summary workshop of the third PHOTON workshop *Advanced Photo Conservation Treatment Methods* is to be held at State Records NSW, The Rocks on Thursday 6 November 2003. Peter Shaw (National Archives NSW), Dana Kahabka (State Library of NSW) and Emily O'Reilly (State Records NSW) who attended the course in Canberra will jointly host the day. The day is to be split with the morning session focusing on identification of photographic processes, history and preventative conservation and the afternoon session looking at advanced conservation treatments of photographs including surface cleaning, repairs, backing removals and removing from glass. The afternoon session will have limited places due to the practical nature of the session.

Cost for the day or half day is \$20.00, which includes lunch. Booking forms will be sent out via email or you can contact Emily O'Reilly conservator@records.nsw.gov.au

First announcement and call for abstracts

BIGSTUFF: CARE OF LARGE TECHNOLOGY OBJECTS Australian War Memorial Canberra, Australia 29 September – 1 October 2004

BigStuff: Care of Large Technology Objects is a three-day workshop devoted to the care and management of large technology objects. For the convenience of delegates it will take place immediately before Metals 2004: Triennial Metals Conservation Conference of the Metals Working Group of ICOM-CC, and will be hosted by the Australian War Memorial in Canberra, Australia.

The three day program will feature formal papers, tours of the Memorial's state-of-the-art large object storage and workshop facilities, technical demonstrations and an open debate on future directions in large object care. Poster presentations and trade displays are also welcome.

Papers are invited on all aspects of the care of large technology objects. Suggested topics include:

Treatment:

- Rates of wear/corrosion
- Lubrication
- Approaches (preservation, conservation, restoration)
- Maintenance programs
- Operating objects
- Metals treatments
- Structural integrity
- Hazards
- Outdoor storage and display

Truth and integrity

- Physical evidence as an historical source
- Aesthetics and expectations

Management:

- Staff, skills, resources
- Storage
- Movement and handling
- Information management
- Workshop practices
- Exhibition development
- Support design

To assist us in organizing the workshop please indicate your interest:

Name: Ms/Mrs/Mr/Dr _____
(first name) (family name)

Postal address (include country): _____

Email address: _____

Telephone: _____

Fax: _____

I prefer to be contacted by: Email Post Telephone Fax

I am interested in: Being placed on the workshop mailing list (to be kept confidential) _____

Presenting a paper _____

Attending _____

Please reply to alison.wain@awm.gov.au or Alison Wain,
Australian War Memorial, GPO Box 345, Canberra, ACT 2601, Australia.

People & Places

ACT

Australian War Memorial

Conservation at AWM has undergone some change after a recent structural review of Collection Services facilitated by **Dara Rome**. The major review of the section restructured the existing sections providing each leader with a more even balance of workload. The six section heads in Collection Services now manage 1) Textile and Small Object Conservation; 2) Paper, Painted Surface and Photographic Conservation; 3) Conservation of Large Technology (COLT); 4) Conservation Science, Preventive Conservation and Front Office; 5) Registration - Collection Management Physical and 6) a new leader for Collection Management - Documentation known as Collection Information Access.

Wendy Dodd sadly retired in July and subsequently the textiles and small objects laboratories have merged, managed by **Alison Wain**. The merger reflects synergy between the labs and the mixed media nature of our collection and we are certain it will enhance our ability to share resources and skills.

Alison Wain has been acting as Head of Collection Services for the last month, grappling with budget issues while **Barbara Reeve** was in the US. She has now returned in her new role as manager of the Textiles and Small Objects Laboratory. **Eileen Proctor** has been treating objects for changeover in the WW1 galleries, **Megan Jordan-Jones** is preparing sculptures for loan to the National Portrait Gallery, **Alayne Alvis** has taken over the new acquisition surveys and remedial treatments program and **Ian Miles** has begun the preparation of the small objects for the *Striking By Night* exhibition opening in December.

Cathy Challenor is back in the textiles lab after a stint managing the new Textile and Small Object Laboratory. **Bridie Kirkpatrick** is working on the Vulnerable Textile program, and is currently conserving a rare 1960's Australian naval uniform and British Grenadier Guards Drummers uniform. **Sarah Clayton** is preparing items for addition to the First World War Galleries and items to be loaned to the Imperial War Museum. **Jessie Firth** continues to work on the freezer program one day a week.

The Large Technology Conservation Team and the Beaufort/Lancaster Project Team have been merged into one team, now known as COLT (Conservation of Large Technology), under the leadership of **George Bailey**.

After 4 years of conservation treatment, one of the AWM's most popular icons, Lancaster 'G' for 'George' is now being reassembled in ANZAC Hall, where it will form the centre

piece of a new exhibition titled *Striking by Night*. This exhibition is due to be officially opened on 6 December, and is shaping up to be one of our most impressive exhibitions yet. Another major item included in the exhibition is a Messerschmitt Bf 109 G, Germany's equivalent of the Spitfire, which **Alayne Alvis** and **Carolyn Parsons** have been preparing over the past year.

Andrew Schroeder and **Don Jackson** have almost finished rebuilding a Hunslett Locomotive. The Hunslett is a WWI narrow gauge train used by Australians on the Western Front to transport ammunition and supplies to the front line. The Hunslett will go on display in ANZAC Hall early next year.

Helen Butler is participating in the development of a traveling exhibition *Captured in Colour* featuring rare colour images from WWI. In particular, she has been investigating the light stability of Paget plate screens to evaluate the suitability of original additive colour processes for display. **Ian Fulton**, **Thomas Rawlins** and **Paul Copping** are almost half way through the preparation of 40,000 glass plate negatives for direct duplication and digitisation. **Frances Cumming** has just completed a professional placement with the Paper Laboratory. **Sophie Lewincamp** is a welcome addition to the ranks of the Paper Lab's volunteer force.

In the Painted Surfaces Lab **David Keany** is removing a varnish from a Nerli painting. **Adam Godijn** is preparing the diorama of Semakh for display. **Sharon Alcock** is continuing with her Professional Practice placement.

Chris Adams is now managing Conservation Science, Preventive Conservation and the front office. **Davina Hacklin** is going on 12 months extended leave. **Roland Trebesius** and **Senka Rogic** are working on preventive programs.

Section Head, **Barbara Reeve**, has been finalising the Conservation Plan for the next 3 years. Barbara has recently returned from a 4 week sojourn to the US where she spent two days at the Pentagon inspecting objects on long-term loan. Patriotism was prevalent at the Pentagon providing an interesting experience along with the opportunity to speak to many people who were in the building when the plane crashed on September 11.

National Archives of Australia

For one week during July, we played host to the third Photon photo conservation workshop and all its participants, including two of our own staff: **Cheryl Jackson** and **Peter Shaw**. Workshop presenters, Debbie Hess Norris and Nora Kennedy from the USA, were presented with framed copies of Australian travel posters in the NAA collection, and were

thanked personally by "Skippy", the stuffed (in more ways than one) kangaroo. The lab has seemed very quiet since!

For five weeks during June and July, we also hosted **Carey Garvie**, a UC student, for her Professional Practice unit. This was lots of fun, as Carey joined in the daily shenanigans of running the lab, as well as concentrating on some really interesting treatments.

The NAA lab is now the proud parent of a brand new, bouncing baby FTIR spectroscope. Familiarisation with the machine has had staff testing everything from plastic films and raw pigments to stained glass and glue. The FTIR will be invaluable for the identification of the many materials in our collection.

Karen Holloway and **Prue McKay** continue their job-sharing arrangement, with Karen now filling the role of Supervising Conservator (Exhibitions) and Prue as Supervising Conservator (Laboratory). Karen is looking after a few exhibitions at the moment, including *Beacons by the Sea* (currently touring), *From the Steps of Bonegilla* (here at the NAA in Canberra), and the upcoming *It's a Dog's Life*; she also continues to keep track of our items out on loan.

Ian Batterham is teaching the final year conservation students at UC one day a week. Lab staff have commenced fortnightly in-house workshop training sessions, suggested by conservator **Alison McCrindle**. The sessions are run by NAA staff (generally conservators) and have so far included lining techniques, and a talk about identification of 20th century office copying techniques. Upcoming sessions will include digital photography for conservation recordkeeping, stain reduction, paper chemistry and tear repair.

Our two Conservators-in-Training, **Caroline Whitley** and **Fran Cumming**, are in the testing phases of their final-year research projects for university. Caroline is beginning analytical testing for her project to *determine the light-fading potential of iron gall ink on parchment, in a UV-free environment*. These tests will be making use of the lab's new Minolta spectrophotometer and the Verivide colour-matching cabinet. Fran's project is looking at the use of an enclosure product called "Intercept" to determine its potential for use as a fungistat. The possibility that "Intercept" may scavenge moisture from the objects it encloses will also be investigated. These projects will undoubtedly prove useful for the conservation profession, and we await the results with great interest.

National Gallery of Australia

The textile conservation section finally saw the opening of *Sari to Sarong: 500 years of India to Indonesia textile exchange*. This exhibition of 300 textiles showcases the NGA's extensive Asian collection. It is the culmination of over two years work. During this time new restoration and washing techniques plus several research projects were developed to meet the conservation needs of such large and old textiles (several works were 6m long and dating back to the 14th century). Several papers are to be presented by textile staff during the

exhibition. To assist with funding for the care of the textile collection a 'sponsor a textile' program was developed called *Treasure a Textile*. This program has been highly successful in raising funds and hopefully will receive additional support during the exhibition.

Six textile conservators (**Bronwyn Cosgrove, Charis Tyrrel, Jane Wild, Solitaire Sani, Micheline Ford** and **Debbie Ward**), one very devoted conservation assistant, (**Jael Muspratt**), and some very dedicated volunteers carried out the preparations for this exhibition. **Jessie Firth, Nicola Hall** and **Victoria Gill**, (who conserved several of the beaded works and mats), were employed to assist with the installation of the textiles. In addition to this, members from all sections of the NGA Conservation Department gave a helping hand to sew the 820,000 (give or take a few) stitches required to attach headings to prepare the textiles for display. Unfortunately we must now say goodbye to Jane as she heads to Southampton, UK and to Solitaire who is going to LACMA (Mellon Fellowship). Congratulations to Jane and her husband Daniel who were married in June.

The Paper Conservation team has been preparing the *Rough Cuts* exhibition of European figurative prints for travel. Concurrently, we have busied ourselves scraping mud off a collection of prints recently acquired from Papua New Guinea for a NGA publication and treating a number of Japanese woodblock prints for the next Asian Art rehang.

Andrea Wise has been appointed Senior Paper Conservator. Andrea has recently participated in the 3rd Getty-sponsored AICCM Photon workshop: *Advanced Photo Conservation Treatment Methods*, held at the National Archives of Australia.

Nicola Hall has just finished a stint consolidating Dufour's massive *Les Sauvage de la Mer Pacifique* panoramic wallpaper. Due to the size of the piece, the work had to be carried out in situ in the public galleries. A public program of talks and informal information sessions was devised to coincide with the treatment. **Caitlin Granowski, Kathryn Robertson** and **Caroline Whitley** have joined us on short-term contracts to survey the collection of artists and illustrated books.

Paintings conservators, **Allan Byrne, Kim Brunoro** and **Sheridan Roberts** have been assessing the Bea Maddock paintings in the collection and preparing them for photography and inclusion in the Catalogue Raisonné, currently in production. Maddock's early oil paintings have raised interesting questions on treatment approaches to bloom. Allan is using infra-red and microscopy to study the techniques of Grace Cossington Smith, in preparation for a retrospective in 2004. Kim, in collaboration with staff from the ANU Research School of Chemistry, continues research into the crystalline surface phenomena on paintings by Arthur Boyd and Roger Kemp, with the exciting discovery of a new

crystalline form. Sheridan is looking at synthetic polymer paints, concentrating on analysis of binders in the paints used by Australian artist Dick Watkins. Kim is taking a well-earned break from work to travel around Australia for four months, and will return to the NGA in early November.

Gloria Morales is also away for three months working in an Aboriginal community in Central Australia. **Victoria Gill** has been temporarily filling in during this time in objects conservation. **Jaishree Srinivasan** is working as Loans Conservator, while **Stefanie Woodruff** is away on maternity leave; her beautiful boy Rohan arrived at Easter. Jaishree is working on all the inward and outward loans and is particularly involved with the preparations for an exhibition of works from the Peter Fay collection.

Preventive Conservator, **Lisa Addison**, has been writing conservation guidelines for reducing risk during functions in gallery spaces, and is revising the NGA's integrated pest management plan. Working with **Kim Morris**, Lisa and **Janet Hughes** have been organising an in-house disaster recovery training scenario for NGA staff.

NEW SOUTH WALES

Australian Museum

The lab breathed a sigh of relief at the opening of the *Death - the last Taboo* exhibition that had taken over most of our lives recently. Since then our focus has been on incoming touring exhibitions, loans and on going storage projects.

Karina Palmer continues to prepare objects for a major exhibition titled *Showroom*, as well as undertaking the conservation of objects from the Macleay Museum. **Colin Macgregor** and Karina packed the *Two Emperors* exhibition for return travel to China in late July. The life-sized terracotta horse and warriors were eased into their crates with much trepidation and craned out to the trucks.

Kate Jones and **Heather Bleechmore** spent 2 weeks at the Newcastle Museum de-installing, condition reporting and packing the specimens from the *Chinese Dinosaur* exhibition. Heather installed the incoming Yikwani exhibition of contemporary Tiwi ceramic sculpture on tour from the NGV. Heather has also been preparing and treating a number of loan objects, including Aboriginal material going on loan to Muru Mittigar Aboriginal Cultural Centre in Penrith and objects borrowed by the ABC for NAIDOC Week. Kate prepared several Aboriginal collection items for loan to the Museum of Sydney.

Kate has completed the Bark Paintings Storage Upgrade, a storage project of rehousing the museum's bark collection that had been running for a number of years. Kate has also been involved with the treatment of an Egyptian mummified ibis, which included its identification with the assistance of an Ornithologist. Kate has been experimenting with the treatment of water damaged Aboriginal items, predominantly removing

dark tide lines and stains. The objects were damaged over 12 months ago as the result of water condensation from overhead pipes.

Sue Valis has been involved in the Museum's Outreach program, compiling information on the various Cultural Centres and Keeping Places in NSW and visited the Eden Cultural Centre to provide advice on the new building and archive storage area. The dry fish storage project continues with the perseverance of Kate, who is assisted by Heather and **Megan Dean-Jones**. The lab has also participated in various training sessions, including disaster preparedness and mould workshops and a laser cleaning seminar.

Vinod Daniel completed the tropical rock art project with a community consultation meeting in Townsville (coordinated by **Andrew Viduka**). He also completed a project in Hill End on passive climate control for cultural buildings (using temperature control to minimise RH). In his role as Chairman, AusHeritage he has been managing projects and developing proposals for projects with ASEAN and Myanmar. He has also been elected to the ICOM-Australia National Committee.

Preparations are under way for the drilling of the Cross-City Tunnel, which goes practically underneath the museum. Vibration monitors are being installed in storage areas and examinations will be carried out on the most sensitive items to see if the tunnelling has any physical effect on the collection.

Australian National Maritime Museum

The ANMM is experiencing a time of change in the staffing department, with some reluctant departures and exciting new faces. We are eagerly awaiting the imminent arrival of our newly appointed Head of Conservation, **James Engelbert**, who will be moving here from Canada once his visas have been approved. James is currently Head of Conservation Services for the Alberta Community Development Historic Sites and Cultural Facilities. He is involved with conservation treatment planning and management for industrial collections, industrial sites under capital development, living history sites, tiered operational collections, mixed display collections, fine art, and two museums, one of which is a first nations UNESCO World Heritage Site.

The ANMM lab would like to bid a fond farewell to objects conservators **Vanessa Roth** and **Jolanta Grzedzielska**, and to acting Section Head **Karen Coote**. Vanessa has returned to WA, Jolanta is visiting Poland, and Karen resumes her private practice in Sydney.

We welcome **Jan Begg** as temporary Paper Conservator, lending some much-needed hands to exhibition preparation, and filling **Elizabeth Hadlow's** job while she spends 2 months in London on a Churchill Fellowship to study photographic conservation with Ian and Angela Moor.

Objects conservators **Kerry Head** and **Jessica Blaxwell** are busy preparing mixed media objects for the Navy Gallery

refurbishment and upcoming *Working Harbour* exhibition. **Sue Frost** is forever busy with fingers in all pies, keeping the incessant exhibitions preparation and changeover schedules running smoothly.

Interviews are currently underway for a number of advertised short-term contract positions. Watch this space for more names in bold!!

Conservation Resources

By the time you read this newsletter, Conservation Resources International (Australia) should have a greatly expanded product range available and be on-line (hopefully). After promising for months to source more products and asking conservators to forward their requests, we are now in a position to offer a full range of conservation and archival products. This range will include a new Australian-made archival paper and board product called ProLong. This 500 year paper and board range passes all the National Archives of Australia tests, as well as the PAT, and will be offered at a highly competitive price. We will have more information available for the profession to access at the October 17th symposium in Sydney.

We would also like to clear up some confusion that has occurred lately regarding Conservation Resources International. While CRI (Australia) was originally part of the US based company, there is now no formal link between the two companies. There is also no sole distributor for Conservation Resources International products in Australia, nor does any supply company have a 'strategic alliance' with either the US or UK based Conservation Resources International to import their products. Any business can import products from Conservation Resources International. It is the intention of CRI (Australia) to arrange a shipment of products from Conservation Resources International in the very near future, so if anyone has been looking for any of their products (or if you would like one of their catalogues), please contact us in the next month.

Meanwhile, our preventive conservation work also continues, mainly in the area of disaster preparedness and preservation surveys. We are planning some further training programmes – particularly for the community museum sector – as well as an interesting mid-career professional development series for conservators.

ICS

It has been a busy end of financial year on all fronts. **Fiona Tennant** has been managing the inventorying, condition reporting and packing of the Chief Secretary's Building, including the contents of Sir Henry Parkes' office. **Catherine Akeroyd** has been assessing the Historic Houses Trust collection management system with a view to making the collection accessible on-line, and also working with Fiona on the management of NPWS, Hill End collection.

Nicole Rowney, assisted by **Michelle Wassall**, undertook the installation of the new museum collection in the Harbour Bridge for BridgeClimb, and is also conserving various large collections of photographs and maps.

Lee Hardcastle, helped by **Oliver Hull**, completed the conservation of major Regency pieces of furniture for a collector and is managing a series of projects resulting from large insurance claims. This has included the internal panelling of an historic house that had been attacked by sulphur-crested cockatoos.

Anna Diakowska-Czarnota has been completing the cleaning of paintings from Dubbo Art Gallery that were smoke damaged in a recent fire. **Cathy Lillico Thompson**, assisted by **Arek Werstak**, has been running a series of major painted surface conservation projects. These have included the removal and reinstallation of the Garry Shead mural at Sydney Institute of Technology and the restoration of the painted ceiling in St Mark's, Darling Point. **Georgina Element**, **Selena Bursten** and **Anna Shepherd** have been assisting.

Powerhouse Museum

After a year in Dili, East Timor, **Mary Gissing** has returned to the PHM Preservation and Heritage Management Department. Over the past three months Mary has been assisting Uma Fukun Timor (East Timor Cultural Center) with exhibitions, strategic planning and writing briefing papers for the UFT Board of Directors and management. It is planned that many of the UFT staff will come to Australia, Portugal and Indonesia for vision and capacity-building internships in the near future.

Sue Gatenby has completed the review of the Mary-Lou Florian Fungal Facts workshop. The workshop was a great success and 86 participants enjoyed hearing about fungal facts. Sue has been applying this knowledge to assist in resolving the large mould issues at a Castle Hill off-site storage area. There will be a thorough mould clean up project combined with environmental and aerospore monitoring.

The Exhibitions team, including **Gosia Dudek**, **Teresa Werstak**, **Suzanne Chee**, **Bronwen Griffin**, **Tim Morris** and **Keith Potter** have been working on a variety of exhibitions, including: *Balarinji: ancient culture-contemporary design*, celebrating 20 years of an indigenous design company and two upcoming exhibitions, one on the planet Mars and one on Sports. Suzanne, Teresa and Tim worked with staff from the Tasmanian Museum and Art Gallery to install *Creating a Gothic Paradise*, *Pugin at the Antipodes*. Suzanne and Teresa worked with staff from the London Design Museum to install an exhibition of hats belonging to Isabella Blow and made by Philip Treacy. Tim and Suzanne were involved with the dismantling of *Spinning Around* at Screensound Canberra. It is now at the Melbourne Museum, where Teresa, Gosia and Tim worked on the installation.

The Steam team consists of **Jenni Edmonds, Ross Goodman, Bill Ebert** and **Ron Bowbrick**. Ross and Jenni have been working on routine maintenance, repairs and testing, particularly on the Locomotives 3265 and the 3830. They ran a Mothers' Day luncheon trip to Wollongong on 3830 and it was then necessary to wash the boiler out and de-humidify it for storage. Maintenance has also been ongoing in the exhibitions *Steam Revolution* and the *Boulton & Watt*. Bill will be retiring in September. We wish him well for the future.

The Collections team, **Nadia de Wachter, Dee McKillop, Frances Fitzpatrick, Margaret Juraszek, Cheryl Griswold** and **Dave Rockell** have been busy processing outgoing loans. The PHM is closing down the outgoing loans program for approximately 2 years to enable us to focus our attention on the move of our collections from Jones Street to Castle Hill where storage facilities are being newly constructed. The collections team will now be focusing their efforts on a couple of storage/rehousing projects. One will be the rehousing of a collection of wool samples and the other will be rehousing of a collection of textiles.

We have all been working on a number of loans, including one to the ANMM - entitled *The Working Harbour*, one to the Perc Tucker Regional Gallery in Cairns called *The Road to Enlightenment*, a collection of Tibetan related objects, and finally to the Historic Houses Trust, Police and Justice Museum, a collection of drug related material. Nadia has also worked on a loan to QUT of dresses and fashion photographs as well as a loan of Beatles memorabilia to Screensound. Dee too has been working fairly solidly on a loan to AGNSW of a Samurai suit of armour, requiring adjustment to its support mechanism. She has also been working on a loan of some hats to Historic Houses Trust.

Kate Chidlow, of the Regional and Community Programs team, is currently on maternity leave, having fun with David, her third child and first son. Meanwhile, **Graham Clegg** and Margaret Juraszek have been giving a number of regional workshops and assisting with the Museum's Regional Intern Program. **Alissar Chidiac** has been involved in planning two exhibitions related to her work with the Arab Australian *wattan* project. The first project is an exhibition of Palestinian material to open at the Museum in October and the second exhibition *Beirut to Baghdad* (working title), planned for next year, will engage Arab community members in the interpretation of objects drawn from the Museum's Middle Eastern collection.

Pat Townley is gearing up to begin a re-write of the Museum's Conservation Policy, planning at this stage to prepare three related policy statements (Preservation, Conservation Treatment and Heritage Management) to better reflect the developing role of Conservation and the Preservation and Heritage Management Department. Pat welcomes any discussion, points of view or possible collaborators (E-mail patt@phm.gov.au).

Recently, the whole department had a chance to practice disaster recovery techniques, with a minor flood in one of our Castle Hill stores.

State Library of NSW

Analiene Treacy and **Cecilia Harvey** are employed as the Garling paper conservators at the Library. They have been carrying out the treatment of a varnished silver gelatin photograph from the late 1800's. The varnish has been applied unevenly and has discoloured to the extent that it obscures the image. Further complications include the fact that the photograph has been retouched and has had photographic cut-outs super-imposed. Considering these complicating factors, a treatment to reduce the varnish layer is being planned.

Lang Ngo has been working on loans to the Parramatta Heritage Centre and to the Global Arts Link in Ipswich, Qld. The items include early colonial art by artists including Conrad Martens and John Lewin.

Dana Kahabka has recently attended the Photon Workshop 3 on Advanced Photo Conservation Treatment Methods and together with Emily O'Reilly and Peter Shaw plan to present their findings in Sydney later in the year. Dana has been involved in preparation for the ongoing Heritage Collection exhibition with the re-housing of the 1706 Joseph da Costa e Miranda's world map. This project involved the attachment and tying and retying of lengths of string to the almost 3 metre long parchment, with the assistance of a large number of conservation staff including **Martin Bongiorno, Guy Caron** and Analiene Treacy.

Sydney Artefacts Conservation

Sydney Artefacts Conservation has moved and has new contact details.

Postal Address: PO Box 306, Camperdown NSW 1450.
Ph: 02 9517 1222, Fax: 02 9517 1011, Mobile: 0419 444 633, email: [<anne@artconservation.com.au>](mailto:anne@artconservation.com.au)

NORTHERN TERRITORY

Museum and Art Gallery of the Northern Territory

As our first contribution for some time, we'll review our year to date at MAGNT. Work in the lab continues to meet a very full exhibition schedule, with **Sue Bassett, Kim Tough** and **Sandra Yee** sharing the load. At one stage we undertook three major demounts and opened three in-house exhibitions within the space of four weeks! The first was *Emerge: Discovering New Indigenous Art*, followed two weeks later by *Monet Magic*, an exhibition of MAGNT paintings to complement Claude Monet's *Haystacks, midday*, on loan from NGA as part of their twentieth anniversary celebrations. As the first painting of such renown and the first Impressionist painting ever to visit the Northern Territory, this was a big

event for Darwin. Then there was *Speaking with Cloth: Cerita Dalam Kain*, presenting a selection of over forty rare and stunning Indonesian textiles from a donated collection of nearly 500. To achieve this we contracted **Carolyn McLennan** to do a lot of the preparation, and **Anita Sheridan** also assisted as a volunteer during her break from studies at UC. The exhibition is a triumph. In conjunction with this exhibition, we trained two visiting Indonesians in the conservation and condition reporting of textiles.

Since then we have hosted *Keeping the Peace: Stories of Australian Peacekeepers*, an Australian War Memorial touring exhibition. Now we're heavily involved in preparations for our biggest annual exhibition, the Telstra National Aboriginal and Torres Strait Islander Art Award, currently in its 20th year. The Award invites entries in four categories: paintings, bark paintings, works on paper and 3D works. Approximately 150 works are selected for exhibition from 450 entries. As many come from remote communities nationwide, Conservation is heavily involved in their preparation for display. The installation coincides with that of another, smaller exhibition of paintings and minerals to complement the display of Australia's largest diamond. Direct from the Argyle mines in Arnhem Land on the land of the Garrawa and Gurdanjii clans and en route to Belgium for cutting, the 104.73ct diamond will be unveiled and named at a MAGNT event.

Conservation has kept up with the preventive program of environmental monitoring and IPM, new acquisitions assessments and gallery maintenance. We have improved the storage of a multitude of objects with the invaluable assistance of our volunteer, **Karen Martin-Stone**. We have continued our changeover program of artworks on loan to Government offices. We relocated our craft and sculpture collections of over 300 objects and continued with a major storage review, necessitated by the fact that all of our stores are now full to capacity, or overfull. On a positive note, the NT Government recently announced that MAGNT will soon undergo a review to assess future directions and the possible creation of a cultural precinct which may see the separation of the Museum and Art Gallery.

Our outreach program continued with Kim Tough running two workshops in Darwin and one in Katherine on Preventive Conservation, Caring for Photographs and Storage Enclosures for Paper Objects. She also visited Bathurst Island to assess the photographic collection at the local museum and advise on preservation strategies. Sue Bassett visited regional museums in Timber Creek near the WA border, and Katherine, where she undertook a few small treatments on collection items for the Historical Museum and the Katherine City Council. Sue also ran a Conservation Clinic for members of the public in Katherine - among the teddy bears, bibles, etc that were brought in were two stuffed crocodiles for assessment and advice!

Sue also began the electrolytic reduction treatment of a historic cannon recovered some years ago from the wreck of the steel barque *Ann Millicent* (wrecked 1888) at Cartier Reef, near Ashmore Reef. Sue left the Territory for the first time in two years to attend the Fungal Facts Workshop at the Powerhouse Museum and caught up with colleagues down south.

We're now in the glorious dry season when, thankfully, public enquiries ease off a bit, whereas last wet season we had the usual flood of enquiries about mouldy heirlooms, etc. We were also threatened with a visit by Tropical Cyclone Craig, which had us removing outdoor sculptures to safer places, and removing many vulnerable artworks from gallery walls and Government offices, only to reinstall them all two days later without event. Phew!

SOUTH AUSTRALIA

Artlab Australia: The Next Generation

We are very pleased to announce the recent birth of **Jeremy**, to **Anna** and **Eugene Taddeo**, and of **Ella**, to **Louise Bird** and her husband **Rob**. We have also recently (temporarily) farewelled **Helen Weidenhofer** as she departs on maternity leave. **Sarah Feijen** has been appointed to Helen's position (Assistant Director Textiles, Objects and Paintings) for the time Helen is away. **Vicki Humphrey** has also departed Artlab to take up the Head of Conservation position at the British Library. Congratulations to all!

This mass exodus from Artlab has caused some headaches for Director **Ian Cook**, who is due to become a grandfather any day now, but he is full of plans for setting up an Artlab crèche and brainwashing all the young kiddies into "the way of the swab".

Recent work at Artlab has included the following projects:

- **Kristin Phillips**, **Bee Flynn**, **Margaret Cusack** and **Charlotte Jenkins** have completed work on a French tapestry dating from 1510, *Flight into Egypt*, belonging to the National Gallery of Victoria, and have now started on a very large Trade Union Banner from Malden in Victoria.
- **Chris Payne** and **Anne Dineen** held some very successful Namatjira Clinic Days, in conjunction with the Art Gallery of South Australia. Over 200 people brought in their Namatjira works for assessment, and some previously unknown works were discovered.
- **Jodie Proud**, **Stacey Hargroves**, **Liz Mayfield**, **Louise Bird**, **Martin Deckys** and **Elizabeth Murphy** have all been toiling away to complete the treatment of over 150 Lighthouse Logbooks belonging to the South Australian branch of the National Archives of Australia.
- **Chris Holtham** and **Ian Cook** have been working to complete Artlab's spiffy new website - by the time of this Newsletter's publication it should be up and running, so check out www.artlabaustralia.com.au.

Australia**Workshops/Courses: International Specialised Skills Institute Inc.**

2003 Melbourne VIC
336 Glenferrie Road, Malvern, Vic
3144, 03 9244 5102,
bourne@deakin.edu.au

Monitoring for Preventive Conservation

13-15 October 2003, Sydney NSW
The workshop will bring together information relevant to personnel managing collections or responsible for preventive conservation. Contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney NSW 2000, Australia, 61 (0)2 9320 6115, Fax: 61 (0)2 9320 6070, Vinodd@austmus.gov.au (C87)

AICCM National Symposium: Down to Business

17 October 2003, Powerhouse Museum, Sydney NSW
Contact: Sarah-Jane Rennie, 02 9339 9908 rennie@netspace.net.au (C86)

AICCM Annual General Meeting

17 October 2003, Powerhouse Museum, Sydney NSW (C88)

Joint Conference of the Corrosion Association and the Institute for Non-Destructive Testing

23-26 November 2003, Melbourne VIC
Conservation and Restoration will be a session topic on Wednesday 26th during the joint conference. Day registrations are available. Contact: Dr. Graham Sussex sussggmj@mira.net, www.corrprev.org.au/caphome.htm (C86)

AICCM Paintings Symposium: Perception – The Preservation of Paintings and Their Meanings

CALL FOR PAPERS
18-20 March 2004, Hobart TAS
Organised by the Paintings Special Interest Group of the AICCM. See the expanded notice in the Special Interest Groups section of this newsletter.

Closing date for submissions is 17 October 2003. Contact: Michael Varcoe-Cocks 03 9208 0425, michael.varcoe-cocks@ngv.vic.gov.au or Erica Burgess 03 6211 4146, erica.burgess@tmag.tas.gov.au (C86)

AICCM: Third Symposium for the Conservation of Paper, Books and Photographic Materials

1-3 April 2004, Art Gallery of New South Wales, Sydney NSW
The theme of the Symposium is Collaboration and Connections. These interrelationships can be explored between the object and those who connect with it. This may include the broader issues of historical investigation, or collaboration with colleagues, artists, framers, curators, librarians, archivists, scientists, historians, papermakers or indeed, the viewer. The object's significance is central to expanding our understanding and interpretation. Contact: Rose Peel, Art Gallery of New South Wales Art Gallery Road, Sydney 2000, +61 2 92251773, fax: +61 2 92216226, rosep@ag.nsw.gov.au (C87)

AICCM Photon SIG Workshop

12-17 July 2004, Canberra ACT
The 4th Getty-supported Photon Workshop will be held at the National Library of Australia on the topic of analogue and digital copying of photographic materials. Contact: Detlev Lueth (02) 6208 5025, d.lueth@nma.gov.au

BigStuff: Care of Large Technology Objects

29 September – 1 October 2004, Canberra ACT
A three-day workshop devoted to the care and management of large technology objects. For the convenience of delegates it will take place immediately before Metals 2004: Triennial Metals Conservation Conference of the Metals Working Group of ICOM-CC, and will be hosted by the Australian War Memorial in Canberra. The program will feature formal papers, tours of the Memorial's state-of-the-art large object storage and workshop facilities, technical

demonstrations and an open debate on future directions in large object care. Posters, presentations and trade displays are also welcome. Contact: Alison Wain, alison.wain@awm.gov.au (C88)

Metal 2004: Triennial Metals Conservation Conference: Metals Working Group of ICOM Committee for Conservation

4-8 October 2004, Canberra ACT
The current programme foresees five days of plenary sessions grouped according to the themes recently agreed to by the Metals Working Group:

- Preventive Conservation of metals including storage problems and air pollutant damage and in-situ conservation of marine and terrestrial sites.
- Diagnosis including examination of artefacts, study of corrosion mechanisms, research on the original surface and construction of replicas for study purposes.
- Improving conservation treatments covering mechanical, chemical, electrolytic, plasma and laser treatments as well as monitoring of the treatment, protection of artefacts after treatment.
- Conservation of composite artefacts including metal/metal, metal/organic composites and case studies covering ethnographic artefacts, scientific instruments and industrial heritage.

Abstracts for papers are due by 20 December 2003. Please send your expression of interest to attend the conference and submission of abstract by e-mail (preferred), fax or post to: David Hallam d.hallam@nma.gov.au, Senior Conservator (Technology and Research), National Museum of Australia, GPO Box 1901, Canberra, Australia. Tel +61 2 6208 5153, Fax +61 2 6208 5299. Further information will be posted at www.nma.gov.au/exhibitions_and_events/s/special_events2 (C88)

International

Courses: Campbell Center for Historic Preservation Studies

2003, Mt Carroll USA
 Contact: Campbell Center, 815 244 1173, fax 815 244 1619,
campbellcenter@internetni.com,
<http://www.campbellcenter.org> (C86)

Courses: CBBAG

2003, Toronto CANADA
 Bookbinding Courses. Contact: CBBAG,
 176 John Street, Suite 309, Toronto,
 M5T 1X5, Canada or Shelagh Smith
 +1 905 851 1554,
 fax +1 905 851 6029 (C86)

Courses: Centre for Photographic Conservation

2003, London UK
 Contact: Angela Moor, +44 20 8690 3678, fax: +44 20 8314 1940,
xfa59@dial.pipex.com,
<http://www.cpc.moor.dial.pipex.com/>
 (C86)

Courses: Centro del Bel Libro

2003, Ascona SWITZERLAND
 Courses covering a wide range of topics
 related to book conservation,
 bookbinding and design. Contact: Centro
 del Bel Libro, Segretariato, Viale Protone
 4, Casella Postale 2600, CH6501
 Bellinzona, +41 91 825 1162, fax +41
 91825 8586, info@cbl-ascona.ch,
<http://www.cbl-ascona.ch> (C86)

Courses: ICCROM

2003, Rome, ITALY
 Contact: Training and Fellowship Office,
training@iccrom.org,
<http://www.iccrom.org> (C86)

Courses: Institut Collectie Nederland

2003, Institut Collectie Nederland,
 Amsterdam, HOLLAND
 International courses and master classes
 for conservators. Contact: ICN,
 Angeniet Boeve (angeniet.boeve@icn.nl)
 or Monique de Louwere
 (monique.de.louwere@icn.nl), Gabriel
 Metsustraat 8, 1071 EA, Amsterdam,
 +31 20 3054620,
 fax: +31 20 3054620 (C86)

Courses: Institute of Paper Conservation

2003, Various Locations UK
 Contact: IPC, Bridge House, Waterside,
 Upton-on-Severn, WR8 0HG England,
 +44 1684 591150,
information@ipc.org.uk (C86)

Courses: International Academic Projects

2003, USA, GREECE, DENMARK,
 ITALY, UK
 Courses include conservation of glass,
 mosaics, archaeological sites and
 medieval books, identification of paper,
 wood and plant fibres, pigment and
 paint layer analysis and a variety of
 preventive courses covering IPM, storage
 and transportation. Contact: IAP, 31-34
 Gordon Square, London WC1H 0PY,
 +44 020 7387 9651,
 fax +44 020 7388 0283,
iap@archetype.co.uk,
<http://www.academicprojects.co.uk>
 (C86)

Courses: Montefiascone

2003, ITALY
 Contact: Cheryl Porter, 8 Ashen Green,
 Great Shelford, Cambridge, CB2 5EY,
 England, chezzaporter@yahoo.com,
<http://utenti.lycos.it/montefiascone>
 (C86)

Courses: Perugino Institute

2003, ITALY
 Students can choose from a selection of
 modules that are offered in English.
 Provides courses in such areas as
 advanced conservation and restoration
 techniques, conservation of paper,
 canvas, fresco and wood, museum
 management and legal aspects
 regarding the international art and
 cultural heritage sector today. Contact:
 Pasquale Monteleone, Coordinator,
 Recruitment and External Relations,
 Via Nomentana, 335-00162 Roma,
 Italy, +39 06 8537 0923/33,
 fax +39 06 8537 0919,
admissions@ilperugino.org (C86)

Courses: Shepherds Bindery, Bookbinding Courses and Master Classes

2003, London UK
 Bookbinding for beginners, Advanced
 techniques in bookbinding, Box making,
 Gold finishing, Repair of leather
 bindings, Repair of cloth bindings,
 Making medieval limp parchment
 stationary bindings. Contact: Linda
 Watts, Shepherds Bindery, Units 107-
 108, 30 Great Guildford Street, London
 SE1 0HS, +44 20 7620 0060,
information@bookbinding.co.uk (C87)

Courses: University of Delaware

2003, Newark USA
 Contemporary Photographic Processes.
 Contact: Mellon Collaborative Courses,

c/o Art Conservation Department,
 303 Old College, University of
 Delaware, Newark DE 19716 (C86)

Courses: University of Victoria

2003, CANADA/Distance Education
 Contact: Lisa Mort-Putland, Program
 Coordinator, Cultural Resource
 Management, Division of Continuing
 Studies, University of Victoria, PO Box
 3030, STN CSC, Victoria, BC, Canada
 V8W 3N6 +1 250 721 8462,
 fax +1 250 721 8774,
lmort-putland@uvcs.uvic.ca,
<http://www.uvcs.uvic.ca/crmp> (C86)

Courses: Weald and Downland Open Air Museum

2003, Chichester UK
 Building Conservation and the use of
 Traditional Materials and Processes.
 Contact: Diana Rowsell, Training
 Coordinator, Weald and Downland
 Open Air Museum, Singleton,
 Chichester, West Sussex, O1243
 811464, wealddown@mistral.co.uk
 (C86)

Courses: West Dean College

2003, Chichester UK
 Contact: Coordinator, West Dean
 College, West Dean, Chichester, PO18
 0QZ England, +44 1243 818 294,
 fax +44 1243 811 343,
pat.jackson@westdean.org.uk
<http://www.westdean.org.uk> (C86)

Workshops: Conservation Center, Institute of Fine Arts, NYU

2003, New York USA
 Contact: Shelley Sass, Program
 Coordinator, sks3@nyu.edu (C86)

Workshops: Detroit Historical Museums

2003, Detroit USA
 25 September: Identification of 19th
 and Early 20th Century Historic
 Photographic Processes 29 October:
 Handling and Cleaning of Paper
 Collections 30 October: Storage and
 Housing for Paper Collections Contact
 Marianne Weldon, The Detroit Historical
 Museums, 5401 Woodward Ave,
 Detroit MI 48202, 313-297-8391

Workshops: Northeast Document Conservation Center

2003, Andover, MA USA
 The cycle of workshops is designed to
 provide systematic preservation training
 to staff of small to mid-sized museums,
 historical organizations, archives,
 libraries, and records repositories.

Contact: Lori Foley lfoley@nedcc.org,
<http://www.nedcc.org> (C86)

Photographs and Preventive Conservation: Theory, Practice, and Implementation

8-10 September 2003,
 Washington DC USA
 Contact: James Reilly, 585-475-5199,
 jmrpph@rit.edu or Andrew Robb,
 202-707-1175, anro@loc.gov (C87)

Materials for Conservation and Restoration of Paintings: Varnishes and Retouching Media

10-12 September 2003, Newcastle-upon-Tyne UK
 Contact: Alan Phenix, Senior Lecturer,
 Conservation of Fine Art, Burt Hall,
 Northumbria University Newcastle upon
 Tyne NE1 8ST, United Kingdom, +44
 191 227 3330, fax: +44 191 227
 3250, alan.phenix@northumbria.ac.uk
 (C87)

Fundamentals of Book Repair

11-12 September 2003, Western
 Kentucky University USA
 This two-day workshop is designed for
 staff members who perform book repair
 in libraries and those who supervise
 repair units. The workshop teaches
 simple, economical, and preservation
 quality repairs for materials in general,
 circulating, and reference collections.
 The procedures covered are tightening
 hinges, endsheet replacement, spine
 replacement, paper mending, tip-ins,
 and hinge-ins. The workshop will not
 cover techniques for the repair of
 materials that are special, rare, or
 archival (C88)

NACE 2003: Northern Area Eastern Conference

14-17 September 2003, Ottawa
 CANADA
 Contact: Lyndsie Selwyn, Canadian
 Conservation Institute, 1030 Innes Road,
 Ottawa ON K1A 0M5, Canada,
 613-998-3721, fax: 613-998-4721,
 lyndsie_selwyn@pch.gc.ca (C85)

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

15-17 September 2003, Newcastle-upon-Tyne UK
 Contact: Jean E Brown, Senior Lecturer,
 Conservation of Fine Art, School
 of Humanities, The University of
 Northumbria, +44 191 227 3331,
 fax: +44 191 227 3250,
 jean.brown@unn.ac.uk (C80)

First International Conference on Management of Cultural Heritage Sites

15-17 September 2003, Alexandria
 EGYPT
 Contact: Dr. Feisal A. Esmael, Scientific
 Adviser (SCA): 3 El-Adel Abu Bakr
 Street, Zamalek, Cairo, Egypt, +20 736
 5645, fax: +20 735 7239 (C87)

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

15-18 September 2003, Ottawa
 CANADA
 Contact: Symposium 2003
 Program Coordinator, Canadian
 Conservation Institute, 1030 Innes Road,
 Ottawa ON K1A 0M5 Canada
 613 998 3721, fax: 613 998 4721,
 cci-ic_publications@pch.gc.ca (C82)

Conservation of Icons

15-26 September 2003, GREECE
 Contact Mihail Larentzakis-Lascaris, PO
 Box 172, 34100 Halkida, Greece,
 +30 2210 21981,
 M_laskaris@yahoo.gr (C86)

Chemical Technology of Wood, Pulp and Paper

17-19 September 2003, SLOVAK REPUBLIC
http://www.chf.stuba.sk/kdcp/dcp_conferencewpp2003_en.html (C86)

Kunst stoff kunst: Konservierung und Restaurierung von und mit Kunststoffen (Kunst stoff kunst: conservation and restoration of and with plastics)

18-19 September 2003, Berne
 SWITZERLAND
 Conference language will be German.
 Programme, abstracts, hotel reservation
 and online registration are available at:
<http://www.hgkk.bfh.ch/user/dobrusskin/ksk/index.htm> (C88)

Second Forbes Symposium on Scientific Research in the Field of Asian Art

18-20 September 2003, USA
 The theme of this symposium will be the
 pictorial arts of Asia – the impact of
 research using scientific methods on art
 history, curatorship and conservation.
 Contact: Forbes Symposium 2003/DCSR,
 Freer Gallery of Art/Arthur Sackler
 Gallery, Smithsonian Institute, MRC707,
 PO Box 37012, Washington DC 20013-
 7012 USA, dcsr@asia.si.edu,
 fax: +1202 633 9474,
<http://www.asia.si.edu/visitor/dcsrSymposium.htm> (C85)

The Best in Heritage

18-20 September 2003, Dubrovnik
 CROATIA
 The projects presented are representative
 of the best European work in museums, art
 galleries, landscape interpretation, historic
 buildings, communication, presentation
 and publication.
<http://www.TheBestInHeritage.com>
 (C87)

Changing images: The role of photographic collections in the digital age

18-20 September 2003, Helsinki
 FINLAND
 The conference's aim will be to bring
 together a wide audience of
 professionals from archives, museums,
 libraries and the commercial sector who
 are responsible for management of
 photographic collections, and experts in
 photography and digital imaging. The
 focus will be on management of
 photographic collections, the possibilities
 for increasing access to the
 photographic heritage, and problems of
 preservation (of photographs as well as
 digital collections). The orientation of the
 conference will be towards application
 of new technology, with an emphasis on
 projects that have explored solutions for
 issues like scanning requirements,
 descriptions, searching and metadata,
 user requirements, inter-operability,
 digital asset management, financial and
 organizational aspects, exploitation of
 collections, copyright etc. The
 conference will look at issues such as:
 digital preservation, scanning
 requirements, searching and descriptive
 models, requirements of different user
 groups, preservation of originals in
 relation to digitization, workflow, costs,
 organizational issues, training, business
 models, ethical issues and rights.

Register at
http://www.knaw.nl/cfdata/conference/conference_entryform.cfm (C88)

Colloids in Nature and Art: XVII Conference of the European Colloid & Interface Science Society (ECIS)

21-26 September 2003, Florence ITALY
 Contact: ecis2003@csgi.unifi.it,
<http://www.csgi.unifi.it/ecis.html> (C87)

Architectural Records, Inventories, Information Systems and Conservation

22 September–17 October 2003,
Rome ITALY

Course aims to approach architectural records and information from the point of view of planning, practice, access and diffusion; to review the theory of documentation and recording and its relation to specific situations; to address recording practice based on specific case studies; to promote discussion among specialists in these fields; to enable participants to transmit documentation knowledge, aptitudes and skills. Contact: ICCROM (ARC Advanced Courses), Via di San Michele 13, I00153 Rome, Italy +39 06 585531, fax: +39 06 58553349, training@iccrom.org (C86)

International Society for the Built Environment

24-26 September 2003, Dublin
IRELAND

The aim of the conference is to explore the relationship between conservation, health, modern usage and sustainability of European built heritage. The conference will assist in the development of inter-disciplinary sustainable conservation solutions by understanding the pathology of the European cultural heritage and examining the interactions between building structures, services and materials with their environments and usage. The conference will be of interest to architects, building surveyors, structural and service engineers, facility managers and those involved with the health, conservation and sustainability of European cultural heritage. Contact: Dr Thomas Brennan BSc CRST, Irish Director ISBE, 'Conservation House', Clontarf, Dublin, Monaghan, +353 47 80450, Fax: +353 4780453, tkb@iol.ie (C88)

Surface Cleaning - Material And Methods

24 September–4 October 2003,
Dusseldorf GERMANY

The aim of the conference is to contribute to the development of sensitive and effective cleaning methods through the encouragement of an interdisciplinary view of this topic. The focus is on observations and findings based on practical examples and the results of research in the field of surface cleaning. The languages will be

German and English. Contact: VDR-Office, Dr. Sabina Fleitmann, Haus der Kultur, Weberstrasse 61, D-53113 Bonn, +49 228 2437366, fax: +49 228 2619669, dirt@restauratoren.de (C86)

Italian Approaches to the Structural Conservation of Paintings: Past, Present and Future

25-28 September 2003, Skaneateles
USA

This four day cultural exchange of techniques, materials and tools, by Italian conservator Matteo Rossi Doria, will demonstrate developments of Italian solutions and the evolution of new approaches between traditional and alternative modern methods. Contact: Susan Blakney West Lake Conservators Box 45 Skaneateles, NY, 13152 315-685-8534, westlakers@compuserve.com, URL: <http://westlakeconservators.com/woodlot.html> (C87)

First International Congress on Historical Cities/Sixth International Conference on Built Heritage

6-9 October 2003, CUBA

Contact: Dr Oscar Prieto Herrera, Director, Centro de Estudios de Conservacion de Centros Historicos y Patrimonio Edificado or Dra Vivian Mas Sarabia, Vicedecana Facultad de Construcciones, Universidad de Camaguey, Circunvalacion Norte km 5 Camaguey, Cuba CP 74650, +53 32 261776, fax: +53 32 261126, congreso.cecons@reduc.cmw.edu.cu or congresocecons@yahoo.com (C87)

The 8th International Seminar on the Care and Preservation of Manuscripts

16-17 October 2003, University of Copenhagen DENMARK Contact Gillian Fellows-Jensen, The Arnamagnaean Institute, Njalsgade 136, DK-2300 Copenhagen S, Denmark +45 35 32 84 67, fax: +45 35 32 84 68, gfi@get2net.dk (C86)

SEPIA Workshop on management of photographic collections

16-22 October 2003, Amsterdam
HOLLAND

Librarians, archivists and curators in charge of photographic materials need to know about the role of new technology in collection management. Digital imaging offers unprecedented opportunities for access to historical materials. But how can it be combined

with established preservation methods in an integrated strategy, to ensure optimal access today as well as in the future? The characteristics of various photographic processes and the different materials encountered in photographic collections will be reviewed. Specific requirements for their handling and preservation will be related to the nature and function of different types of photographic collections. The workshops will explore the different methods for capturing images (especially for fragile or sensitive materials), technical requirements in relation to image quality, and long-term management of digital files. Issues will be approached as management problems, and due attention will be given to aspects like needs assessment, setting priorities, planning, budgeting and outsourcing, and project management. In the scope of the workshop, participants will acquire knowledge of technical issues that will enable them to make informed decisions about the role of digitisation in care and management of photographic collections. The course will be in English. Contact: ECPA, Box 19121, 1000 GC Amsterdam, The Netherlands, +31 20 5510839, Fax: +31 20 6204941, ecpa@bureau.knaw.nl, <http://www.knaw.nl/ecpa/form.html> (C88)

Removal of Pressure-Sensitive Tapes and Tape Stains

20-24 October 2003, Omaha USA
Instructors: Elissa O'Loughlin and Linda Siber Morenus. Course Fee: \$600 AIC members; \$750 non-members. Enrollment Limit: 12. Registration Deadline: September 13, 2003. This program is designed for mid-career conservators. This 5-day course includes both lecture and hands-on sessions using a range of treatment options for the removal of pressure-sensitive tapes and the reduction of tape stains. During the practical sessions, a range of aged, mock documents will be used to demonstrate and practice various techniques. Additionally, participants are encouraged to bring expendable items with tape and/or tape stains for treatment. Contact: Eric Pourchot, Program Officer, Professional Development, American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW Suite 200, Washington, DC 20006, 202-452-

9545, ext. 12, Fax: 202-452-9328,
Epourchot@aic-faic.org (C88)

4th International Conference: Arts Objects Conservation – Common and Individual Problems

21-24 October 2003, St Petersburg
RUSSIA
Visit <http://www.artsave.ru> or contact
St Petersburg International Centre for
Preservation, Tchaikovsky St 29 191123
St, Petersburg, Russia,
+7 812 326 8928,
fax +7 812 326 8927,
office@artsave.ru or National Library of
Russia, Federal Document Conservation
Centre, Sadovaya St 191069, St
Petersburg, Russia,
+7 812 272 3196,
fax: +7 812 275 1121,
conservation@nlr.ru (C87)

Conservation and Preservation of Cultural Heritage

November 2003, Prague CZECH
REPUBLIC
Contact: Institute of Chemical
Technology Prague, Department of
Chemical Technology of Monument
Conservation, Technicka 1905,
166 28 Praha 6, Czech Republic,
+420 224354154,
petulavavrova@centrum.cz,
dykovab@vscht.cz (C86)

3rd Conference on Oxygen Free and Reduced Oxygen Environments

CALL FOR PAPERS
3-4 November 2003, British Library UK
Following on from the successful NOOX
meeting held in Cardiff in 1999, this
conference will review the use of oxygen
free and reduced oxygen environments
for the long-term storage and short-term
treatment of heritage and cultural objects
and archives. Topics to be covered will
include; microenvironments, stability and
use of barrier films, IPM and the use of
oxygen free environments for pest
infestation, effects of oxygen on museum
and library specimens and methods of
oxygen removal. Participants are invited
to submit papers for presentation and
poster sessions at the meeting. The
second day of the meeting, to be held
at the Natural History Museum will be
given over to practical demonstrations of
the use of oxygen free environments in
museums and libraries. Practical sessions
will be held on the use of oxygen free
environments and controlled environments
for pest-control and long-term storage.

Contact David Jacobs david.jacobs@bl.uk
or Chris Collins chris.collins@nhm.ac.uk
(C88)

Off the Wall and Online: Providing Web Access to Cultural Collections

4-5 November 2003, Las Vegas USA
This conference explores digitization for
collections management and education
in museums and other cultural institutions.
It is designed for museums and other
cultural institutions that are digitizing or
planning to digitise collections for
collections management, education, or
both. Registration information is
available at www.nedcc.org or contact
Ginny Hughes ghughes@nedcc.org
(C88)

Archaeological X-Radiography Short Course: Image Quality, Enhancement and Interpretation

4-6 November 2003, University of
Bradford UK
This course is on the basics of
archaeological X-radiography, aimed at
conservators, finds researchers and all
specialists who work with, or
commission, X-radiographic images.
This course will be a mixture of lectures,
seminars and practical sessions. The
emphasis of the course will focus on the
production, interpretation and limitations
of high quality images and a range of
techniques will be covered. Other
subjects will include safety, new
applications for X-radiography, image
digitisation and basic digital image
processing. There is an optional
practical course on the third day for
those delegates who would like to
develop or update their proficiency in
X-radiography or DIP. Contact: John
McIlwaine, Co-ordinator of Continuing
and Professional Education, Department
of Archaeological Sciences, University of
Bradford, Bradford BD7 1DP, UK, +44
1274 235428,
Fax: +44 1274 235190,
j.j.mcilwaine@bradford.ac.uk (C88)

Fungal Facts: Solving Fungal Problems In Heritage Collections

6 November 2003, London UK
Topics covered on the course include
relevant fungi, their classification and
nomenclature, where do the fungi come
from, the conidium: its importance in
causing infestations and prevention,
germination and vegetative growth
parameters of fungi relationships with
water vapour and water, the key to

prevention, infestation: fungal structures
and products, changes due to an
infestation in different materials: paper,
textiles, protein materials and wood,
review of conservation methods used for
removal of fungal, structure on infested
material, monitoring the air (bioaerosol)
in collection areas, health hazards of
airborne fungal structures, prevention,
disaster preparedness. Contact James
Black, Co-ordinator, International
Academic Projects, 6 Fitzroy Square,
London W1T 5HJ, +44 207 380
0800, Fax: +44 207 380 0500,
jb@academicprojects.co.uk
<http://www.academicprojects.co.uk>
(C88)

North American Textile Conservation Conference 2003: Tales in the Textile - The Conservation of Flags and Other Symbolic Textiles

6-8 November 2003, Albany NY USA
The fourth biennial North American
Textile Conservation Conference will
focus on textiles as symbols - whether as
patriotic, cultural, or religious emblems,
or as signs of wealth or status. Contact:
Deborah Trupin, 518-237-8643, ext:
3241 deborah.trupin@oprhp.state.ny.us
(C85)

Conservation of Leather

6-8 November 2003, Philadelphia USA
This workshop will focus on the history,
technology, and conservation of the
wide range of leathers found in furniture,
library, transport, clothing, footwear, and
other collections in museums, historic
houses, and private collections. Topics
will include how leathers were made,
identification of sources and tanning
methods, cleaning, deterioration and its
causes, humidification and
consolidation, repair, adhesives, infilling
and molding, dyeing, dressing, and
finishing. Contact Eric Pourchot, Program
Officer for Professional Development,
American Institute for Conservation of
Historic and Artistic Works, 1717 K
Street NW, Suite 200, Washington DC
20006, 202-452-9545, ext. 12, Fax:
202-452-9328
epourchot@aic-faic.org (C88)

Environmental Monitoring of our Cultural Heritage: Sustainable Conservation Solutions

13-14 November 2003, Edinburgh
SCOTLAND
The aim of the conference is to explore
the key role played by environmental

monitoring in developing sustainable conservation of historic buildings, structures, contents, finishes and fixtures. The conference will address the issues of environmental monitoring in libraries, archives, museums and galleries, historic houses, castles, abbeys and medieval wall paintings. The conference will assist in the development of multidisciplinary sustainable solutions to deal with the problems caused by deterioration in the built environment and on historical artefacts. Contact: Dr Jagjit Singh, EBS, 30 Kirby Road, Dunstable LU6 3JH UK, jagjitsingh@ebssurvey.co.uk (C87)

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

15-19 November 2003, Yazd IRAN
Contact: Dr A Vatandoust, Director, Research Centre for the Conservation of Cultural Relics, PO Box 11365-4834, Tehran 11365, Iran, av@rcccc.org (C83)

10th Eastern Analytical Symposium

17-20 November 2003, Somerset USA
Contact: Eastern Analytical Symposium, PO Box 633, Montchanin DE 19710-0633, Infoline: 610-485-4633, Fax: 610-485-9467, EASinfo@aol.com or visit <http://www.eas.org> or <http://www.NYCF.org/eas.html> (C85)

Quality for Cultural Web Sites: Online Cultural Heritage for Research, Education and Cultural Tourism Communities

20-21 November 2003, Parma ITALY
Poster guidelines
<http://www.minervaeurope.org/events/parma/parmaediting.htm> submit form
<http://www.minervaeurope.org/events/parma/poster.rtf> by September 15, 2003 (C88)

Society of Archivist Conservation Course: Photography and Glass

3-4 December 2003 National Archives of Scotland, Edinburgh, UK
The aim of the course is to enable participants to identify glass-based photographic processes and learn about associated structures of cased photographs and photographs in passe-partout. Participants will also learn suitable ways of treating these processes and structures. <http://www.archives.org.uk/events/booking.asp> (C87)

Auctions, Agents and Dealers

12-13 December 2003, London UK
The aim of the conference is to concentrate on the mechanisms by which collections were assembled and to focus on the more neglected areas of sculpture and the applied arts, though papers on the market for paintings, prints and drawings are also welcomed. Contact: Adriana Turpin, Conference Organiser, turpinadriana@hotmail.com (C86)

Conservative restoration of the Japanese Sword: Introduction to the exploitation of the techniques for the maintenance and restoration

January 2004, Florence ITALY
A course consisting of three 15-day modules conducted by a Japanese master in the art of sword restoration. A certificate will be presented at the completion of 2 or 3 of the modules. There is an option of further research at the completion of the course to be carried out at the Stibbert Museum. See <http://www.flemingyouth.it/details.asp?ID=43> or contact info@flemingyouth.it (C88)

United by Variety: Applied Arts and Ethnographic Objects in Conservation (In Vielfalt vereint: Kunsthandwerk und Ethnographie in der Restaurierung)

CALL FOR PAPERS
25-27 March 2004, Mannheim GERMANY
Conservators are challenged to identify, preserve, and treat a variety of materials that have been processed, used, and combined in numerous ways. Therefore, particularly for conservators who work with objects from ethnographic, folk art, and applied arts collections, interdisciplinary knowledge, skills, and contacts are crucial. Within these specializations, there are overlapping and related conservation problems, and approaches to solutions. We intend this joint conference to set the stage for exchanges on common issues, and to help delineate differences between the specialties. We invite presentations covering a large range of conservation topics, including storage and collection management as well as research, treatment, and exhibition concerns. The conference offers a forum for papers of 20 to 30 minutes in length and invites conservators as well as professionals from related fields. Posters are also welcome. The conference languages will be German and English without

simultaneous translation. Limited travel support for presenters may be available. Please send an abstract (250 words) of your proposed paper or poster by September 30, 2003. We plan to publish the conference proceedings in book format or as a CD-ROM. Contact: Dipl. Rest. Anke Weidner, Danziger Str. 46, 10435 Berlin, +49 30 44038576, textasia@gmx.net or Dipl. Rest. Stephanie Luerssen, Petersbergstr. 14, 50939 Koeln, +49 221 3369434 or +49 221 4206364, luerss@gmx.de (C88)

What We Have Here is a Failure to Communicate: Strengthening Archaeologist/Conservator Collaboration

31 March-4 April 2004, Montreal CANADA
In many cases, collaboration between archaeologists and archaeological conservators is limited to simple one-way interaction in which conservators provide a service for the archeologists - the conservation of recently excavated objects for the purposes of long-term curation. By engaging conservators in this fashion, archaeologists meet their minimal ethical responsibility. This, however, does not need to be the end of the archaeologists' interaction with conservators. Many conservators, as a result of the training they receive, are well-versed in a wide variety of analytical and examination techniques including microscopic, spectroscopic, chromatographic, and other quantitative and qualitative methods. These techniques are employed in order to determine the specific physical properties of an object, as well as the nature and impact of post-depositional factors influencing the preservation of an object. This information is used to plan a conservation strategy; one that stabilizes the object and prepares it for long-term curation or display. In the course of developing treatment strategies, conservators often develop a substantial body of data concerning the details of an object's construction and manufacture. Though used primarily for the purposes of conservation, these details also can provide archaeologists with a wealth of information that might not be otherwise obtained. This information can, when placed in appropriate social and theoretical framework, result in much richer and anthropologically interesting

interpretations. This, we feel, should be the ultimate goal of conservator/archaeologists collaboration. Contact: Rene Munoz, Department of Anthropology, University of Arizona; Margaret Kipling, Winterthur/ University of Delaware, Program in Art Conservation; A. J. Vonarx, Department of Anthropology, University of Arizona; Kimberly Machovec-Smith, Art Conservation Department, State University College at Buffalo (C88)

Introduction to Archiving 2004

CALL FOR PAPERS

20-23 April 2004, San Antonio USA
Preserving our heritage is important and so much of that heritage is captured day by day in images and documents. Employing economical methods to save some fraction of that material for future generations is vitally important. We are concerned, furthermore, not only with how we will recover our own images and documents a generation hence, but how we can retrieve, recover and restore the culturally and historically important imagery of past generations. This conference brings together technical experts to discuss the complex and widely varying topics on archiving. Techniques for preserving, cataloging, indexing and retrieving images and documents in both digital and human readable formats are subjects that will be covered in detail. Our goal is to benchmark systems that might be in place to preserve our digital and hardcopy information for the future as well as to identify those areas where systems and technology are not yet up to the task, and further research is of high priority. Accordingly the interfacing of digital and hardcopy preservation strategies, issues of format obsolescence, and storage media technology are of particular interest. The Archiving Conference 2004 will include: invited presentations by recognized experts with extensive experience in this field, refereed papers, and a series of tutorials to cover the technical basics of archiving. Proposed topics include digital image archiving, archiving conventional media, digitisation, obsolescence of digital media, accessing electronic archives, emerging digital standards and case studies. The conference language will be English. Authors may choose either a 20 minute oral presentation or a poster presentation. Oral and poster

presentations are considered of equal importance and merit, and the author's preference for one or the other will be honored whenever possible. If you wish to submit a paper, please use the web-based form and process described at <http://www.imaging.org/conferences/archiving2004/authors.cfm>. Use of the web based submission process is strongly preferred, however submission may also be made via e-mail to archiving@imaging.org. Reference subject line: Archiving 2004 submission. Please include: 750-1000 word abstract. Clearly identify the technical content of the paper and (if necessary) what is new compared to previously presented or published material on the same topic. 50 word biographical sketch of the primary author mailing address, phone, fax, e-mail for the primary author preferred format-oral or poster preferred session assignment. The deadline for submission is October 15, 2003. Note especially that each author is responsible for obtaining appropriate clearances as necessary for presentation and publication of the work. Papers will be due by January 30, 2004 for publication in the proceedings book that will be distributed to each attendee at the meeting. A full program of tutorials is scheduled for Tuesday April 20, 2004. Proposals for tutorial classes are invited. Contact Pam Forness, Conference Manager pam@imaging.org Likely topics include: archival properties of paper and other media, digital format standards, physics of archival inks, storage for digital documents, historical archival successes, lifetimes of various media (magnetic tape, CDs, DVDs, paper products). (C88)

Beyond Paper: Combination of Materials in Art Technology and Conservation

CALL FOR PAPERS

4-7 June 2004, Dresden GERMANY
This symposium addresses conservation/restoration issues in which different technical and material areas overlap thus requiring collaboration between paper conservation and other conservation disciplines. In addition to lectures and poster presentations guided tours and excursions are intended. Apart from their classical fields of activities, conservators of paper, archives and books are frequently confronted by a broad spectrum of tasks, examples of which include paper on wood or

textiles, combination of materials in books, wax seals enclosed in wood or metal, pastels on canvas, paintings on paperboard, leather wallpapers as well as preparatory drawings and transfer techniques. The conference languages are German and English. Simultaneous translation will not be provided. Presentations will be limited to 20 minutes. Submissions should include the speaker's name, address, email address, telephone and fax numbers, a short one-paragraph biographical note, the title of the presentation or poster, and an abstract of no more than 250 words. Proposals should be submitted by October 6, 2003 to: Verband der Restauratoren e.V. (VDR), Fachgruppe Grafik, Archiv- und Bibliotheksgut, c/o Birgit Geller, Goerdelerstrasse 1, App. 102, D - 48151 Munster, +49 251 5914009, Fax: +49 251 591269, b.geller@lwl.org (C88)

9th ICOM-CC Wet Organic Archaeological Materials Conference

CALL FOR PAPERS

6-11 June 2004, Copenhagen DENMARK

See

<http://www.natmus.dk/sw1677.asp> for call for papers, preliminary programme and registration details (C88)

Towards a Clean Slate: Current Thoughts on the Responsibility, Philosophy, Practices and Controversies of Cleaning Cultural Property: AIC General Meeting

9-14 June 2004, Portland, Oregon USA
To clean? Not to clean? How to clean? How much to clean? Why to clean? Those are questions that every conservator, regardless of specialty, faces. In recent years, a number of cleaning techniques have been developed or adapted by conservators. Contact: General Session Co-Chairs Patricia Griffin, 2440 Overlook Road #4, Cleveland Heights OH 44106, cuprorivaite@hotmail.com and Rebecca Anne Rushfield, 66-10-149th Street #4C, Flushing NY 11367, wittert@juno.com (C87)

Conservation 2004 - Working with the Project Culture

8-9 July 2004, Liverpool UK
The conference will explore how conservators have responded to the challenges of current approaches to

heritage policy and funding. So much conservation is now project-based, whether in-house or contracted out, affecting private and public sector conservators alike, small projects as well as large ones, and all disciplines. We will examine fresh ideas and approaches. Vitrally, we will see the extent to which conservators are and can become more involved in decision and policy making. The project culture affects the way we work. Do we need to be more flexible? Could we work better with our colleagues in other disciplines? Is conservation fully integrated within projects? Have the benefits of the new culture outweighed the difficulties? Importantly, are we taking the opportunities presented for advocacy? This conference presents an opportunity for a variety of conservation, museum, science and archaeological professionals to share their ideas and debate the different challenges faced by all who have this common interest. Contact conservation2004@ukic.org.uk or visit <http://www.ukic.org.uk> (C88)

Scientific Analysis of Ancient and Historic Textiles: Informing Preservation, Display and Interpretation

13-15 July 2004, University of Southampton UK

Extant historic textiles represent an important part of material culture; they provide rich evidence of social history, international trade, agricultural development, artistic trends and technological progress. Analytical science can play a major role in ensuring the appropriate interpretation, essential preservation and continued enjoyment of such cultural heritage. The overarching theme of this international conference is the characterisation of ancient and historic textile materials for informed conservation and display, and enhanced understanding. Contributions should engage an audience of archaeologists, archaeological scientists, conservators, conservation scientists, custodians and curators, and will span the following topics, with an emphasis on natural fibre-based textiles: identification of textile materials, assessment of textile deterioration, characterisation of fibre behaviour, diagnostic virtual libraries, non-destructive monitoring of ageing, evaluating risks of conservation and display, setting limits through accelerated

ageing, and archaeological textiles. Papers will encompass instrumental analytical methodology and its application to heritage preservation. Proffered contributions including a provisional title, the names and affiliations of the authors, the contact address, phone number and email address for the principal author, and an abstract of up to 300 words should be emailed to contex@soton.ac.uk by 15th December, 2003. Travel and accommodation information will be linked from the conference web pages: URL:<http://www.soton.ac.uk/~contex>, where the full conference programme and other details will also be posted. To register interest please email contex@soton.ac.uk (C88)

From East to West: Master-class on Japanese Paper Conservation Techniques

26 July-9 August 2004, Newcastle upon Tyne UK

This course is organised by the MA Conservation of Fine Art, Department of Humanities, University of Northumbria in conjunction with the Section de conservation des biens culturels, University of Paris I. It has been designed for 14 mid-career conservators who wish to extend their practical knowledge of Japanese materials and techniques and how they can be applied to the conservation of Western paper artifacts. The program will offer theoretical lectures, demonstrations and museum visits but the emphasis is firmly focused on developing transferable practical skills. Contact: Jane Colbourne, MA Conservation of Fine Art, Burt Hall, Newcastle upon Tyne NE1 8ST UK, +44 191-227-7465, fax: +44 191-227-3250, jane.colbourne@unn.ac.uk (C87)

International Congress on Archives

August 2004, Vienna AUSTRIA
www.ica.org/en (C87)

IIC Congress: Modern Art, New Museums

13-18 September 2004, Bilbao SPAIN
<http://www.iiconservation.org> (C85)

Architectural Paint Research in Building Conservation: Understanding decorative paint with a view to informed conservation

8-11 May 2005, Copenhagen DENMARK

The aim of the conference is: to create a common understanding of the profession among those involved in the practical work of paint investigation, to create a dialogue with other building conservation professionals, such as conservation architects, building contractors, conservation legislators, curators, fine art conservators and building-archaeologists, to agree proposals for a European Standard defining standards for Architectural Paint Research. To present a paper or a poster, please submit a provisional title and a 500-word summary of the content, together with the name of the author and any co-authors or collaborators. Please send your proposal by line.bregnhoei@natmus.dk. Deadline for receipt of proposals: January 1, 2004. Further information can be found at www.natmus.dk/sw1672.asp (C88)

- **Jo Barr** has begun work on the James Hurtle Fisher gravesite at the West Terrace Cemetery, which involves consolidating fragile sandstone panels. Some of the most challenging aspects of this job are the difficulties associated with handling fragile but heavy objects and the logistics of working with hazardous substances offsite.

- **Justin Gare, Bee Flynn, Renita Ryan** and **Jo Dawe** have all been preparing items for an upcoming exhibition of 20th century furniture to be held at the Art Gallery of South Australia.

- **Sophie Parker** has been treating three different wax dolls, dating from the 1860s, 1910 and from 1930, providing her with an interesting snapshot of wax doll manufacture over the years.

- Objects and Paintings staff have completed the treatment of the Dudley dolls and many other artworks for a special fundraising function at the Adelaide Festival Centre, aimed at raising money for further conservation of their collections.

- **Emma Schmucker**, a MA student of conservation studying at the Royal College of Art and the Victoria and Albert Museum, London, is here on a traineeship in the Objects Lab until mid September.

Mary Jose Textile Conservation

We are now well settled in our new premises and enjoying the benefits of improved facilities.

The Adelaide Festival Centre has recently completed a major refurbishment. As part of this process, exhibition cases have been installed in the foyer of the theatre, specifically for the display of the diverse range of objects and archival material held by the South Australian Performing Arts Collection.

We have just completed several conservation treatments currently on display as part of the annual Cabaret Festival. Two of the more interesting objects were a pair of ventriloquist's dolls used by a travelling performer in the 1930's. Both dolls had papier-mache heads with strings to manipulate their facial expressions. The bodies of the dolls were formed of strawboard and brass fasteners. The dolls had been neglected and the bodies and the clothing were distorted, torn and moth eaten. The clothes were removed from the dolls, and cleaned and supported where necessary. The cardboard was bent and had lost its shape, requiring internal supports. A highlight of the treatment process was the discovery of a humorous poem inside the male doll, which appears to have been written for the doll, as part of the act.

State Library of South Australia

On 14 July the first stage of the building redevelopment was completed with the opening the new Catherine Helen Spence wing. This impressive structure has transformed the bare bones of the former Bastyan building. While the public is exploring the open access services, Preservation staff are settling into new facilities behind the scenes. For the first time,

the Library has dedicated studios for sound and film reformatting, and that modern mainstay of collection maintenance, the shrink-wrapping machine, shares a spacious workroom with the mighty old power guillotine.

Meanwhile, conservation and micrographics staff are back in the midst of a building site, with the beginning of renovations to the upper storeys of the Mortlock wing (formerly Jervois wing) having a big impact on the basement conservation and microfilm studios.

The six months leading up to the opening of the Spence wing were challenging, to say the least. In March an Occupational Health, Safety and Welfare audit of all Arts Department agencies had a particular impact on the Library's Preservation section. Staff finalised and promulgated over 70 risk assessments and safe operating procedures for activities, chemicals, high-risk equipment, storage and work areas. The audit certainly complicated the lead-up to the opening of the new library, but has also had a beneficial influence on work practices and conditions.

In April we embarked on a long-term project to systematically clean the Library's collections. Prior to the launch of the Spence wing the project focused on high-use storage collections, the maps collection and the open access reference collection. Preservation staff and teams of redeployees are the backbone of the project, but Artlab has been responsible for cleaning the contents of the Rare Books Room, contractors worked on the open access collection, and in a concentrated effort during a fortnight of workroom relocations, staff from all sections of the Library contributed. Special mention goes to Conservation Officer **Michael Veitch** who organized the equipment for up to four teams at a time and conducted most of the training.

The Preservation section is responsible for retrieval and reshelving services, and in May a recruitment program expanded the casuals pool available to support retrieval services in the new Library. June and July saw all hands on deck in the countdown to the re-opening, during which Preservation staff displayed great commitment to manage routine work while meeting an avalanche of demands associated with moving, checking and re-housing collections and establishing new procedures.

The building redevelopment is not over, and the spotlight is now on the exhibitions being finalised for the Treasures Wall, Mortlock chamber and Institute Building. Senior Conservator **Peter Zajicek** is forming an exhibitions installation team – another new development for the new State Library of South Australia.

TASMANIA

Archives Office and State Library of Tasmania

Stephanie McDonald has been working on the flattening and consolidating the media of an illuminated address from 1895, separating a stuck text block of a 1940's hospital record of operations and the repair and stabilization of a mouldy police correspondence volume from 1839. Stephanie also presented a talk on Conservation issues for paper records at the Tasmanian Archives and Records Management Week Seminar.

Penny Carey Wells has been repairing, flattening and rehousing oversize engineers plans of roadworks; boxing a letterbook from the Port Office 1830's and the Chairman's letterbook of the Lands Titles Office in the 1840's. **Fiona Lee** is working on a big project to remove attachments from and rehouse oversize photographs in the Archives Office. Penny and Stephanie have also begun preparations for the next Allport Library and Museum of Fine Arts exhibitions of Bishop Nixon in Tasmania and Tasmanian churches.

Queen Victoria Museum and Art Gallery

The Conservation Department is streamlining its activities throughout the Museum: a survey relating to the movement and transportation of museum items from the minute to the large scale is underway, the environmental monitoring program is being upgraded, a dedicated quarantine area and a conservation resource centre are being established.

In Objects Conservation, **Linda Clark** is working with two researchers on the preparation of collection guides; eventually these will be accessed through the web. As a pilot project and working with icons across the wider range of the Museum's collections, they are registering, housing and making accessible these 'discrete' collections.

Both Linda and **Michael Smith** are working towards two exhibitions, *A Just Cause: the end of transportation in Tasmania* and *Scrimshaw - The Mariner's Art*. They are cleaning, conserving and preparing items for display. These include a silver candelabrum, a wooden pulpit, convict clothing, metal items and scrimshaw objects.

In Paintings Conservation, **Mar Gomez** and **John Hay** are working on two large religious paintings and their gilt frames respectively. This undertaking is part of a negotiated exchange for a donation to the fine art collection of portraits of Sir William and Lady Dry, which complement existing works in the collection. Mar has also been working on an oil on canvas which has a heavy, woven textile component. It has been strip lined and stretched over a panel that was then returned to its original frame with the addition of bracing elements.

In Paper Conservation, **Lynda Black** and **Tamara Hollister** are working on routine re-housing of Albums of Botanical specimens and the repair and rehousing of H.H. Scott Glass plate negatives. Inventiveness was essential during the construction of a large humidification 'tent' for the flattening of a number of previously rolled Bea Maddock screen prints and woodcuts. The Paper Conservation section were pleased to receive a Heritage Architecture Commendation from the Tasmanian chapter of the Royal Australian Institute of Architects for extensive work carried out last year on the wall covering of the Queen Victoria Room at Northbury House, Longford.

Tasmanian Museum and Art Gallery

Paintings conservator **Erica Burgess** continues preparing works in the collection for the *John Glover and the Colonial Picturesque* exhibition in November. Erica has also completed the final edit of her paper for inclusion in the catalogue. Paper Conservator **Cobus van Breda** and Erica have also been heavily involved in the take down and set up of our travelling exhibition *Pugin at the Antipodes*, consisting of some two hundred objects ranging from a bishop's ring to an altar. Erica and Cobus are currently preparing for the take down at the Powerhouse Museum and subsequent dispersal to churches and monasteries through out N.S.W, Victoria and as far afield as the U.K. The quite monastic life is beginning to look appealing! Many thanks, however to our colleagues at the National Library of Australia and the Powerhouse for their fantastic assistance and support during this tour.

Cobus attended the third Photon workshop conducted by Debra Hess Norris and Nora Kennedy at the National Archives of Australia in Canberra. He apparently got a little carried away playing but found it an invaluable experience. The dynamic trio (Angeletta, Detlev and Mick) are to be congratulated for developing such a wonderful way to advance photographic conservation in Australia, and on a more general level provide a model for mid career training.

Ray Prince has been preparing frames for the Glover exhibition, including the reconstruction and gilding of a period frame for *Mills Plains*. Ray and Cobus have also been heavily involved on the Steering Committee for the relocation of the collection to our new storage facility at Rosny (previously the National Archives of Australia). The first stage of the relocation project will clear the Commissariat Store of the city site and open it to the public. The Commissariat Store was constructed around 1809. **Tony Coleman**, Heritage Furniture Restoration Unit, has prepared condition reports for the Chiniquy canons (circa 1854) at Anglesea Barracks. Tony has also started work on furniture from the House of Assembly part of a larger three year restoration program for the House. He is also still busy working on the restoration of tram 118.

VICTORIA

Ian Potter Art Conservation Centre

The University of Melbourne has now formally established the Centre for Cultural Material Conservation and has approved the delivery of a range of education programs. See the report elsewhere in this newsletter.

Pip Morrison has left the Potter to take up a position in the Advanced Residency Program in Photographic Conservation at George Eastman House, Rochester, NY. It is a two-year appointment and we wish Pip well on her new adventure.

Katy Glen recently commenced work with us to fill Pip's position. Katy has quickly picked up on the fee-for-service activities of the lab, preparing quotes and dealing with clients. **Jude Fraser** and Katy Glen attended the recent 3rd Getty sponsored Photon workshop on Advanced Photo Conservation Treatment Methods. The workshop, with Debbie Hess Norris and Nora Kennedy, was a valuable opportunity to work with experts in the field and to develop networks with Australian and New Zealand conservators.

Caroline Kyi recently undertook a three-month AYAD project in Bohol in the Philippines. See Caroline's report elsewhere in the Newsletter. **Libby Melzer** is preparing for her AYAD project, again to Bohol. These projects are a follow-up on earlier projects undertaken by other Potter staff, **Nicole Tse** and **Angela Kerry**. Libby will be surveying and developing a management plan for the musical manuscript collection which consist of illuminated parchment volumes held in 14 churches around the island. She will also undertake assessments of the church archives and provide training in simple paper conservation treatments to Boholano heritage professionals.

As part of the Baillieu Library Conservation Project, **Louise Wilson** has been carrying out treatment on a number of items from Special Collections including the *Cambridge Manuscript* written in the mid 17th century. The manuscript contains numerous hand painted crests of each of the colleges at Cambridge University, together with the names of the Masters of each college. During the English Restoration, fully adhered paper sheets concealed the Protestant names. Analysis of watermarks on the pasted-in paper revealed it to be close in date to that of the manuscript, so this censorship occurred not long after the manuscript was written. Infrared and UV light techniques failed to reveal the original names of the Masters. To facilitate further research into the manuscript, the paper inserts were removed mechanically and then reattached with hinges so they could be easily lifted to study the names beneath. History students at the University are planning to carry out research into the individuals whose names can now be viewed for the first time since the 17th century.

NGV

The progressive handover of spaces in the St Kilda Road building has started and **Tom Dixon** and other staff are beginning the process of checking the building environment just prior to the beginning of art deliveries.

Catherine Earley and **Helen Privett** are continuing to work on a very busy exhibition schedule and note that major exhibitions, which in the past consisted of around 80 works, now regularly have 180 works. Recently we enjoyed installation of Rover Thomas works with Belinda and Campbell from the Heytsbury collection in Perth and Colin McCahon works with Sarah Hillary from Auckland - very good to catch up with colleagues. Catherine has returned from a 7-day courier trip to Milan (bella) and Helen is off to Christchurch to courier home some Impressionist works.

In May **Lyndsay Knowles** couriered a painting back from Frankfurt, and while she was there, visited the paper conservation lab at the Städel-Museum. **Angeletta Leggio** has been busy the last few months with the deinstallation of the exhibition *First Impressions*, the preparation and installation of items for the exhibition *Second Sight* which was installed throughout the permanent galleries at NGV: Australia, and being on call whilst the collection was being packed for relocation back to St Kilda Rd. As one of the organisers of the third Photon workshop, Advanced Photo Conservation Treatment Methods with Debbie Hess Norris and Nora Kennedy, Angeletta travelled to Canberra to assist with the workshop at the National Archives of Australia. The workshop was a great success due to the efforts of participants and the presenters in sharing their experiences. **Ruth Shervington** has been examining a blue crayon drawing by Modigliani dated c.1913 from his Caryatid series. This paper is unevenly discoloured and has patches of opaque white lithopone (a mixture of barium sulphate and zinc oxide) that appears to have been applied to cover staining (no decision yet as to whether it will be removed). She has also treated an ink drawing by Il Guercino that involved replacing old repairs, and removing adhesive and dirt from the verso to enable sketches located there to be more easily viewed. **Belinda Gourley** has been assisting with the remounting of a group of large lithographs by Willem de Kooning, and has examined a number of Old Master works, including an ink sketch by Canaletto that contains an interesting watermark and graphite underdrawing.

Lisette Burgess continues to work on international frames for the re-opening of St Kilda Road. **Suzi Shaw** has been coordinating a cover-making project for furniture with light-sensitive upholstery. Suzi is currently treating a variety of 19th century rush-seated ebonized chairs. Noel Turner attended a course, Introduction to Casting with RTV Silicone Rubber, presented through International Specialised Skills Institute Inc. which has been useful in the production of moulds for the repair of the frame on Burne-Jones' *The wheel of fortune*. Noel

also successfully spray gessoed the mouldings for this frame. Former NGV staff member **Louise Clarkson** (who left the NGV in December 2002) has commenced gilding the frame, however there is a slight delay due to the earlier than expected arrival of baby Oliver on 11 July. Both baby and mum are doing well. **Holly McGowan-Jackson** is treating a hand-carved carlo maratta frame from the recently acquired Portrait group by Nathaniel Dance, c.1769. The frame exhibits extensive flaking of the gilding and ground layers which isn't surprising considering the painting hung above a fireplace for 100 years or so.

In the textiles lab, **Bronwyn Cosgrove** and **Kate Douglas** have been busily preparing hats and dresses for the next Fashion and Textiles show at Federation Square, which is an exhibition of 1950's fashion called *Swish*. **Annette Soumilas** has done a great job making the many and varied display paddings for this exhibition. After *Swish* is installed the focus will shift back to conserving the remaining works for *Housemix* for the opening of St Kilda Road in early December. Textiles conservation has also been helping with the large photography program currently taking place for International works. Bronwyn is also helping organise the move of the collection back to St Kilda Road, which has involved major repacking of many of the works stored in Featherstone cases and hatboxes.

Catherine Millikan and **Trude Ellingsen** continue with the preparations for the move back to NGV:I, there is a lot to achieve but the list is gradually diminishing. Recent projects have been setting up a mount making facility, sourcing contractors to work on large sculptures and treating objects from International Sculpture, Asian and Decorative Arts. **Sarah McHugh** and **Samantha Azzopardi**, final year conservation students, spent three weeks of their semester break surface cleaning close to ninety objects which was greatly appreciated and made a decent dint in the list.

With the treatment programme for International paintings in full swing, a number of important projects are nearing completion. **Carl Willis** and **John Payne** are nearing the end of the year-long restoration of Giambattista Tiepolo's large canvas, *The Banquet of Cleopatra*. Meanwhile, John has commenced work on a new acquisition, *The Pybus Family Portrait Group*, a mid-eighteenth century English painting. Carl has also been working on two Dutch genre paintings, *Flowerpiece* by van Dael, and an *Inn scene* by an unknown seventeenth century painter. **Linda Waters** has continued her treatment on Mark Rothko's *Untitled (Red)*, while **Michael Varcoe-Cocks** has cleaned a pair of paintings by the eighteenth century English painter, Edward Haytley. Earlier, he cleaned the large Pierre Bonnard's *The Artist's Studio (La Sieste)*.

State Library of Victoria

The restructure of the Collection Preservation and Access Division of the SLV, of which Conservation is a section, nears completion. The composition of the section has changed and we have a new preservation manager, **Euan McGillivray** who oversees four sections of the Division. They are - Imaging (digital and photography), Preventive Conservation, Conservation and Exhibitions and Loans. The Coordinator of Conservation position has yet to be finalised. We have a total of eight staff. The reduction in staff numbers will mean that our work is primarily exhibitions and loans focused at this time.

Exhibitions and Loans Conservator, **Briony Pemberton** is finalising details of the SLV moratorium on loans. She has also been developing a new Loans policy for the Library and coordinating the conservation of the forecourt sculptures.

Book Conservator **Katrina Ben** is on maternity leave, and is a proud new mum of baby Hannah. **Chris Harrington** who has been working with us on contract for over a year has successfully applied for an ongoing position as a preservation technician. **Amanda Wild** is due to return from maternity leave in September. **Katy Glen**, who made a valuable contribution to our team while here on contract for 5 months, has taken a new position at the Ian Potter Art Conservation Centre at Melbourne University. We wish her well.

Jane Hinwood has been assessing new acquisitions of photographic collections of glass plate and flexible negatives. Some of the negatives have required cleaning prior to digitisation. Jane has also coordinated a loan of material to the NGV for the *Remember Barak* exhibition, which opened in August, including preparation of photographs of William Barak. Jane is also coordinating the conservation and installation of a large collection of architectural drawings from the collection planned for March next year.

Virginia Dahlenburg is almost at the end of the program of treating paintings for the Stawell/Cowen Gallery. They are due to be installed in October and will be on permanent display. She has a new conservation assistant, **Amaia Iturri** who will help with the final stages of reframing the treated works and installation.

Jean Holland has been supervising the packaging project of the Coles Myer Archives, prior to its move to the Library; liaising with the Melbourne Fringe Festival, who wish to use the Library forecourt for a festival installation; assessing drawings from the A.K. Henderson Collection; and interviewing for a temporary conservation assistant position.

Comment: Are We Engaged?

In my letter to the editor in the March 2003 edition of the newsletter, I raised the issue of our perceived lack of engagement as a profession with the wider cultural heritage community. I made the point partly hoping to be shot down and proved wrong, but instead there has been a resounding silence. The conclusion I could draw is either that everyone agrees with me, or that nobody cares if we are not engaged. Neither view is, I suspect, correct, but since writing, I have come across two mainstream industry publications, in BOTH of which the editorials are devoted to the issue, making broadly the same point. The publications are respectively *Museum Practice* (Spring 2003, Issue 22) and *ICOM News* (2003 No. 2, Vol. 56). With the authors' permission, I summarise them both.

In *Museum Practice*, Manus Brinkman states "When I met the conservator in my first Museum I was struck by how strongly he felt that his work was underestimated. There is some logic behind such dissatisfaction. There will never be enough time, money or recognition if you are a conservator confronted with an insurmountable backlog of work on a daily basis. Many conservators are still unhappy and still feeling neglected. For a large part, the profession itself is to blame because it has neglected to create a relationship with the public, and politicians are swayed by what the public values. Conservators often focus on the physical condition of objects, and neglect the role of the community and society. And that is wrong. We cannot expect people to be interested in conservation if the professionals keep on working in their isolated laboratories and basements. Good conservation planning needs to be done with the ideas and interests of the public in mind."

In *ICOM News*, Jorgen Wadum, the Chair of ICOM-CC entitles his editorial *Conservation at the Crossroads*. "The importance of direct communication to the public is increasingly being understood by conservators. The driving force behind this trend is that conservation, both as a profession and as a meaningful service to museums, is increasingly put in question. Conservation specialists have been leaving the museum field in large numbers. At the same time, a growing number of museums operate without conservators. Presumably, it is now felt that the high cost of conservation is not justified by the benefits. The traditional approach of conservators has been perceived as negative: preventing access to objects and limiting their displacement. From the conservator's point of view, however, there has been pressure to deliver more services with fewer resources. Paradoxically, objects need more conservation treatment than ever, because of all the travelling exhibits and financial problems faced by Museums."

Do we agree or do we not agree? Either way, let's have a debate within the profession, even if we come to the conclusion that we are doing a pretty good job. Anyone who saw the recent Getaway TV program featuring Artlab, will realise how well we can engage with the community when we put our minds to it.

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AYAD Project, Bohol, Republic Of The Philippines

Caroline Kyi, University of Melbourne
 Conservation Service

In April this year as part of the Australian Youth Ambassadors for Development program, I commenced a three-month assignment on the island of Bohol, in the Republic of the Philippines. My assignment as a wall paintings conservator was to develop a conservation management plan and preservation program for the mural paintings contained within the churches of the island of Bohol. My Filipino host organisation was the Roman Catholic Diocese of Tagbilaran, with University of Melbourne Conservation Service providing support for the project as an Australian Partner Organisation.

The Spanish colonial history of the Philippines has understandably had a profound influence on the culture of this archipelago nation. From the mid sixteenth century onwards, the Jesuits and then the Augustinian Recollects oversaw the administration of the Catholic faith, in addition to more secular concerns in the establishment of the Philippines as a Spanish colony. As part of my assignment I was to examine the mural schemes within the churches constructed during this period in the island's history.

During my time on the island I examined over ten churches, developing and adapting basic conservation management

plans for nine of them. This assignment took me travelling around the greater part of the east side of the island in a custom designed truck referred to as Mad Max - definitely not for the faint hearted. It exposed me to the dedication and determination of those who initiated and implemented the construction and decoration of churches in often remote places and how these early places of worship continue to function as a place for the ongoing expression of the devout form Catholicism practised in the Philippines.

The conservation issues posed by the immovable heritage of structures and paintings in developing countries in tropical regions are immeasurable. For example, in the Philippines, maintenance, often the first and most cost-effective approach to the conservation of immovable heritage, frequently goes unchecked, with an often-disastrous impact on the original historic fabric. Many of the churches and the murals contained within them, are partially exposed to the elements and if a sheltered environment is provided, the church often serves as a home for a variety of macro and micro flora including bats, rats, birds and microbiological organisms.

Initially I found the severity of these problems slightly overwhelming and the combination of styles and symbolism in the churches strange and unusual. However as the project progressed I began to investigate the culture and history behind the churches and the paintings and was able to recognise and identify the remains of the different layers of history present in each building. Often only fragments of a scheme or detail would remain. However what did remain was often superb. Evidence of early mural schemes that had been painted directly on the plastered wall support was visible in some of the churches. All of those examined did contain extensive mural schemes painted onto metal sheet supports, a technique that appears to be adapted from Mexico.

One of the more challenging aspects of the project, aside from working with bamboo scaffolding, was reconciling how the luxury of cultural heritage conservation works, or even exists, in a developing nation where issues such as the need for fresh water and relief from extreme poverty are obviously a priority. But then I was also fortunate enough to meet many Filipinos who value the ongoing role that these ecclesiastical buildings have as part of their culture and in response, wish to develop a locally sound approach to conservation.

In conclusion, I wish thank all those who contributed to the project in particular Fr Ted Torralba who initiated the project; SAGRIC, the managers who provided support during the term of the assignment; the staff at the Centre for Culture and Arts Development (CCAD) at the Office of the Governor, for all their assistance; and the parish priests who graciously permitted on-site investigations.

State Division News

Tasmanian Division

At the AGM of the Tasmanian Division, the following officer bearers were elected:

President: Linda Clark
Secretary: Lynda Black
Treasurer: Michael Smith

Victorian Division

On Tuesday 5th August at the Victorian Branch's AGM, the following officer bearers were nominated and elected to sit on the committee:

Penny Byrne (Chair)
Sallyanne Gilchrist (Secretary)
Nicole Tse (Treasurer)
Helen Privett (ordinary member)
Belinda Gourley (ordinary member)
Angeletta Leggio (ordinary member)

Accreditation of Conservators

Accreditation has been a significant recent issue of discussion for conservators in Europe and North America. A review of accreditation for Australian conservators has been proposed given the number of new issues arising in employment conditions for professionals, crises in insurance for professional indemnity and public liability and changes in training for conservators. While AICCM has a professional membership category this has not been widely taken up even by those who are eligible.

I have become the Accreditation Officer for the National Council of AICCM and would like to hear the views of members and other stakeholders on accreditation issues. It is proposed that there will be an extensive discussion of accreditation at the October conference of AICCM in Sydney. To facilitate those discussions and to provide information to members, I intend to distribute an Issues Paper in September with the agreement of National Council. Given the tight timeframe I would like to distribute this by e-mail but recognise that this might not be accessible for some members. Please let me know if you are interested in accreditation issues and wish to discuss it with me, or if you need to receive a copy of the Issues Paper by mail.

I look forward to your views on accreditation and hope this will be a useful endeavour for our profession.

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Skippy, a "Light Enzymatic Solution", sausage packers and more....

(aka the Third PHOTON Workshop – Advanced Photo Conservation Treatment Methods)

14 – 19 July 2003, National Archives of Australia, Canberra

Cheryl Jackson, Photographic Conservator

The third PHOTON Workshop has been run and won, and was just as brilliant as the previous two. The two presenters, Nora Kennedy (Conservator of Photographs, Metropolitan Museum of Art and Adjunct Professor, Institute of Fine Arts, New York University) and Debbie Hess Norris (Chair and Director, Art Conservation Department, University of Delaware) more than lived up to their reputations as two of the most knowledgeable photo conservators in the known universe. Our guest for entire course was Skippy, a (rather tired) stuffed kangaroo, brought in for Nora's benefit, who oversaw proceedings.

The course was run over 6 FULL days, with participants being chased out of the National Archives lab between 6 and 7 p.m. every day. The flow and quality of the information was so high, no one wanted to leave.

The course started with a brief overview of process types, but moved quickly onto hands-on identification with the participants dividing into groups that focussed on identification of specific photographic processes. Each group reported back on their processes with typical identification keys and any difficulties they encountered, eg. what other processes their processes could be confused with. It was great to have hundreds of photographs to go through and really put what we knew to the test.

Once we all knew exactly how to identify each and every photo we encountered (??!!), it was time to move to treating those photos. There was interesting discussion of the pros and cons of surface cleaning, especially in relation to the issue of silver mirroring. The general thinking is now towards not removing the silver mirroring, depending on the purpose and context of the photo in question. The primary arguments against it is that one is removing original image material, and



Photon Workshop team, including Skippy at centre front

exposing the binder layer to possible mechanical damage during the removal.

Several cleaning solutions were tested, which is where the "Light Enzymatic Solution" came in. Colloquially known as "spit", it was the first time some people, myself included, had dared put spit on a photo. It worked very well, it must be said, but YUK! If anyone has a source of synthetic standard spit, let me know. Another newish solution

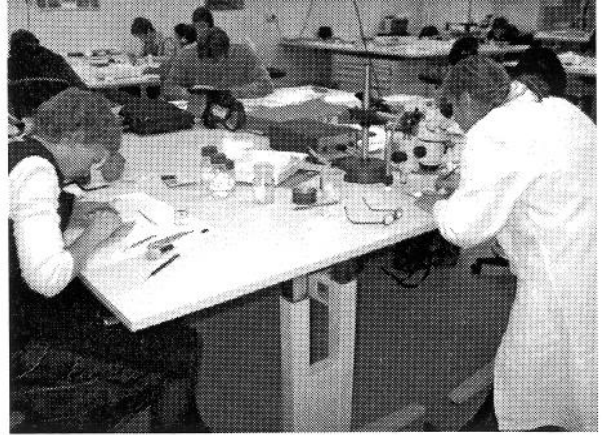
tried was 1.5% sodium tripolyphosphate, the solution Screensound have used for unblocking cine film. They have put treated samples through accelerated aging tests and have not seen any detrimental effects so far. This also worked well, as it raised the pH of the cleaning solution, causing gelatine binders to swell more, allowing more thorough cleaning. Naturally, the stability of the binder needs to be assessed before any of these cleaning solutions are used.

Reducing the visual impact of silvering out was our next challenge. Several materials were tried, including methylcellulose, gelatine and wax. There are arguments for and against all these materials, and they really need to be evaluated on a case-by-case basis. I had good results with pure carnauba wax (which can be reversed with organic solvents which do not swell the binder layer) on a silver gelatine photo, but other silver gelatine photos did not respond as well.

Our biggest discovery came with a casual comment about removing prints from their backboards using a vacuum packer. The NAA lab happens to have a vacuum packer for freezing their preservation copy negs (not for sausages), so we gave it a run. The results varied from photo to photo (of course), but there is definitely potential there. With the evacuation of the bag, moisture from blotters is pulled into the board and photo much more rapidly, speeding up the



Cobus van Breda removes a photograph from its backing after it was vacuumed packed with damp blotters.



Workshop participants hard at work. Kate Woollett and Dana Kahabka in foreground.

softening of the adhesive layer. It also means the moisture moves into the object more evenly, reducing the risk of localised staining to the binder layer. It also seemed to work well on laminating tissue if the blotter was soaked with ethanol. More research is needed, but it was an exciting discovery.

Another challenge often facing photo conservators is photographic prints stuck to glass. Several samples were set up for experimentation with good results being achieved with fibre-based papers, but resin coated papers still pose problems.

Even though the workshop was very practical, there were also presentations from Nora and Debbie covering topics on identification, surface cleaning, mounting systems for contemporary prints, compensation for loss and contemporary photography. We also had two guest speakers – David Wise talked briefly about resins used in paintings

conservation, with reference to their use recreating glossy fills for losses in photographs, and Kim Morris talked about his recent experience with fire damaged material here in Canberra. Kim's main observation with this material was that no matter how poor the housing material around the photos/art works, it always served to protect the object. Unhoused material was almost invariably lost or irretrievably damaged. Material in metal frames also suffered more damage as the frames heated up and conducted that heat to the objects.

At the end of the week, we were all exhausted, but very satisfied with the amount of material we had covered and how much we had learned. A huge thanks goes to Angeletta Leggio, Detlev Lueth and Mick Newnham for their organisation, and to the National Archives of Australia, Canberra Office, staff for their help and patience. I'd also like to thank Ross Gibbs, Director-General of the National Archives for hosting the reception.

Photographic Conservation Treatments Workshop 24 – 25 July 2003, Wellington, NZ

Mark Strange, Senior Conservator of Photographs, National Library of New Zealand

Debbie Hess Norris and Nora Kennedy delivered an outstanding two-day photographic conservation treatments workshop in Wellington on 24th and 25th July, following their highly successful workshop in Canberra. The Wellington workshop was enabled by the National Preservation Office, and the Conservation Services Section of the National Library of NZ.

Twelve participants came from all over the country (from Auckland to Dunedin) and were a diverse group, including conservators of paper, books and paintings as well as

photographs. Three participants were not conservators, but all shared responsibility for large, significant collections.

The workshop days were long (ten and a half hours) and were held in the National Library's Conservation Services lab. The days comprised of alternating theoretical and practical sessions in groups of three and review times in which the results were discussed and collated. This approach worked extremely well for participants (optimising the learning experience) but also for presenters, allowing Debbie and Nora to alternate their lecturing.

The sessions on process identification developed a considerable amount of confidence among the group. Proper process ID was essential for predicting and understanding the behaviour of samples that we cleaned or dismantled in later experiments. Treatment experiments included surface cleaning using various dry and wet cleaning methods on various print types. In this session an albumen print with slight fissuring exhibited a noticeable increase in the fissuring with application of aqueous cotton micro-swabs.

Several methods were tried to remove photographs stuck to glass, notably using waxed dental floss (unflavoured preferably), after humidification with Gore-tex. It worked very well though it needs care to avoid fine pressure ridges.

During the last practical session of the second day, Dianne Macaskill, Chief Archivist of Archives New Zealand and Ross Gibbs, Director-General of The National Archives of Australia visited the workshop. The two were keen to learn about the



Mark, Debbie and Nora discuss possible treatment options for a 19th century album where extremely brittle pages endanger the stability of the albumen prints. Photo: Nel Rol

range of treatment experiments being undertaken and were particularly interested in discussing the scale of the need for photographs conservation and the urgency of training more conservators in Australia and New Zealand.

In the summary session, Debbie emphasised the importance of accurate process identification, the unreliability of spot testing, the need for collaborative work with our own colleagues and in related professions (e.g. medical, food science or earth science fields), as well as the

need to educate and advocate for the profession.

The workshop was a success on many counts. There will be long-term benefits for collections care and conservation, in large collections throughout New Zealand. Good networks were established or consolidated and we managed a good standard of dining out. The days at the Library were long and but the talk went on and on. Nora and Debbie brought great weather with them. We'd like to see them here again.

Fungal Facts May 2003, Powerhouse Museum, Sydney

Frances Fitzpatrick, Powerhouse Museum

At the Powerhouse Museum, Sydney, two sessions on *Fungal Facts: solving fungal problems in heritage collections* were presented by Mary-Lou Florian. A 1-day seminar and a 3-day workshop were held in May 2003. Throughout the week 86 participants attended, enjoying getting together, meeting Mary-Lou Florian and soaking up mouldy facts. These sessions attracted a diverse range of people such as archivists,

conservators, local and government collection managers, librarians, students, artists and scientists. They gathered from all around Australia and New Zealand. This program was



Participants at the Fungal Facts Workshop

organised by the Preservation and Heritage Management Department of the Powerhouse Museum, as part of our annual program for professional development.

The recently published book *Fungal Facts: solving fungal problems in heritage collections* by M.E. Florian was used as the workbook during both sessions. Information on classification and nomenclature; fungal sources; fungal structures; fungal infestations and its

affect on materials; biochemistry and metabolic products; collection recovery; importance of aerospore monitoring; prevention and disaster preparedness was presented.

Food for thought:

- Most predominant fungal group are the Ascomycotina, which includes *Aspergillus*, *Penicillium*, and *Eurotium* genus, which are considered cosmopolitan, and this is the same worldwide.
- Survival is based on moisture in the material rather than relative humidity of surrounding air.
- Air sampling may not identify the causative organism but only those viable at time of sampling.
- The excreted metabolic product called biofilm, which is predominantly a beta glucan, causes the fungal fox spot. This can be identified by an aniline blue stain.
- Health and Safety issues must always be the first item to be resolved. Use aseptic techniques to prevent cross contamination, HEPA filters used with masks and vacuum cleaners.

- Assess whether the problem is of fungal origin using direct sampling and a light microscope to help identify fungal structures like the conidia, mycelium, sclerotia and fungal fragments.
- It is important to locate fungal source and possible amplifiers.
- After a disaster consider treatment in situ, cleaning procedures and associated health and safety requirements.
- Prevention of further growth by changing the environment and drying affected objects.
- Eliminate airborne structures from settling on surfaces by using dust covers, regular maintenance and cleaning, installation of positive pressure equipment etc.

Mary-Lou Florian posed many questions throughout the sessions and in her book and each participant could extrapolate the most significant issues for their collections or situation.

Sari to Sarong: 500 Years of Indian and Indonesian Textile Exchange

10th – 13th July 2003, National Gallery of Australia, Canberra

Mary Jose, Mary Jose Textile Conservation

This international conference was held in conjunction with the opening of the *Sari to Sarong* Exhibition at the NGA. The exhibition was held to showcase the extensive collection of Indian and Indonesian textiles held in the Gallery collection including the substantial recent acquisition of works from the Robert J. Holmgren and Anita E. Spertus Collection.

The conference began with the exhibition opening on the Thursday night. The exhibition is dazzling in its depth and in the variety of textiles. They are from many parts of India and Indonesia and cover an extended period of time, clearly illustrating the fertile trade in both cloths and designs between these two countries, each with long established textile traditions.

The following days of the conference were structured under 5 main themes with keynote speakers beginning the discourse on each topic. The topics included:

- **Textiles in Trade** with a keynote address by Dr Ruth Barnes from the Ashmolean Museum, Oxford, *Indian textiles for island taste: the trade with eastern Indonesia*
- **Indian Imagery in Indonesia** with a keynote address by John Guy from the Victoria and Albert Museum, *Rama, rajas and courtesans: Indian figurative textiles in Indonesia*
- **Exchanges in Indian and Indonesian Textile Design** with a keynote address by Jasleen Dhamija, New Delhi, *The changing significance of symbols in ritual textiles*

- **Further Exchanges in Textile Design**, with a keynote address by Prof. Shinobu Yoshimoto, National Museum of Ethnography, Osaka, *Textile globalisation: Indonesian textiles and international trade*
- **Conserving Indian and Indonesian Textiles**, with a presentation by Debbie Ward, Senior Textile Conservator, NGA, and *Preparing Sari to Sarong: conservation and display techniques*

All the papers contributed further to our knowledge, leaving a lasting impression that the understanding of these textiles is a relatively new field with much for us still to discover and re-evaluate. From the conservation perspective it was refreshing to see a discussion of the conservation of these textiles included in the program and even more encouraging that many of the delegates attended the conservation session.

Mary Hunt Kahlenberg presented a fascinating paper relating to the radio carbon dating of textiles that has become less destructive and more possible over recent years now that smaller samples can be taken. In her example, a textile collected in South Sulawesi was found to be over 200 years older than was originally thought. This paper prompted interesting discussion of the pros and cons of radio carbon dating. Debbie Ward also discussed the research work the NGA had been doing in this area.

An exhibition on this scale has given the conservators at the NGA a chance to pursue research into areas of the collection at a level that is not often possible. Their projects include looking at different cleaning techniques and the use of different cleaning solutions on a range of different types of textiles. They have undertaken solubility testing on a broad range of natural dyes and collected a body of information in this area. They have also researched the most appropriate adhesives to be used in lining or repairing these textiles. I hope they will be able to continue this work, making it available for publication in the future. The conservators also used some innovative display techniques to overcome issues with the display of extremely large textiles and also with three-dimensional items.

The conference associated with Sari to Sarong provided a rare opportunity to bring together in Australia a wide range of experts in the field of Indian and Indonesian textiles. It was a stimulating few days. I only wish I had been able to stay a few more days to spend more time enjoying the textiles. I hope events like this will become more common as the NGA develops its world-class Asian textile collection.

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Timely applications for commencement in March 2004 are due by November 2003.

For more information, please contact Deakin University

phone courseassist™ 1800 242 25 email aasd-enquiries@deakin.edu.au
www.deakin.edu.au/culturalheritage_centre

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Antarctic Heritage

An email was sent in July to those listed on the AICCM Antarctic Heritage Special Interest Group, seeking expressions of interest in having an Antarctic discussion at the AICCM Symposium in Sydney in October. At the time of going to press there have been several offers to present information and there is still time to offer a presentation or just to express interest in attendance.

Given recent activities in both the Australian and New Zealand Antarctic huts over the past year, this would be a good chance to exchange information and to identify emerging conservation issues that might be communicated to a wider audience. The conference organiser has already identified some possible time for us to meet during the conference, but we do have the option to hold sessions jointly with other SIGs if we prefer. From the preliminary discussions there seems to be agreement that the talks would be informal but that it would be useful if abstracts could be sent to co-ordinator Janet Hughes

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Conservation Picture Framing

On 31st of May at The Framing School in Sydney, the inaugural meeting of 'Framers Networking' took place. The aim of the group is to expand their knowledge and interact with other framers. It was also seen as a great opportunity to expose the framers to the AICCM and those working within the conservation profession. Rose Peel very kindly came along and presented a very informative, hands-on workshop *Identifying Prints*. The evening was a great success and the next meeting will take place in Canberra in a couple of months. Anyone interested in participating, please contact the co-ordinator, June Anderson.

The annual Art and Framing Trade Fair took place at the Horden Pavilion Fox Studios in Sydney 25 - 27 July. This is the major event in the framing industry and well attended by framers from not only Australia but also New Zealand. Apart from the suppliers displaying their products, there is a focus on education, seminars and workshops were available. It was good to see a wide selection of conservation materials, however more guidance is needed in their use and application. Maybe this is something for the Framing SIG to consider.

PHOTON

The third of four Getty-supported photographic workshops, *Advanced Photo Conservation Treatment Methods*, has just concluded and as you will read in Cheryl Jackson's review, it

was an intensive and immensely rewarding experience for the participants. Many thanks to the National Archives, which hosted the workshop in its recently refurbished conservation lab at the Mitchell repository. The Archives were very generous hosts putting equipment, facilities and materials at the disposal of the participants. Ross Gibbs, the recently appointed Director-General of NAA, also hosted a reception at the exhibition space in their Parkes offices.

The dates have been set for the fourth, (and final in this series) Photon workshop. It will be conducted from the 12th to 17th July 2004 at the National Library of Australia and, like the first workshop, participant numbers will be less restrictive. The theme of the workshop is analogue and digital copying of photographic materials.

A Photon listserv, hosted by ScreenSound Australia, has been established for the discussion of photographic conservation issues and can be found at <http://www.screensound.gov.au/PhotonList> or by going via the Photon page of the AICCM web site at: <http://www.aiccm.org.au/aiccm/sig/?photon> Please feel free to visit and join.

A reminder that Photon will have a two hour session in the middle of the day at the AICCM Symposium on the 17th of October and that the Paper, Book and Photographic Materials Symposium next April will contain papers reflecting some of the content of the Getty workshops.

Conservation Science

As part of the AICCM Symposium at the Powerhouse Museum in Sydney this year, all Special Interest Groups will hold sessions on as part of the conference program.

The Conservation Science SIG meeting will be divided into two halves. The first half will consist of presentations from individuals involved in research and scientific investigations for conservation projects. Depending on the number of speakers, the presentations will be 10 to 20 minutes in length.

The second half of the session will be a discussion of the Science group's role in the Australian conservation community – whether the group is satisfied with the current involvement,

changes which may be appropriate, future directions, etc. From this it is hoped to establish a list of current research interests and identify potential collaborations that can be distributed within the group to promote information exchange and research support.

Members interested in attending, or presenting in the first half of the meeting, should contact co-ordinator, Deborah Lau to register their intention to participate.

Paintings

Perception: The Preservation Of Paintings and Their Meanings

18th – 20th March 2004, Hobart, Tasmania

The symposium will explore what conservators learn, know, find and glean from investigating, interpreting and preserving paintings and their cultural meanings. The meeting will explore this theme and help identify how conservators correlate and interact with parallel professions such as curators and historians. A half-day session with papers from guests from the parallel professions will be included to broaden the dialogue.

The committee is seeking proposals for presentations. The program will include papers of 30 minutes duration, with a view to publication. When submitting a proposal for a paper please include the following:

- Title of paper
- An abstract of approximately 200 words
- Brief biography
- Name and contact details

Please send your abstracts to:

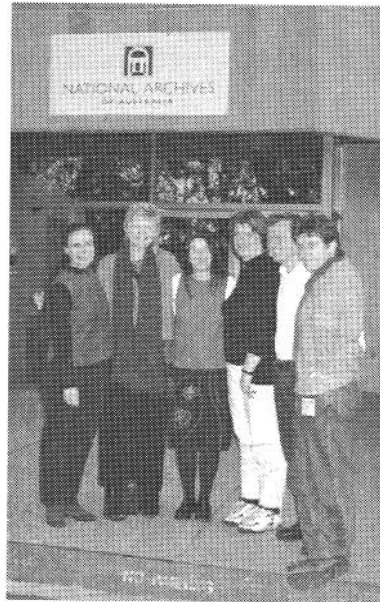
Michael Varcoe-Cocks
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The closing date for submissions is Friday 17th October 2003.

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Photon Workshop Team (l to r) Nora Kennedy, Debbie Hess Norris, Angeletta Leggio, Cheryl Jackson, Detlev Lueth, Mick Newnham

Education Update

Kay Söderlund, Chair, Education Standing Committee

As a result of the AICCM National Training Summit, held at the National Museum of Australia on 9-10 March 2003, it was decided to establish two separate groups to focus on the issues of conservation education in Australia – an Education Standing Committee and a Conservation Education Special Interest Group.

Education Standing Committee - The main focus of the committee at this stage will be to communicate with both current and future conservation education providers to ensure that they understand the needs of the profession with regard to education, and to provide information and assistance throughout the course development. The Standing committee acts as the formal conduit between the profession and the education providers to ensure a balanced and co-ordinated view is provided.

Conservation Education SIG - This group is open to any interested AICCM member, as a forum for discussion about education and training issues, and will work under the same conditions as all the other AICCM SIGs. To facilitate the formation of the SIG, members should contact Kay Söderlund at ks@conservationresources.com.au, to be added to a membership list. A convenor of the SIG will be elected at the first meeting of the group, which will be held in October at the National Symposium in Sydney (assuming response from interested members).

Update on Courses

Proposed UNSW/UWS Masters in Conservation – Due to a variety of reasons, it was not possible to have this course ready for 2004 and it is now planned for the first intake to be 2005. At this stage, it is proposed that a combined Bachelor of Fine Arts/Bachelor of Science will allow a student to move into the Masters of Conservation. As far as I am aware, it is still the intent to work with the various faculties across the universities as well with industry links (such as museums and galleries) and input from the profession (adjunct positions). We will keep you informed as the course develops.

University of Melbourne – The University has now forwarded the course summaries of the Master of Arts (Cultural Material Conservation) to the Education Standing committee, which will be providing feedback on behalf of the profession. This course is due to commence in 2004. For further information, please refer to the article in this newsletter. If any members wish to provide comment, please feel free to contact any of the members of the committee.

Terms Of Reference For The Education Standing Committee

The Standing Committee – is an appointed/seconded group of AICCM members, not necessarily elected members of Council, set up to address all issues regarding the education of conservators, as it relates to the business of AICCM. The Chair of the Standing Committee should be an elected member of Council. Ideally, the members of the standing committee would represent a comprehensive cross-section of the conservation profession and interests.

Terms of Reference

This committee will liaise, inform and communicate with those institutions providing, or intending to provide, education for conservators and related conservation positions (eg conservation technicians), as well as with students of those courses.

The committee will report to National Council at all Council meetings (face-to-face and teleconferences). Only elected or seconded AICCM members can be on the Standing Committee. The Standing Committee reports to Council and makes no unilateral decisions or takes any actions unless approved by Council.

- (a) Through the Chair, the committee should be the first point of contact for those education providers interested in conservation education/training.
- (b) The committee will provide comment, through the Chair, on any information provided to it regarding current or proposed courses for conservators. This comment should relate to course content, method of delivery, student selection, final qualifications and employment opportunities.
- (c) Information provided to the committee should remain confidential within the committee, apart from the need to consult with other AICCM members with a greater knowledge in a specified area.
- (d) The committee will keep a watching brief on all courses offering conservation education and training, even if only a small component of the course. The committee will report to the National Council any areas of concern or interest, as they arise.
- (e) The committee should act as a point of contact for any students enrolled in any of the courses wishing to discuss any issues as they relate to AICCM and the conservation profession. Initial contact should be through the Chair of the standing committee.

- (f) The committee will bring to the National Council any issues relating to the education or training of conservators that require action on a state or national level.
- (g) The committee, on behalf of AICCM National Council, will seek representation on appropriate course advisory committees established by conservation education and training providers.

Current members

Sue Bassett	Lyndsay Knowles
Kim Brunoro (currently on leave)	Tamara Lavrencic
Ian Cook	Ian Macleod
Bronwyn Cosgrove	Heather Mansell
Christine Ianna	Colin Pearson
Benita Johnson	Sarah-Jane Rennie
	Kay Söderlund (Chair)

The Centre For Cultural Material Conservation

The University Of Melbourne New Education Programs

The University of Melbourne has now formally established the Centre for Cultural Material Conservation. The establishment of the Faculty Centre recognises cultural material conservation as a major discipline in its own right. We are excited at the opportunities and the potential to advance the field, which we consider to be of international teaching and research significance.

The Centre is committed to providing broad, stimulating and flexible programs for students and scholars. Our existing links with the University of Melbourne Indigenous Studies Program, with Art History, with Physics, Chemistry and Earth Sciences, with Law and Criminology and a range of other disciplines on campus will assist in developing a curriculum that can best engage with the changing issues that define cultural materials conservation in this region. Community and industry involvement however is a critical component in the success of this new Centre.

From 2004, the Centre will offer research programs at Masters and PhD level, and coursework programs at Graduate Certificate, Postgraduate Diploma and Masters levels. We aim to expand the range and content of programs in response to industry demand.

The Master of Arts (Cultural Material Conservation) by Coursework and Minor Thesis will include both theory and practical sessions and is intended to provide graduates with a professional qualification in materials conservation. The

program will allow students to major in the conservation of objects, paper or paintings, with the possibility of specialisations in other streams.

We believe the extensive cultural collections of the University provide an invaluable research and teaching resource. Linking these collections with the scientific research skill base at the University, and making these available for practical and research projects will provide a unique and rich student experience.

A summary of the subjects approved by Academic Board is included with this announcement. As you can see we have proposed a fairly generic conservation subject range, and we now seek your assistance in developing the detail.

We are very interested in any thoughts you have on course content, priorities for skills development, and ways to create genuine partnerships. Industry feedback received so far is strongly in favour of internships. In response we have included an internship subject, in which we hope students will undertake a placement in a Conservation Department or practice, which deals directly in the materials of their specialisation. We are particularly keen to hear your views on this proposal.

AICCM members' input via National Council's Education Standing Committee would be very much appreciated.

Many thanks to those who have already been in direct contact. Your suggestions have been valuable, and either incorporated into the work so far, or noted for future stages.

If you would like more information please do not hesitate to contact either Robyn Sloggett or Marcelle Scott.

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Marcelle Scott mmscott@unimelb.edu.au

Telephone 03 8344 7989

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Master of Arts (Cultural Material Conservation) by Coursework and Minor Thesis

Core Subject Summaries

Year 1 Semester 1

100 – 444 Conservation Professional Practices

This subject introduces students to the ethical issues, cultural considerations, policy framework and the economic environment that inform conservation practice.

100 – 545 Technical Examination and Documentation

Areas of study in this subject include visual examination using normal and ultraviolet light, photography, infrared reflectography, stereomicroscopy and x-radiography. Sampling methods and microscopic identification of pigments, fibres and other materials are studied.

100 – 446 Introduction To Materials and Techniques

The subject examines the history and manufacture of traditional and modern materials, their properties and behaviour, and the processes of their chemical and physical deterioration.

100 – 449 Conservation Materials Chemistry

The subject deals with the physical- organic chemistry of cultural heritage items and of products and formulations used in all aspects of conservation. It examines the relationship between the chemical structure, properties, and uses of solvents, detergents, adhesives, consolidants, paints, plastics, fibres, stabilisers, emulsifiers and their interaction with cultural heritage objects. Topics including surface colloid chemistry, organic chemistry, polymer science, deterioration and oxidative ageing are covered.

Year 1 Semester 2**100 – 448 Conservation Assessment And Treatment 1**

This subject introduces the current philosophy, ethics, materials, procedures and techniques that are used in the practical conservation of artefacts. Students develop and carry out minor treatment programs on selected objects.

100 – 447 Preventive Conservation

This subject examines the physical and environmental causes of deterioration of cultural material, and how these can be mitigated. Areas of study include biological attack, chemical pollutants, light exposure, fluctuations and extremes of relative humidity and temperature, physical stresses, vandalism, natural and human caused disasters.

100 – 445 Respect

In this subject students explore issues relating to the preservation of culture. Students engage with individual guest lecturers who have extraordinary or senior cultural expertise and knowledge, and who lead students through the complexity of issues relating to context, disruption, authenticity, legal standing, development, reinvention, identity and minority status. Of particular focus are cultures that relate to the Australian, Asian and the Pacific Nations.

100 – 450 Analytical Chemistry In Conservation

The subject builds upon the students' knowledge gained in 100 - 449 Conservation Materials Chemistry. It covers the use of analytical techniques relevant to the conservation of cultural heritage, including microchemical testing, mass spectrometry, atomic absorption and emission spectroscopy. Students learn to devise appropriate testing regimes, prepare samples, undertake analysis and manage analytical quality.

Year 2 Semester 1**100 – 540 Materials And Techniques Of Artefacts**

This subject builds upon the subject 100 – 446 Introduction to Materials and Techniques. Students focus on their chosen

field of specialisation, allowing a more detailed study of the history and manufacture of traditional and modern materials, their properties and behaviour, and more complex chemical and physical deterioration processes.

100 – 541 Conservation Assessment And Treatment 2

This double unit subject builds on the subject 100 – 448 Conservation Assessment and Treatment 1. Students undertake more complex assessment, documentation and conservation treatment of artefacts in their field of specialisation.

Year 2 Semester 2**100 – 543 Conservation Minor Thesis**

The student proposes an original research topic that contributes to existing bodies of conservation knowledge. The student then initiates and conducts an involved program of primary research requiring interdisciplinary skills and knowledge. With minimal direction from an academic supervisor, the student conducts the research, and produces a critical research report.

100 – 542 Conservation Internship

In this subject students arrange and undertake a placement in a Conservation Department or practice, which deals directly in the conservation of materials of their specialisation. They work under the guidance of a senior conservator within the work place. Students carry out a set program of conservation research and/or treatment involving complex decision-making and the application of high-level skills. During the internship an academic supervisor is available for consultation and advice.

In the Next Issue of AICCM...

The feature article for the December issue will look at research that has been carried out on Alexander Shaw's book *A Catalogue of the Different Specimens of Cloth Collected in the Three Voyages of Captain Cook*. The book belongs to The University of Melbourne and research has been undertaken by Louise Wilson from the Ian Potter Art Conservation Centre in conjunction with Ian Morrison from the Baillieu Library at the University.

If you wish to submit an article for the next issue, please contact The Editor in advance of the November 1st deadline to assist in the planning. We welcome reviews of conferences, workshops and new publications, and technical notes. An overview of the National Symposium will be included along with all the regular news and views.

Technical Note

The Hazards of Organic Packaging Materials – A Pest Control Warning

Colin Macgregor, Australian Museum

A biodegradable alternative to polystyrene packing chips has become available in recent years. This can be made from a variety of cereal products. This is undoubtedly a more environmentally-friendly product than polystyrene as it biodegrades easily when discarded. However, this very feature makes it a hazard to cultural institutions that are trying to eliminate insect pests from their collections. Recently, at the Australian Museum a box was found in a collection storage area that contained a whole colony of cigarette beetles. The box had been received from interstate containing a natural science specimen on loan. The box had then been stored on a top shelf and it was not until it was moved several months later that numerous beetles were seen running from beneath it.

Since then the Materials Conservation Department has come across several other hoards of this type of packaging material some of which was already infested with pupae visible inside the chips. We have also heard of instances of this problem at other museums. The use of this material in packages sent between museums seems to be spreading the problem.

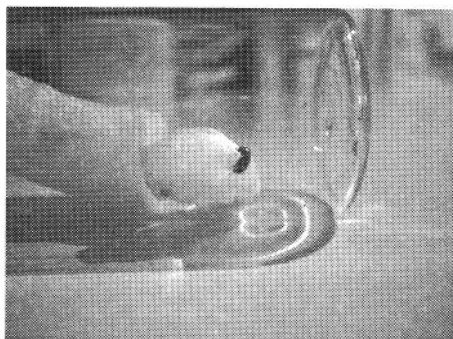
How to Identify

It is usually cream or buff in colour and comes in a cylindrical shape with rounded ends. It can be easily identified by applying a flame to one corner. It smells similar to burnt toast, whereas polystyrene has the sharp smell of burning plastic.

How to Treat

We would recommend freezing all of this material or treating it with a low oxygen environment if it is to be re-used. However, it is preferable to discard it, as soon as it is received. It can be replaced for a modest price.

This packing material appears to form an ideal breeding environment for some museum insect pests. The hazards of this material should be brought to the attention of collection management staff as widely as possible.



Emerged adult cigarette beetle on the organic foam.
Photo courtesy of Alex Roach

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

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