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President's Report

Eric Archer

The year ahead for National Council continues with a strong focus on developing SIG activities and improving business services through the new web-based secretariat. Funding remains a high priority, and we are close to submitting an application to the Commonwealth Government to be placed on the Register of Cultural Organisations able to accept tax-deductible donations.

I would like to thank the ACT Division for organising the very successful 2004 Annual Meeting and AGM. I would also like to thank Jane Lennon for her generous support as keynote speaker, and for presenting the awards at the inaugural AICCM Awards Dinner.

National Council's agenda for the February meeting in Canberra includes formulation of a five-year strategic plan. The plan will develop key issues such as education and professional membership, commercial practice, and community awareness.

Council's regional involvement will include representation on the newly formed *Tsunami Cultural Heritage Working Group*, which consists of community and professional organisations such as Museums Australia and ICOMOS. The working group urges the Commonwealth Government to ensure that the cultural identity of communities is respected, and offers support to aid programs. I will keep you informed of developments, and how AICCM members can contribute. In addition, I will be collaborating with colleagues on the development of the *Conservation Asia-Pacific* regional network.

In closing, and on behalf of AICCM National Council, I offer my sincere condolences to Michael Lester and the family of Chris Loretto who passed away in October. Chris was a much loved and respected member of the conservation community.

from the editorial committee

Dr Jan Lyall presents us with a feast with which to celebrate **Ian Cook's** long and illustrious career. Ian has retired after a 40-year career in conservation, which started at the Art Gallery of NSW where he served a cadetship. He then worked at the National Library of Australia for 15 years before establishing the State Conservation Centre of South Australia, later renamed Artlab Australia.

Marion Ravenscroft has responded to **Caroline Fry's** feature in the last issue, relating some of her experiences in Laos. Publications Officer, **Alice Cannon**, helps us understand the process of submitting articles for the AICCM Bulletin, and in so doing encourages members consider publishing in our referred journal.

Reviews include **Mar Gomez Lobon's** experiences at Richard Wolbers' workshop on *New Methods of Cleaning Painted Surfaces*. **Deborah Lau** has some fascinating information about the capabilities of the Synchrontron after her attendance at a training workshop at a facility in Saint-Aubin in France. **Suzanne Chee** reports on the AICCM Textiles SIG Symposium in Melbourne last November.

We have our regular reports from our President, **Eric Archer**, Special Interest Group reports and information about workshops and meetings, reports from labs around the country and a bumper issue of the Calendar.

Jude Fraser and **Helen Privett**

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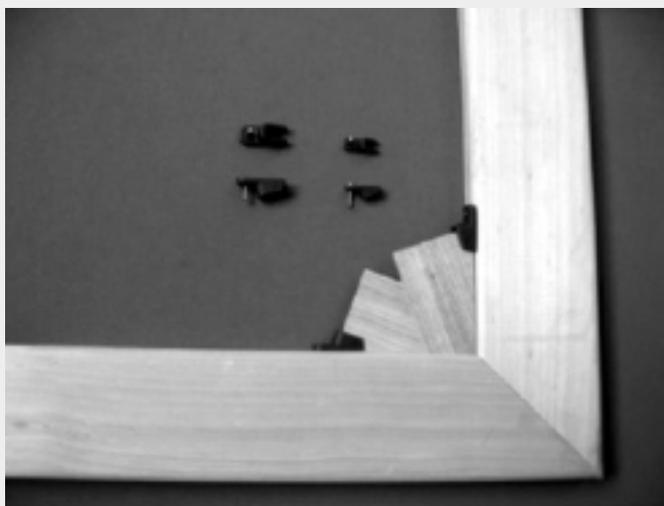
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A Cook's Tour through Ian Cook's life.

Jan Lyall

We are here tonight to continue our celebrations to mark Ian Cook's retirement from the conservation profession and to pay tribute to the key role he has played in its development.

I am honoured to have been invited to speak at his valedictory dinner. To follow his progress throughout the years I have likened its various stages to the courses in a very special dinner.

Let us start before dinner. This corresponds to Ian's life before conservation and is rather like getting dressed for dinner – a fair amount of frustration in deciding what to wear but closer to the dinner there is a sense of anticipation. At this stage of his life Ian went to Bexley Primary School and then to Sydney Technical Boys High School in Hurstville. His frustration arose when he failed the Matriculation exam. However, there was hint of excitement towards the end of his schooling when he discovered art.



Ian Cook

He decided he wanted to be an artist and this development I have likened to the **pre-dinner drinks** stage. (As everyone will know this special dinner for Ian has to be complemented throughout with an ample supply of alcoholic beverages). This part of the dinner is full of anticipation and an opportunity to try new and exciting things. The menu here prescribes a small serving of genuine Russian caviar accompanied by a shot of ice-cold vodka. This symbolizes the short nature of this stage and its sense of an awareness of a new and exciting time ahead.

We next come to the **entrée** of *Seared tuna with chilli, coriander and lime dressing*. This dish, with its exotic, tantalizing and spicy taste, epitomises the changes that had occurred in Ian's life. He had passed the University of Sydney's Matriculation exam and had obtained a position

with the National Library of Australia as a trainee restorer. This meant that in 1965, before commencing work at the NLA, he would be a cadet in Bill Boustead's conservation training program at the Art Gallery of New South Wales. He had his first flight in a plane from Sydney to Canberra and had entered the exciting world of an art gallery. He was excited by the staff at the Gallery, such as Hal Missingham, the Director and David Thomas, the curator of Australian Art. He reveled in the company of his fellow cadets – Alan Lloyd, Allan Byrne, Chris Payne, and Prue Smith, the only woman admitted into Boustead's program. He was always ready for a bit of mischief and Allan Byrne tells the tale of how Ian got him into trouble with Boustead by showing him Boustead's filing cabinet of conservation publications – a resource not officially available to the cadets.

This entrée of *Seared tuna with chilli, coriander and lime dressing* is served with Houghton's Gold Reserve Riesling 2003, a young, but full of promise, wine with excellent aging potential – just like Ian. This part of the meal is over all too quickly but the experience has given Ian a taste for the next lengthy and inspiring phase of his life at the NLA that started in 1969 when he commenced work as a Drafting Assistant Grade 1.

For the **main course** we need something substantial, solidly hard-working Australian, yet giving an indication of innovation, experimentation and stimulation. What could be more traditional than lamb chops with peas, potatoes and carrots? - a meal Ian must have eaten hundreds of times in his childhood. I have transformed this meal into **Glazed rack of lamb on minted green pea and potato mash, served with orange glazed baby carrots**. Here we can envisage the sweet pink perfectly cooked lamb corresponding to the solid work Ian did in establishing the conservation laboratory, first as an off-shoot of the Pictorial Section, then having its own separate existence, then finally as the fully-fledged Preservation Services Branch on the top floor of the Library. Indeed the lab was so solidly built that for many years it resisted any modification to its structure, as Ian had designed all of the benches to be permanent fixtures. The lead lined X-ray room never saw its intended use but would have been a great place to hide had there ever been an atomic bomb dropped on Canberra. Of course being on the top floor would have been a bit of a disadvantage.

To return to the menu – before cooking, the rack of lamb has been marinated in red wine and chopped mint and towards the end of the cooking period has been glazed with red currant jelly. The sharp and minty part of this coating can be likened to Ian's 7 years of hard work for his Bachelor of Applied Science degree and its sweet component to his final success and being awarded a prize from the Australian Institute of Chemistry.

The peas and potatoes of the main course correspond to Ian's efforts in being part of the group that established the AICCM. Many evenings were spent in the homes of fellow conservators trying to work out the best way of getting the organization up and running. Once it was established a lot of hard work went into keeping it alive. The innovative presentation as a minted pea and potato mash relate to the original research he initiated at the NLA. Many hours were spent studying the processes used by early photographers, looking at methods of preserving newsprint, examining watercolours and studying the deterioration of plastics.



Sarah Jane-Rennie, Catherine Thomson, Agata Rostek-Robak and Julian Bickersteth

The orange glazed baby carrots must refer to the work Ian did for the University of Canberra course in paper conservation. The carrots correspond to the work but overriding the work, the sweet glaze corresponds to the fun Ian had in conducting the course. His students didn't always have quite as much fun as they were presented with almost impossible tasks.

Before we move to the wine that is served with the main course we notice that the ends of the racks of lamb are slightly charred. This has to relate to the NLA fire in March 1985. Ian did a sterling job in the fire recovery. The fact that so little material was damaged owes a lot to his early intervention. Mind you – the only real damage was also due to Ian's intervention. He moved a painting right underneath where water came pouring through the ceiling. This however was a bonus for Allan Byrne who treated it.

Now to the wine – this has to be an Australian classic red and what could be more appropriate than a Penfold's Grange Hermitage. I have selected a 1965, the year Ian started in the profession and now at its peak for drinking. This wine represents the best in Australian wine making and as far as Ian is concerned it must relate to all of the people he had contact with during this phase of his life. People far too numerous to mention, but I'll single out a few – all of those from his cadetship days; the other conservators who were working in Australia at the time such as Les Byron, Colin Pearson, Sue Walston and Wal Ambrose; the staff he employed at the NLA – Heather Mansell and Rosie Peel to mention only two; and also Tony Werner, a man who has been unjustly forgotten in the history of the Australian conservation profession. Tony Werner conducted a study in 1970 of the conservation needs of Australia. In his report he made all of the recommendations with which we are familiar through the Piggot report. The convivial atmosphere generated by wine brings about a sense of friendship and fun and this phase of Ian's life is remarkable in that it generated so many long lasting friendships and was full of fun.

Normally after the main course we move to the dessert. After 20 years of being an NLA employee, Ian was looking for a new challenge – he wanted to head the National Gallery of Australia's conservation section as it moved to its new building but his application was unsuccessful. He thought that this would have been a perfect dessert – something like a rich chocolate marquise served with a raspberry coulis and clotted cream accompanied by a De Bortoli Noble Rot. As this was not to be, he looked elsewhere and in early 1985 was successful in his application to head the new South Australian Conservation Centre in Adelaide, that was later known as Artlab. The concept for the centre was a radical one for Australia in that it was to service all of the collecting institutions in Adelaide.

Ian's life during his 19 years at Artlab is probably best thought of as a **cheese platter**. The cheeses are a sharp vintage cheddar, a ripe soft Brie and a creamy rich Stilton. The bite of the sharp vintage cheddar relates to the harsh realities he faced where the original concept of having 40 – 50 conservators dwindled to no more than 10, where he was obliged to generate up to 50% of the Centre's budget and where he faced opposition from virtually the entire Australian conservation profession. The smoothness of the cheddar can be seen as his success in overcoming these challenges.

The soft Brie is analogous to the work that Ian and his colleagues performed on the various manifestations of the Heritage Collections Council. Like the Brie it lived up to its expectation in delivering a national conservation policy and



Jan Lyall and Kay Söderlund

strategy and in the establishment of AMOL (Australian Museums and Galleries Online) but its total impact has been rather soft – like the Brie. While AMOL has been an outstanding success, not enough attention has been paid to the conservation policy and strategy.

The Stilton has to be related to the work Ian has done for AusHeritage. Very early on, Ian saw the potential of AusHeritage in promoting Australia's expertise in the cultural sector into the Asia Pacific region. He has worked tirelessly for AusHeritage and has conducted several of its projects. The strong flavour is similar to Ian's strongly held views regarding its viability and like the veins in the Stilton, he continues to create channels for its further development. The kick of Stilton can be seen as the suspicion felt by many conservators about his motives and its rich creamy taste to the satisfaction he has derived from being part of the experiment.

To accompany the cheeses we need a red with lots of character but with a considerable amount of softness. I have chosen a Brands of Coonawarra 'Patron's Reserve' Cabernet Shiraz Merlot 1999. The softness of this wine relates to the many new friends he has made in the past 29 years while its powerful and complex nature can be likened to those with whom Ian has had to negotiate.

The next stage of this memorable meal is where we enjoy coffee, chocolates, port and maybe even a cigar. It is a time of reflection so what could be better than a rich Brazilian coffee hinting at Ian's love of jazz, some Godiva chocolates, reflecting Ian's love of women, one or two glasses of Grandfather port to celebrate Darcy, his one-year old grandson and a Cuban cigar to induce a state of reflection. Ian will look back on a career that is full of hard work, huge opportunities, the mentoring role he has played to many aspiring young conservators, the trials and tribulations of seeing Rebecca and Jessica, his two

daughters, grow into wonderful women, and of the many good friends he has made over the past forty years.

Life continues after the dinner and the next morning Ian can look forward to his retirement when he will be able to indulge in some of his other passions – wine, gardening, cooking, fly-fishing, painting, jazz, watching Darcy grow up, spending more time with his friends and maybe even writing a history of the conservation profession in Australia.

In looking back over Ian's life we can see that he has always been an ideas man, he has always grasped every opportunity to push the profession beyond its conventional boundaries, he has usually had a great time, he has a great sense of humour and has been a real driving force for almost forty years. We all hope that Ian will not retire completely from conservation so I will hand over to him a reminder of this fact. It is a provisional drivers plate that bears the number 90. I think that this signifies that we want Ian to remain involved with conservation until he is at least 90 years old.

I cannot end without ascribing a special title to Ian. Tony Werner describes himself as the Grandfather of conservation in Australia. Colin Pearson is the Father and I believe that Ian is the Godfather. I am using the meaning of term godfather as given in Webster's dictionary where the verb 'to godfather' is defined as 'to take under one's fostering care'. Let us all stand and say thank you to Ian, the Godfather of Australian conservation and wish him a happy and rewarding retirement.

Letter to the Editor

Dear Editor

I have just read, with great excitement, the latest AICCM National Newsletter (December 2004). Firstly, the President's Report closely followed by Caroline Fry's marvelous *Vietnam Adventure*. As many of you may already know, I have spent most of the last 11 years based at the Lao National Museum. It was so easy to identify with Caroline's experience, working in isolation and the general misunderstanding of, what the hell she was doing.

When I first arrived in the Lao Peoples Democratic Republic all those years ago, the National Museum was in fact, The Revolutionary Museum. This was the curious English translation from the Lao, from the French to the English, emblazoned on the large sign in the front garden. No one there spoke English and it took me nearly a month to get past the locked doors. Museum of the Revolution perhaps, as the Museum was definitely not "revolutionary". I began my placement at the Museum under the auspices of an Australian Volunteers Abroad Programme and have continued to work there through small direct aid programmes and various universities that undertake archaeological projects there. For years I have campaigned to address the conservation of needy collections, monuments and sites in remote areas and/or developing countries. As we all know, when countries are exposed to development, this is usually when a great deal of cultural heritage disappears.

Over the last six years or so it has been extremely sad to see Australia's position in Lao completely diminish in regard to cultural projects and cultural exchange. Australian Volunteers International no longer provide any museum personnel and I feel we have really let the Department of Lao Museums and Archaeology down in this regard, as it is the English speakers in this field that often link them to the outside world. These AVI and Youth Ambassador placements are an incredibly inexpensive means of in-country communication and often provide real on-ground potential for greater projects. In terms of ongoing dialogue and collaboration we should really lobby these AusAID agencies to continue, rather than drop postings within the museum industry.

From a more altruistic angle, it is hard to believe that we have so many Asian students in Australia, that we are regionally based and we continue to ignore such a valuable resource. The Japanese, French and Americans are really going for it as they understand the benefits. It's sad to see Australia lose so much ground. I'll be studying Preservation of Cultural Heritage at Deakin University this year in an effort to begin to understand the mechanics of how Australia can re-activate its cultural projects in Lao. I also feel it's time for a Special Interest Group made up of those who are willing to undertake educational programmes as well as

salvage/rescue missions in the event of disasters that occur within the Asia Pacific. Is it time to consider a SIG that is capable of operating as a special task force. My mind runs wild as I search for a really terrific anagram for the Group.

Once again, it is terrific at last to see Lao mentioned, as this small but fascinating country is so often ignored and it is very close to Vietnam both geographically and politically. So, that's beaut !

Marion Ravenscroft

1st Call for Papers

4th AICCM Paper, Book and
Photographic Materials Symposium

in collaboration with

New Zealand Professional Conservators
Group
Puu Manaaki Kahurangi

to be held

19 – 21 April 2006

at

TE PAPA TONGAREWA Wellington, New Zealand

The organizing committee of the symposium is calling for papers and posters in the areas of book and paper conservation, library and archives preservation and the conservation of photographic materials.

Abstracts should be approximately 150 words in length and should be sent to preservation@natlib.govt.nz

The deadline for the submission of abstracts is
1 October 2005.

For more information - contact:

Tharron Bloomfield
National Preservation Office
National Library of New Zealand
PO 1467
WELLINGTON New Zealand

64 4 474 3066
tharron.bloomfield@natlib.govt.nz

Where have all the papers gone?

Submitting papers to the AICCM Bulletin

Alice Cannon, Publications Officer

Currently there are only two papers in hand for the next issue of the AICCM Bulletin. Obtaining papers for the Bulletin has never been easy, with the Bulletin Editor struggling to obtain merely four papers per year. The reasons for this difficulty are various, but include a lack of time on the part of conservators and the general sentiment "but I have nothing interesting to say". The former reason is undeniable, but I do hope I can persuade you to rethink the latter.

The aims of the AICCM Bulletin are as follows:

- To encourage research activity in conservation
- To disseminate new information gathered about the nature, condition, deterioration and treatment of cultural collections within Australia and the Asia-Pacific region
- To present a forum for new ideas and thinking with regards to conservation management, conservation ethics and wider professional concerns
- To disseminate new information that is useful to the conservation profession worldwide.

The current state of conservation in Australia does not allow for a great deal of original scientific research. This may be a factor influencing the growing popularity of SIG publications, as they are more geared towards the work we actually do. Australian conservation work includes such activities as surveying historic and contemporary collections, developing conservation-on-a-shoestring strategies and ingenious exhibition installation methods, managing ever-growing digital and film collections and carrying out research into the methods and materials used by makers and artists. All of these activities contribute to the knowledge and understanding of our heritage.

Another reason why SIG publications may be more popular is that they are generally not refereed. This is undoubtedly an anxious process for any author. However, the refereeing process is supposed to be a positive and constructive process that can improve both the quality of the paper being submitted and the writing skills of the author – it should not be feared!

All of this is not to discourage authors from submitting papers to SIG publications. However, the Bulletin is currently the only exclusively conservation-related journal published in the southern hemisphere, and should therefore reflect the work of conservators in Australia, New Zealand, South-East Asia and the Pacific. The fact that Australia does not

currently possess a Getty, CCI or Smithsonian research facility should not dissuade us.

Please contact Marcelle Scott, Bulletin Editor, if you would like to discuss submitting a paper to the Bulletin.

The refereeing process

- Your paper is sent to two external referees. AICCM uses a double-blind refereeing process - authors do not know the referees' identity and vice versa.
- The referee returns a report and recommendation to the editor of the Bulletin.
- Based on the referee reports, the editor makes one of the following decisions: a) to accept the manuscript in the current version; b) to accept the manuscript after minor changes are carried out by the author; c) to ask the author to rewrite the paper and resubmit; or d) to reject the paper.
- The anonymous referee reports are also sent to the author, with any additional comments from the editor.
- Papers revised or resubmitted after refereeing are sent back to referees only if the changes were substantial.
- Papers deemed unsuitable for publication are not necessarily "bad" – this classification is usually given when the topic of the paper is not suited to the Bulletin.

Decision Criteria

Accept	The paper fits the journal policy, has a good quality and should be published.
Accept when revised	The manuscript is strong and interesting, but small changes are needed before being published – e.g. complementing the references, clarifying points or adding minor information. Further refereeing is not needed after resubmission.
Rewrite the paper and resubmit	The theme and information provided are of potential interest to AICCM readers but the paper has some significant flaws in its current presentation. After resubmitting, the paper will need a second revision by the referees.
Reject	The paper is not suitable for AICCM. Reasons for rejection include: the theme does not concern the conservation field, the author is not acquainted with previous research on the same topic, or there is an inadequate research design or data analysis.

People and Places

ACT

Australian War Memorial

Alison Wain has been scoping a project to seek and destroy (er, sorry ... mitigate) radioactive objects and contamination in the storage areas, as well as participating in moves with the ANU and a couple of other institutions to prepare an ARC grant application to develop ANU laser technology for conservation cleaning. **John Kemister** has been excavating corrosion and debris from the interior of a Japanese tank damaged at Milne Bay. **Lee Davies** has been doing detailed condition reports and maintenance plans for our Meteor and Canberra aircraft, as has **Jamie Croker** for our Iroquois helicopter and F60L and FWD military trucks.

Andrew Pearce has conserved an Anderson shelter for the travelling exhibition *Australia Under Attack* and he and Lee have been uploading hundreds of photographs of the Lancaster aircraft conservation project to our collection management system. Andrew is also progressing with setting up a *BigStuff* website for large technology information. **Andrew Schroeder** and **David Gordon**, with the help of the LTO movement team and an external contractor, used air skates to move the T34 Russian tank. Andrew has subsequently spent long hours trying to find a persistent oil leak in the tank so that it can be returned to operational condition and subsequently moved under its own power.

In the objects lab **Megan Jordon-Jones** has been working on medal sets for the upcoming exhibition *Dawn of the Legend*, the 90th Anniversary of Gallipoli. **Eileen Proctor** has been sorting out a donation to the lab of jeweller tools and equipment and is doing work on the Sculpture exhibition. **Ainslie Greiner** and **Jo Francis** have been working through new acquisitions. Jo is also working on changeovers for the Research Centre.

The Textiles lab has been rehousing textiles into a new storage area. After many years of putting up with an overcrowded store we finally had a directive that things must move as we were in breach of fire regulations. So the space and time for the move was found. **Bridie Kirkpatrick** has almost completed the rehousing of flat textiles in the existing storage area. **Cathy Challenor** is working on implementing a long over due change over program for the textiles on display. **Sarah Clayton** has been on leave, but took the opportunity whilst in Hobart to survey a flag for Tasmanian Museum and Gallery. Jessie Firth has departed the lab to move to newer pastures in Victoria.

David Keany and **Melanie Vella** have been busy glazing works for the Canadian exhibitions *Shared Experience*. All the Paper Lab staff are busy with a variety of loans and internal exhibitions. **Helen Butler** is preparing holocaust art works for a loan to the Sydney Jewish museum. **Gajendra Rawat** is preparing items for the change over program. **Theresa Duhigg** has been contracted to do final preparations for the WWI records for digitisation on the AWM's burgeoning web site.

National Archives of Australia - National Office

All the conservation staff recently completed a workshop run by **Joy Tonkin** of Bookarts, learning to repair books with simple binding structures such as paperbacks. In February, we bid farewell to **Alison McCrindle**, who is relocating to London where her partner will take up a position in digital preservation. **Suellen Bailey** returned in late 2004 from maternity leave and is reacquainting herself with the collection of material relating to Stanley Melbourne Bruce (Prime Minister 1923-1929) and the personal papers of Joseph Cook (Prime Minister 1913-1914).

Tania Riviere is working on material from the Robert C. Coulter collection, including several of his watercolours, and is treating Bob Dylan's incoming passenger cards. **Sarah Gubby** has been cleaning and rehousing some Austrian banknotes from the 1960s, which were found in the 1971 file of an immigrant to Australia.

Caroline Whitley continues to repair and rehouse records from our Tasmanian office: the Port Arthur tidal records, which date back to the 1830s. These are important because the data contained in the records is being used in a study on global warming and rising sea levels. Caroline is also using FTIR to build up a database of spectra for Kremer pigments. She and **Alana Lee** are continuing their involvement with an Australian Research Council grant project, looking at iron gall inks and parchment, their degradation and the interaction between these materials as they deteriorate.

Conservation assistant, **Clair Murray** has been making boxes for a collection of 20th century office copying equipment acquired for the NAA (and known to us as *The Ian Batterham Collection*) and is also studying chemistry. Our other assistant, **Jess Wignell**, is in charge of environment and pest monitoring activities and is studying introductory bookbinding this semester. Exhibitions Conservator, **Karen Holloway** and **Frances Cumming** are busy with exhibition changeovers and travelling exhibits,

including our next in-house exhibition, *Just Add Water*. **Rajani Rai** has been conducting regular PAT and archival quality paper testing and is becoming increasingly involved in planning a research project with **Prue McKay**. Late last year Prue attended a seven-week photographic conservation course at the Centre for Photographic Conservation in London. **Ian Batterham** is making the final edits to his new book about 20th century office copying methods. Preventive Conservator, **Ellie McFadyen** has returned from Vietnam where she was involved in an archaeological dig. **Cheryl Jackson** continues with us part-time, working on the treatment of items from our photographic collections.

NEW SOUTH WALES

Australian Museum

The past few months were a busy time for Materials Conservation and the Built Environment Section, as preparations for the exhibition *Life Beyond the Tomb: Death in Ancient Egypt* went into full swing. The exhibition opened in early December and comprises some 230 objects, the majority of which came from the National Museum of Antiquities in Leiden, The Netherlands.

Heather Bleachmore coordinated the transfer of 75 objects, most on loan from other local institutions, and was assisted by **Kate Jones** in preparing AM objects for the exhibition. Heather and Kate worked on the installation team for 2 weeks, unpacking and installing mummies, sarcophagi and an amazing array of Egyptian artifacts.

Kate Jones completed the treatment of 30 mould affected objects from the Aboriginal store and prepared a loan of Aboriginal baskets for the exhibition *Twined Together* at Museum Victoria. **Megan Dean-Jones** has continued to keep an eager eye out for any unwanted bugs in the blunder traps. **Sue Valis** has been maintaining storage of the AM meteorite collection and continuing treatments of the natural history collection, including the de-articulation of human remains. Sue also visited NSW Cultural Centres as part of the ongoing Aboriginal Outreach program. Sue is undertaking a 6 month temporary contract at the Powerhouse Museum and we welcome **Sarah McHugh** who will fill Sue's position.

Michael Kelly continued preventive work on material from the Museum's Archives and Rare Book collections. He also assisted in the takedown of the exhibition *Uncovered*, specifically the bagging and flushing with nitrogen of two 4 metre long Malangan wooden house posts which were too long to fit into the low oxygen chamber. Michael worked on a travelling exhibition of collages by Jeannie Baker and is currently preparing Maori collection material for display to commemorate Waitangi Day 2005.

In October, **Colin Macgregor** travelled to Condobolin to work on the removal and storage of an Aboriginal scarred tree, threatened by mining activity. He has also been investigating how to integrate our conservation records into the EMu Collections Database that is now coming online in the museum.

Vinod Daniel has been working in Asia recently. He spent a week at the ASEAN Secretariat in Jakarta working on an ASEAN-Committee for Culture and Information strategic plan. He was in India working on developing Australia-India sustainable heritage educational programs. Vinod was in Chennai during the tsunami and observed first hand the complexities of delivering aid in a highly populated developing country. Following the humanitarian assistance phase, he will be involved with key Indian partners in cultural heritage assistance initiatives.

In January, at 4.00am on a Sunday morning, a rupture in a fire hose fitting caused extensive flooding in several floors of the spirit collection storage building. Salvage work started at 6.30am and fortunately the collection suffered no significant damage. This gave the new Incident Management Plan an early work-out prior to its planned implementation.

Australian National Maritime Museum

The ANMM has experienced many staff changes in the past year and we are looking forward to 2005 being more stable with a full contingent of permanent staff now appointed.

Conservation Manager, **James Engelbert** has been coordinating the conservation and installation of objects on *Blackmores First Lady* in readiness for public access. The public can now board Kay Cottee's boat, made famous during her single-handed circumnavigation of the world in 1988. On view are her collection of clothes, books and other personal ephemera, recreating how the boat looked during her voyage. The whole conservation section has been involved with this project.

In November **Ian Miles** was appointed Senior Conservator, Mixed Object Collections. We welcome Ian to the role and hope that he enjoys his new position with the Museum. Ian is developing the conservation component of the vessel management plan for *Krait*, on loan to the Museum from the War Memorial. He has been advising the Museum's maritime archaeologists regarding conservation measures for an anchor and propeller in White Bay, Glebe Island. ANMM has been contracted by Sydney Ports Corporation to conduct a Maritime Archaeology assessment of the objects, including conservation concerns. Ian is also working with the *Vikings* exhibition team in preparation for the arrival of many international loans.

Tasha Brown, Preventive Conservation and Mixed Object Collections Conservator, is working on the exhibition *Les Genies de la Mer – Masterpieces of French Naval Sculpture*. This collection of naval sculpture is considered exceptional because it is all that remains of hundreds of wooden warships built in French dockyards between the seventeenth and nineteenth centuries. The exhibition is a co-production of the Musee national de la Marine and the Musee national des beaux-arts de Quebec, and is being specially re-designed for the ANMM. In December last year Tasha prepared objects for a story changeover in *Passengers 20th Century. Children of the Crocodile, the Australia – East Timor Story* focuses on the relationship between these two countries and East Timor's move towards independence.

Sue Frost continues as the Senior Conservator Textile and Paper Collections. Sue is focusing on redesigning the Museum's textile storage and has been recently surveying other collection stores to incorporate current ideas into our new storage designs. During the Textile Symposium in Melbourne last year, Sue visited many of the collection stores and is also planning a trip to Canberra. Sue co-ordinated the conservation work on the exhibition *Sailor Style*, which featured fashion influenced by things maritime.

Elizabeth Hadlow who has been with the Museum for over ten years is enjoying the challenge of her new role as Senior Conservator Paper and Photographic Collections. Since returning from her Churchill Fellowship in 2003, Elizabeth has been able to use the knowledge she gained to train two volunteers from regional museums through the Maritime Museums of Australia Project Support Scheme. She has also taken on the role of co-ordinator for the exhibition *About Time*.

Jolanta Grzedzielska continues her contract as Conservator Mixed Object Collections and has been preparing objects for display on *Blackmores First Lady*. After completion of the documentation of the *Saltwater* barks she will commence treatment of the barks, including strengthening crushed areas, filling insect holes, and repairing delaminated areas. **Karina Acton** who has been appointed Metals and Mixed Collections Conservator, commenced work with us in February.

Elwing and Gurney Archival

Jill Gurney has been working on repairs to books on Arthur Phillip's voyage to Botany Bay, printed in 1789, and Cook's third voyage *A Voyage to the Pacific Ocean...* of 1784.

James Elwing has been working on a brittle 60 page Holocaust document from the early 1940s. Attacks on the genuineness and veracity of such documents, on very poor paper, forbids 'normal' archival treatments such as the removal of steel staples.

James and Jill recommend the Managing Historical Documents course run through the UNSW School of History in Sydney, by Peter Orlovich, a prime light of the now defunct Graduate Diploma; Archives course. Both did the course in 2003, and feel it helps to integrate the archives conservator into the professional archival community, by some definitions of which, a conservator is a preservation archivist. The course explains the functions and ideology of an archives through on site work on various archival collections. Those interested should contact Inge Main, UNSW School of History, on (02)93852344.

ICS

After being part of the formation of ICS in 1991, following on from a distinguished career with the Regional Galleries Association of NSW, **Cathy Lillico Thompson** is leaving ICS to pursue other opportunities. She has played a key role in the development of the company, initially in the area of paintings conservation, then in the more specialised area of murals and architectural finishes, the latter work including the two year project restoring the painted interiors of Swifts, Darling Point. She will be missed by us all, and we wish her all success with her new ventures. She will continue to work with ICS on specific projects, most notably the ongoing work on the mural in the Children's Chapel at St James Church in King Street.

Anna Diakowska Czarnota has completed the treatment of the full length McCubbin portrait owned by Yanco Agricultural College. Arek Werstak conserved the massive frame for the McCubbin, and has since completed a complex treatment of an 18th century painted leather screen.

Paul Cotton and **Brendon Rogers** have been assisting **Oliver Hull** in the furniture section to complete a major private collection from Tasmania. **Anna Shepherd** has continued her diverse objects work on the Tamworth Art Gallery silver collection and two large archaeological collections from Sydney development sites, as well as a condition survey of the metal collection held by the Port of Yamba Historical Society. In between her paper conservation work, **Nicole Rowney** has been managing the installation of an exhibition for the opening of the new office of the NSW Department of Mineral Resources in Maitland.

Miriam Wormleaton has completed the work of preparing large sections for the Historic Houses Trust textile collection for the move to the Mint, assisted by **Fiona Tennant**.

Fiona meanwhile has been working with **Doug Rogan** on a wide range of collection management policy and documentation projects for Parliament House, Canberra, Old Parliament House, Canberra, Western Sydney Area Health Service and Hill End Historic Site. Fiona, Doug and **Julian Bickersteth** have also been completing disaster plans and documentation protocols for the Antarctic Heritage Trust

huts, following on from a workshop held in Christchurch late last year. **Robert Clendon** visited the huts for the second time as the conservator on the 2005 team, and this year will be spent preparing for the first tranche of major interventive conservation work over next summer at Shackleton's Hut at Cape Royds.

David West completed the project management of the historic interior of 31 Bligh Street, Sydney, assisted by **Matt Irish**. **Peter Maxwell** is working with David on the assessment of the metal fittings at the Fort Scratchley Military fort at Newcastle. Peter is also undertaking the ongoing maintenance of the outdoor artworks at Parliament House, Canberra for ICS.

State Library of New South Wales

Agata Rostek-Robak's first project on return from maternity leave is to modify the database so that it will collate information relating to treatments undertaken as part of a 14-year sponsorship program for the treatment of high priority material. **David Lambert**, a State Library volunteer, is assisting Agata by imputing statistical data and treatment records onto the database.

Tegan Anthes is preparing items for loan for the exhibition *Colonial Governors*, to be held at the Museum of Sydney. The exhibition showcases regalia formerly belonging to the first nine governors of the Colony and includes Burke's ceremonial sword and ivory staff, Bligh's wax seal and signet ring, King's compass and a delicate porcelain snuffbox presented by Macquarie to Major H. C. Antill. The snuffbox is a mid nineteenth century Grand Tour piece, possibly of German manufacture, decorated on the lid, base and all four sides with transfer prints featuring archaeological ruins, hunting scenes and frontier landscapes.

Annette Jordan and **Jessica O'Donnell** have commenced work on a major project to rehouse the Eleanor Dark Collection. This collection was donated to the Library in 1985 by Eleanor's husband and comprises her literary manuscripts, personal papers, albums, news cuttings, drawings and pictorial material. In the 1920s and 30s, under the pseudonym Patricia O'Rane, Eleanor Dark wrote short stories and verse that were published mainly in Sydney literary magazines. In the mid 1930s her novels *Prelude to Christopher* and *Return to Coolami* were awarded the Australian Literary Society's Gold Medal. The entire collection will be rehoused in archival boxes and folders.

Lang Ngo recently completed an exhaustive treatment to a 4-page printed document sanctioned by Ludwig Leichhardt. The document records Leichhardt's overland expedition to Port Essington from 1844-45 and includes numerous hand inscriptions by him and a selection of dried leaves nestled within the pages. Prior to Lang's skilled attention, the

document was in a deteriorated state with extensive surface dirt, abundant tears and losses, adhesive residue, planar distortion and unsympathetic repairs throughout. After almost 30 hours of treatment, the item is now stable and has been re-housed in a four-flap folder covered in stylish buckram, complete with gold tooling.

Nichola Parshall, **Cecilia Harvey** and **Trish Leen** have embarked on a large conservation project that will occupy them for most of this year. The project involves treating and rehousing 134 prints, volumes, watercolours and oil paintings by well-known artist and forger Joseph Lycett, (c.1775-1828). These items will form part of a proposed (2006) retrospective Lycett exhibition that will later travel nationally.

As part of the Sesquicentenary of Responsible Government Project, **Cathryn Bartley** and **Anna Brooks** have been preparing a small collection of works on paper for digitizing. They have repaired, flattened, humidified and boxed various manuscripts that document the political life of past parliamentarians.

Dana Kahabka, **Catherine Thomson** and Lang Ngo are collecting data on the accumulated light exposure of historic and contemporary photographic and digital prints currently on display in the Library. The project aims to obtain an accurate account of light exposure within the Library's Galleries. The combined information will be used towards reducing perceived or actual discrepancies that arise from the practical needs of exhibition and the known benefits of limiting light exposure to works while on display. The method uses a variety of tools: a light dosimeter, LightCheck®; a light logger, Luxbug®; as well as comparative colorimeter readings and spot readings using a handheld lux monitor.

Dana and State Library photographer **Kate Pollard** are undertaking a 3-week online course, Digitisation Fundamentals, co-ordinated by The University of Illinois. This is a collaborative initiative between Preservation and Imaging Services that prepares for future developments in digitisation activities within the Library. The course can be viewed at: <http://images.library.uiuc.edu/projects/IDI/>

Powerhouse Museum

Alayne Alvis, with assistance from **Analiese Treacy**, was thrown in the deep end with the installation and ongoing maintenance of the exhibition, *Lord of the Rings*. She has surveyed and treated items for other exhibitions and treated a transit telescope for the Department of Lands. Analiese has been travelling with various exhibitions.

Jenni Edmonds and **Ross Goodman** have been busy out at Eveleigh. The engine frame of 3265 has been completed and the wheels are back underneath. Tender bogies (sets of wheels) have been stripped for cleaning and inspection and

appear to be in excellent condition. The tender tank was irreparable, and has been removed. A complete replacement tank will be built. The tender frame was shot-blasted and painted and although there are some areas requiring replacement/repair, it is largely in very good condition. 3830 did its last trip of 2004 in November, and has been pulled down for its annual inspection and maintenance period.

Mary Gissing, Kate Chidlow, and Keith Potter were involved in the re-installation of the Bayagul exhibition. **Pat Townley** and Mary provided recommendations for objects suitable to travel with *Our Place - Indigenous Australia Now* which is heading to the National Museum of China. Mary has condition reported numerous loans from the Athens display of this exhibition which are being returned to their respective lenders. The provision of recommendations regarding environmental conditions, the monitoring of proposed exhibition tour venues, and monitoring the environmental buffering capabilities of various travelling showcases has also formed part of Mary's work.

James Elwing has tested, listed and cleaned and is now separating and boxing acetate, nitrate and glass plate negatives from the collection of a Drummoynne professional photographer from the 1930's. This extended project has shown once again how relatively stable the older nitrate still film is, compared with acetate which will all be moved to immediate refrigeration. Ultimate storage for the nitrate film is less clear.

Congratulations to **Dave Rockell** on his appointment to Conservator 3 Team Leader for Collections position. Whilst he completes his temporary posting to Registration, we welcome **Sue Valis** who will be backfilling his position. Sue's major responsibilities are to oversee the PATH project, external loans, new acquisitions and other collection related issues.

The collections team of **Margaret Juraszek, Frances Fitzpatrick, Nadia de Wachter, Kate Chidlow and Dee McKillop** are working on various aspects of the PATH move project as well as processing our outgoing loans program. Frances couriered an object to Ballarat for the anniversary of the Eureka Stockade.

We bid farewell to **Megan Jordan-Jones** and wish her and Steve well in their new life in Bega. We also bid farewell to **Alissar Chidiac, Peter Giaprakis and Marion Landau**. **Bronwen Griffin** is currently on maternity leave, awaiting the birth of her third child.

QUEENSLAND

Queensland Art Gallery

Gillian Osmond, Robert Zilli, Anne Carter, Nicola Hall and Mandy Smith have all been preparing paintings to travel as part of an Arthur Streeton exhibition that will be touring regional Queensland in 2005-6. The paintings on panels will be travelling in sealed framing systems (vitrines). Data loggers will be secured inside two of the frames to monitor the system's efficiency in buffering the works from environmental fluctuations.

In December Robert undertook a study trip to further his knowledge of Streeton frames. He visited the Mornington Peninsula Regional Art Gallery to document original Streeton frames, in particular works from 1880's and the 1920's. Other galleries visited were Bendigo, Ballarat and Castlemaine regional galleries and the National Gallery of Victoria with the same agenda and also documenting other frames which may be suitable guides for re-framing works in the QAG collection.

Amanda Pagliarino has recently commenced a Graduate Certificate in Audio Visual Archiving through Charles Sturt University to further develop her ability to conserve the rapidly expanding new media collection at QAG. **Liz Wild** and Amanda have been preparing for the upcoming Fiona Hall exhibition in April that will then travel to the Art Gallery of South Australia.

Among various activities for QAG's Old Master Project, **John Hook** has been cleaning a recently acquired late-16th century panel painting by Joos de Momper. Nicola is continuing her work with John, cleaning two North African scenes painted by W.B. McInnes.

Sam Shellard had the opportunity to discuss the creation and composition of Cai Guo Qiang's gunpowder drawing with visiting Asian Pacific Research Fellow, Sharmini Pereira. Information gleaned from this conversation provides valuable input into current treatment approaches. **Nick Cosgrove** is preparing works on paper for ongoing in house exhibitions including *Smoke and Mirrors and Fiona Hall*.

Work has begun in earnest on the conservation of *The Café Balzac Mural*, by Colin Lanceley, Ross Crothall and Mike Brown. The work is a triptych painting with paper and objects attached to the surface. It is a collaborative project across the conservation disciplines with Anne, Sam, Liz and Amanda all documenting, testing and treating the work with a co-ordinated approach. The project is expected to take around six months.

Finally, we are very excited to have another staff member, **Belinda Gourley**, joining us in March as our new paper conservator, working with Sam and Nick. Our steady

increase in staff has required a reconfiguration of our office and some lab spaces to accommodate our thirteen staff.

Queensland State Archives

In November 2004 **Christine Ianna** commenced as the new Manager, Preservation Services at the QSA. Christine had most recently been employed as Senior Conservator at the Queensland Museum. She is perhaps better known as a preventive and object conservator. However, Christine's diverse experience spanning more than twenty years as a preventive conservator will hold her in good stead in her new career direction. To those of you who know Christine - or thought you did - this new career direction does not represent an opportunity to do a complete about face and become a paper conservator, 'I'll leave that to the people who do that best'. What it does mean however, is that she can develop the preventive projects that have been ongoing at the Archives and bring in a liberal dose of lateral thinking from the museum world.

Christine joins **Kristy McCullough** and **Brian Devenny** in the Conservation section, and **Laurie Korhonen**, **Wendy Trace** and **Nick Natoli** in the Reprography section. A further addition to the team is **Tristan Koch** who is currently working on a three month project to audit the QSA film collection and carry out A-D strip assessment of its condition.

Christine has been making herself at home working on preventive conservation projects including the QSA disaster plan and surveys. Recently **Vicki Warden** visited the QSA Conservation lab for four days to do some in service hands-on work. This was greatly valued by all in the lab and enabled some progress to be made on those couple of projects that have been sitting on the shelves 'for awhile'.

SOUTH AUSTRALIA

Artlab Australia

In was with much sadness that Artlab farewelled our Director of 19 years, **Ian Cook**. Ian has retired to Canberra to be nearer family and we wish him all the best. Artlab's newly appointed director, **Andrew Durham**, is due to commence in April, after relocating himself and his family from Liverpool, where he has most recently been Keeper of Conservation at the National Museums and Galleries of Merseyside.

Renita Ryan, **Sophie Parker**, **Jo Dawe** and **Joanna Barr** have been working on various treatments and exhibition preparation of maritime material for the upcoming exhibition *Wrecked* at the South Australian Maritime Museum. For this same exhibition, **Jodie Proud** has prepared items such as pamphlets, parchment, prints and photographs. Renita and Jo have also been investigating cleaning treatments and the development of a cleaning manual and ongoing volunteer

training programme for the extensive collection at the National Motor Museum (NMM) in Birdwood. In conjunction with this research, Renita and **Anne Dineen**, Artlab's newly appointed Preventive Conservator, have been researching and developing an IPM programme for the NMM. Sophie is about to undertake a tricky repair of a broken penguin egg given to a young lady in 1917 by Sir Ernest Shackleton.

Justin Gare has been working predominantly on lightweight storage containers for numerous large objects, including for a heavy contemporary sculpture for the Art Gallery of South Australia, and also lightweight storage rolls for large tapestries and carpets. In addition to ongoing works for the outdoor sculpture conservation program, Joanna has been treating a Victorian silver centrepiece and a large sandstone Jali screen for the Art Gallery of South Australia.

Anna Taddeo has been concentrating on reconstruction of the lost finial of a Royal Worcester ceramic from the Art Gallery of South Australia. We wish Anna well as she is soon to give birth to her second child.

Kristin Phillips and **Bee Flynn**, with others' assistance, have prepared three tapestries for display at the Art Gallery of South Australia. The largest, *Pandorosos, Herse & Aglauros uncover Erichthonius*, c1700 Brussels, has been partially treated to make it stable for immediate display, and will be further treated later this year, once it comes off display. Otherwise Bee has been working on a collection of textiles for upcoming exhibitions at the Migration Museum including items from the Scotch Cronies Club. **Charlotte Jenkin** has been undertaking the extensive treatment of three Indonesian boys' robes for the Art Gallery of South Australia's exhibition, *Crescent Moon*.

In the paper lab, **Fred Francisco** has been preparing for several exhibitions around South Australia's institutions. He has been working on watercolours for the Art Gallery of South Australia's *Island to Empire* show, as well as *The Policeman's Eye*, an exhibition of photographic works by Paul Foelsche to be held at the South Australian Museum. Jodie and Fred are also treating privately owned items such as a Chinese scroll, an oil soaked map, a brittle pastel portrait and a large, heavily varnished family history print on paper. The paper lab have recently welcomed new staff member **Michael Veitch**. Michael is currently sharing his skills between the State Library of South Australia and Artlab. Michael is condition checking and preparing works for the *National Treasures* exhibition that is soon to tour the nation.

Elizabeth Mayfield, a current student of the Cultural Materials Conservation course at the University of Melbourne, has joined Artlab for the summer. Elizabeth is Artlab's first recipient of a South Australian Government Scholarship and will be joining our team permanently when she completes her studies. Elizabeth has been rebinding

and repairing two Burra birth registrars, while keeping **Anthony Zammit** focused on work after his exhilarating time overseas. Anthony has recently returned from lending his expertise in rare book conservation to the students of the University of Malta. He also had time to visit ex-pat Vicki Humphrey at the British Library. **Elizabeth Murphy, Martin Deckys** and **Ian Page** continue their fabulous work on the ongoing cleaning project at the State Library of South Australia.

Chris Payne, Marek Pacyna, Eugene Taddeo, Rita Bachmayer and Bee Flynn have been working on the Ayers house summer sitting room ceiling, an on-going project for the National Trust that involved consolidating peeling paint and retouching losses. **Gillian Leahy** has been busy with loan preparation on works by Grace Cossington-Smith for an exhibition at the National Gallery of Australia.

Keith Fernandez, Helen Weidenhofer and **Sarah Feijen** continue with programming and management of the Artlab team.

State Library of South Australia

Conservation Officer, **Michael Veitch** has been working next door at Artlab Australia three days a week since September 2004 in a temporary position as Paper Conservator. He is continuing two days a week at the State Library working on film conservation. **Jim Nicoloulis** has begun training in basic conservation techniques.

Peter Kolomitsev has been appointed as Sound Reformatting Officer to coincide with the long-anticipated installation of the AudioCube Quadriga digital audio archiving system in December.

A four-year conservation project that was maintained during organizational restructures and the building redevelopment project has now been completed. It has involved removing a total of 144,000 wine labels from 2400 large brown paper backing sheets via capillary action. The labels were collected by Tom Carter, a cellar hand at Roseworthy Campus for over 30 years (1942-1977). The collection was donated to the Library by the University of Adelaide's Hickinbotham Roseworthy Wine Science Laboratory. The wine industry and wine literature is a collecting priority for the State Library and this international collection, spanning two centuries, increases our holdings of labels ten-fold. Remounted onto acid-free paper and housed in Albox sleeves and folders, this important collection is now accessible to researchers.

State Library conservation activities will reach the International Space Station later this year. South Australian-born astronaut, Andy Thomas is making his last Space Shuttle flight and will be carrying with him one of Tallis Company's *Part of South Australia* maps published in 1851. Given that the Library holds five copies of this A3-size hand-coloured map, it was an appropriate choice

to consign to Premier and Cabinet's Protocol Office and thence to outer space. We look forward to it and Andy Thomas's safe return.

VICTORIA

The Centre for Cultural Materials Conservation – The University of Melbourne

Staff changes at the CCMC have seen the departure of **Tracey Golds** who was filling in for **Katy Glen**, who returned in mid February from maternity leave. Tracey was invaluable, working on the treatment programme as well as taking a leading role in the academic programme. Paintings conservator, **Sally Carew-Reid** has resigned to return to her previous career in law. **Caroline Kyi** has returned from maternity leave to continue her work in the academic programs. **Libby Melzer** is now working full-time in the paper lab having finished at National Archives in December. **Alice Cannon** joined the CCMC in August and is working specifically on projects for the Public Record Office Victoria. **Louise Wilson** is on maternity leave following the birth of her son, Edward. Congratulations to Louise and Michael Varcoe-Cocks (NGV). **Sallyanne Gilchrist** has completed her contract with the Ian Potter Museum of Art where she was working with Collection Management on the conservation of the University art collection. Framer, **Louise Bradley** has joined us part-time to work on the conservation mounting of the Information Division's print collection. Lastly, textile conservator, **Abigail Hart** commenced work with us in January to establish textile treatment services and to contribute to the academic program. We wish Tracey, Sallyanne and Sally good luck in their future endeavors.

Deakin University Museums Studies student, **Edward Malinowski**, undertook a two week placement with CCMC in January. He was able to work on projects in all treatment areas to give him an overview of conservation. Conservation Masters student, **Travis Taylor**, did volunteer work in the paper lab during January-February, rehousing a photographic collection and cleaning PROV prison registers.

Three major projects have recently been undertaken in the treatment program. **Dena Kahan** and Tracey Golds undertook the treatment of a national print collection of 47 works from Silpakorn University in Bangkok. Work involved tape removal, tear repairs, treatment of stains and mould damage. The treatments presented numerous difficulties, principally related to the paper and inks used in the production of the prints and the environmental conditions under which they have been housed. Relocation of a client's collection of artwork (paintings, works on paper and photographs) and 3 dimensional objects (trophies, medals and other awards) was carried out in a precision exercise

in less than three weeks in December. Project managed by **Jude Fraser**, the on-site work was overseen by contractor, **Penny Byrne**, who has worked on many major relocation projects over the last 6 years, including managing the relocation of the collection of the Ian Potter Museum of Art in 2003. Penny was assisted by conservation students **Jean Johnson, Nick Selenitsch, Georgia Harvey** and **Petronella Nel**, and **Jane Walton** and **Sione Francis**, who have both worked on previous relocation projects. The paintings team of **Cushla Hill, Vanessa Kowalski, Jocelyn Evans, Caroline Fry** and **Carrie Thomas**, assisted by **Holly Jones-Amin, Raaf Ishak** and **Jordi Casasayas**, have been working on the Napier Waller wall murals at the Myer Bourke Street building. The project has included detailed condition reporting for future monitoring of the murals, surface cleaning and some filling and inpainting.

As you read this, our second year of teaching is well underway. We welcome back our very first intake of students and look forward to an exciting year working with them on their treatment and research projects. A number of the students were fortunate to be involved in vacation projects, paid and unpaid, in a number of labs in Melbourne, Sydney and Adelaide. They have all mentioned how enjoyable and educational the experiences were. Many thanks to the staff involved in devising and supervising the projects. These types of opportunities are a critical adjunct to the teaching and learning experiences we can deliver through formal academic programs.

We welcome the Class of 2005 to the Centre. We are pleased to report, once again, a strong showing from New Zealand. We will all remember the messages of support from the NZPCG, when we heard of the UCAN closure, so it is particularly pleasing to be able to continue to strengthen our cross-Tasman bonds via our student body.

Now that Abigail Hart has joined the staff of the Centre, we are pleased to begin developing teaching modules in textile conservation. As Abigail is the Convenor of the AICCM Textiles SIG, she is well placed to assist us to develop programs that are rigorous and relevant.

We welcome feedback and ideas from AICCM members about conservation teaching and research. We would be particularly pleased to discuss ideas you may have for student research projects. Also, the second year students are required to complete a professional placement subject, in the second half of this year. If you would like to host a student for that formal project, or for vacation placements, please contact **Marcelle Scott** (mmscott@unimelb.edu.au) to discuss.

Museum Victoria

It has been a time of change in MV conservation department. In early November, we said farewell to

Ian Miles as he took up his new role at the Australian National Maritime Museum in Sydney. **Sally Groom** recommenced work in December after a year on maternity leave – but unfortunately resigned in February. We farewell Sally with much regret after 12 years at MV – she is leaving to pursue new interests, including her gorgeous one year old son Gabriel. **Michelle Berry** was in Egypt working on a dig from late December until mid-February.

In September **Penny Nolton** joined Powerhouse Museum staff at the Benaki Museum in Athens to de-install *Our Place - Indigenous Australia Now*, an exhibition co-developed for the Athens 2004 Cultural Olympiad. **Catherine Lovelock** has been working on the redevelopment of this exhibition for the next venue at the National Museum in Beijing, China.

During November Michelle, Catherine, Penny and **Helen Privett** were preparing traditional Chinese garments for *Chinese Costumes*, a travelling exhibition currently on display at the Immigration Museum. Helen, Penny and Ian also worked on the installation of *Dinosaurs from China* – the final venue in Australia for this exhibition.

In January we hosted five students from the conservation Masters program at the University of Melbourne – **Susie Collis, Megan Phillips, Petronella Nel, Jean Johnson** and **Georgia Harvey**. The former three students worked with Helen on the Hecla collection of domestic technology objects while the latter two students worked with **Trish Stokes** on the Trade Union Banner project.

David Coxsedg and **John Clarke** continue to work on IPM projects; additionally John has been compiling a document on risk assessment and safe work practise for the use of chemicals in the labs.

Recently, Penny has been organising preparation and packing of 15 contemporary Aboriginal paintings from the Museum's Spirit Country collection for long term loan to the new de Young Museum in San Francisco, scheduled to open in July 2005. Catherine has been working on preparations for *Twined Together*, an exhibition of fibreart by women in Western Arnhem Land communities, set to tour nationally after opening at Melbourne Museum. In the coming months she will also be addressing object reactivation and restoration projects, as well as working with Helen on a preventive project in the mammalogy collections. Catherine has also been participating as a member of professional panel visits to organisations registered in Museums Australia (Vic Branch) Museum Accreditation Program, including house museums/properties, regional art galleries, historical societies and diverse membership organisations. Helen has kept busy with restoration of a jukebox, reactivation of a steam engine and the new acquisitions program.

Museum Victoria looks forward to hosting the AICCM Objects SIG Symposium and Workshop in August 2005.

National Archives of Australia - Melbourne Branch

Detlev Lueth has been planning for 05/06 and designing a preservation staff restructure to meet the demands of the current and future preservation projects. **Liam Ryan** has returned full time to the University of Melbourne and **Tha lem** has been working on digitising items from our collection, particularly plans; film winding and reorganizing the refurbishment of the digitising area.

Sally Kneebone is continuing to manage preservation projects. She has been assessing consignments listed for preservation work, and flattening and encapsulating many oversized and/or damaged tracing paper plans and blue prints. Two Masters conservation students from the University of Melbourne, **Marika Kocsis** and **Joanna Mead**, have joined our contractors repackaging Australia Post files and are also helping out in the laboratory with plan flattening and encapsulation and similar work.

Liz Ogden is working on a newspaper series at the moment and is rehousing a series of photographs. **Julie McCarthy** is working part time, helping us catch up on the backlog of work since **Libby Melzer** and **Karina Palmer** left. Karina has moved to her new job as an object conservator with Heritage Victoria. We thank her for her good work and wish her well with her new job. Before she left she conducted records handling training for all the staff in the Melbourne Branch.

Rosemary Reddick is currently project managing the preservation needs of our audiovisual holdings in Melbourne. This project has seen over 40,000 film items undergo a preservation wind and placed in new film cans. A number of items that were not originally identified as part of this project are now being inspected for vinegar syndrome and rehoused. She is also managing the finances for our preservation projects.

National Gallery of Victoria

The Paper Conservation lab would like to bid **Belinda Gourley** a fond farewell and wish her all the very best for a bright future ahead at the Queensland Art Gallery. It has been a great pleasure working with Belinda over the years and she will be very much missed. **Angeletta Leggio** has been preparing photographs for the forthcoming exhibition *Shashin: 19th century Japanese studio photographs*. Many of these photographs have been beautifully handcoloured and the colours still remain fresh. Angeletta is also examining a number of new acquisitions and is attempting to identify some of the printing processes used. **Ruth Shervington** branched out into textile conservation to work with **Bronwyn Cosgrove** on the

Akira Isogawa exhibition that opened in December. A number of the items in the exhibition were made of paper, being the preparatory patterns and workings for garments that were based on origami. Ruth has also been carrying out aqueous treatment on a group of small etchings by George Cruikshank for an exhibition *Grotesque: The Fantastic and Diabolical in Art*. Ruth is currently repairing 19th century Japanese colour wood-block prints. **Jan Begg** is putting her mind to the video, film and new media collection and will address preservation strategies and display requirements of this challenging art form. Jan also continues to check works of art that are to be rotated for display in galleries.

The last months of 2004 and early part of 2005 have seen a number of treatments brought to conclusion in the Paintings conservation studio. **John Payne** completed his restoration of fifteenth-century Flemish panel by Simon Marmion entitled *The Virgin and child*. The painting is about to be refitted with a new frame and should soon return to display. **Linda Waters** has completed her treatment on a Mark Rothko painting, *Untitled (no. 37)* and continues her tear-repair treatment of a Rover Thomas painting. **MaryJo Lelyveld** has commenced a six-week work contract in the paintings studio to work on modern and contemporary paintings while Linda completes the Thomas treatment. Linda has announced that she will be resigning her position at the NGV upon the completion of her present treatment. **Michael Varcoe-Cocks** has cleaned two paintings by Eugène von Guérard, *Spring in the valley of the Mitta Mitta*, and Mr Clarke's Station, and has assisted two University of Melbourne conservation students, **Liz Hinde** and **Ilaria Poli** with treatments on two newly acquired works by Arthur Loureiro. Another University of Melbourne student, **Alexandra Ellem** assisted Michael in the treatment of Robert Dowling's *The Sheik and his son returning from their trip to Mecca*. **Carl Willis** completed his restoration of Titian's *Monk with a book*, and continues his treatment of a sixteenth-century Roman or Neapolitan painting, *The Repentance of St. Peter*.

In December we bid farewell to **Lisette Burgess** who, over the past 6 years, has made a huge contribution to the NGV frames conservation and reframing program. We wish Lisette the very best in her new endeavours and hope to see her now and then for special projects. Before leaving the gallery, Lisette completed the frame treatment for *Musical moments* by Scottish artist Charles H. Mackie. **Suzi Shaw** has been preparing furniture items for light-sensitive changeovers, including overpaint removal from a Hoffmann mirror frame. **Noel Turner** has developed a nifty new system for hanging the lab's frame corner samples. Noel's current treatment project involves the original but resurfaced frame on *Mount Wellington with Orphan Asylum, Van Diemen's Land* by John Glover.

Rob Murdoch has completed construction of a small oak frame for a 15th century panel and has constructed a beautifully engineered jig for accurate cutting of mitres on the panel saw. Since completing the major frame treatment on the Brozik, **Holly McGowan-Jackson** has been preparing for a fresh start to the New Year, scheduling, sorting files and clearing clutter.

Catherine Earley and **Janelle Borig** in Exhibitions Conservation have been recently involved in many a deinstallation. After farewelling her only late last year, Lisette Burgess was back on the team to help take down *Plein Air Painting in Europe*. This and *Tutu* are on their way home, as is the exhibition *Edvard Munch: The Frieze of Life* which everyone was sorry to see go back to Norway. But, room was needed for the next big show, *Andy Warhol's Time Capsules* coming from Pittsburg, USA, and consisting of over 4000 items from postage stamps to a Harlow gown and even a 50 year old marzipan cow!

WESTERN AUSTRALIA

Western Australia Museum

The WA Museum has achieved a huge milestone with the safe relocation of more than three million items from the former headquarters of the museum in Francis Street, Perth to the new collections and research centre in Welshpool. Not a single item was lost or broken and the move was overseen by **David Gilroy**, who coordinated the move, the shelving and logistics, and **Maggie Myers** who coordinated all the conservation work programs and all the packing etc. The conservators at the Museum worked in brilliantly with the collections staff, curators and technical officers, to achieve the move on budget and on time. The move of the wet collections into their specific store began on January 19th and was finished by the end of February.

Ian Macleod has joined up with Heritage Victoria maritime archaeologists to conduct in-situ corrosion studies on the *City of Launceston*, the HMVS *Cerberus* and the wrecked paddle steamer, the *Ozone* in Indented Head in Port Phillip Bay. The four 18 tonne 10" Armstrong guns on the *Cerberus* were removed in February to lighten the load on the rapidly decaying vessel and will be given in-situ conservation treatment on the seabed during the next phase of site stabilisation. While in Victoria Ian visited the Heritage Victoria labs in Abbotsford and set up the electrolysis of the *City of Launceston* binnacle with **Karina Palmer**.

Patricia Moncrieff, Textile Conservator/Consultant/Educator

In February Patricia Moncrieff travelled to Singapore to conserve and prepare for exhibition, eight Chinese scrolls for the Nanyang Academy of Fine Arts. The scrolls are one of two sets believed to exist in the world. They are 240cm long x 55cm wide and made from silk damask and silk satin, laminated with rice starch upon paper. The silk satin has embroidered calligraphy worked in black silk floss satin stitch. Most of the scrolls have tears along the top edge where they are attached to wooden batons. The work involved thorough examination and condition report, treatment, designing a display and storage system, provision of environmental recommendations and on-going maintenance. The project was carried out over a period of ten days.

Next Issue

In December 2004 **Nicki Smith** and some of her colleagues from the National Museum of Australia participated in an archaeological dig in Vietnam, excavating waterlogged pre-historic textiles from known log coffin sites in the Red River delta. Nicki and her colleagues will report on this exciting project in the next issue.

Reviews of conferences, workshops or publications are welcome. Technical notes or web site news are also accepted. If you wish to submit an article, review or report for the June issue of the Newsletter, please contact the Editorial Committee prior to the May 1st deadline.

AICCM Textile SIG Symposium

November 2004

National Gallery of Victoria, Melbourne

Suzanne Chee

Textile and Costume Conservator, Powerhouse Museum

The Textile Speciality Group held a 2 day symposium at the National Gallery of Victoria in November 2004. Since the Gallery re-opened in late 2003, this was the perfect venue for an AICCM gathering and tour of the new galleries and facilities. Close to 40 participants attended from Australia and New Zealand.

The two days were filled with a diverse range of papers, all fascinating and inspiring. **Catherine Shannon** and **Annette Soumilas'** paper on the re-housing of the Coptic textile collection at the NGV was very impressive. The adventures of **Maggie Myers** in Kutch, India were inspirational. Her talk on a collection of Indian embroidered textiles and her task to train local staff in preparing the objects for travel were highly absorbing. From Artlab, **Sophie Parker** and **Bee Flynn** talked about their project of assessing, treating and installing Aboriginal artefacts for the Australian Aboriginal Cultures Gallery, which re-opened in 2000 at the South Australian Museum. Their choice of treatments demonstrated an imaginative use of materials not typically used in textile conservation. **Kristin Phillips** from the textiles lab at Artlab recently undertook the treatment of two very large tapestries belonging to the National Gallery of Victoria.

Judith Andrewartha's paper, *The Big and the Furry* grabbed our attention like a new film release. It was in fact two papers, *the Big* was a large doctor's wagon and the furry turned out to be a fur stole. We learnt how Judith went to identify the fur and to uncover the processes used to turn one animal's fur into something more glamorous. Another great headliner came from **Michael Marendy**. His paper, *The Shed, the Trunk, and the Calico Bag: The conservation of a late Nineteenth Century Brisbane Ball Gown* was a fascinating insight on the life and times of Mrs Janet Walker, Brisbane's leading costumiere. **Glenda Marsh-Letts's** paper on *Washing Archaeological Textiles: Comparative Studies from Two Egyptian Collections* was fascinating as it looked at washing treatments done in situ on one set of textiles and compared it with washing treatments executed at the Nicholson Museum at the University of Sydney.

Jane Wild from the Textile Conservation Centre, UK gave a fascinating talk on the conservation of over 100 pieces of painted scenery from the 1870s. Her paper explored the tests carried out using isinglass to determine whether it would secure the powdering paint without altering the appearance. The conservation of the scrap album fancy dress was a challenge for **Kate Douglas** from the NGV. Using techniques more commonly found in paper conservation, the decorative paper cut-outs were reshaped and stabilised before it was reattached to the conserved gown. **Rangi Te Kanawa's** paper, *Colour Stabilizing Effect of Zinc Alginate Consolidant on Black Iron-Tanmate Dyed Maori Textiles*, explored the use of polymers to evaluate their ability to consolidate and inhibit further fading of traditionally black dyed fibres of Maori textiles.

Sari to Sarong: 500 years of Indian and Indonesian Textiles at the National Gallery of Australia was a wonderful and successful exhibition. **Charis Tyrrel's** presentation on the preparation of 240 works involved some extensive conservation treatments on fragile textiles. With the aid of a vacuum hot table, several textiles were adhered to support linings. **Sarah Clayton** from the Australian War Memorial, alongside **Fiona Tennant** from ICS and **Matthew Scott** from the Historical Houses Trust, gave an interesting paper on the changing conservation requirements of Rouse Hill Estate, one of Australia's oldest homesteads in northwest Sydney. Their paper discussed the differences between conservation treatments executed in 1992 to the more recent treatments of 2003 and the reasons behind them.

New Methods of Cleaning Painted Surfaces

19 – 23 July 2004

Aberdeen University, Scotland

Mar Gomez Lobon

Paintings Conservator, Queen Victoria Museum and Art Gallery, Tasmania

In July 2004, while I was visiting my homeland Spain, I had the opportunity to attend the workshop *New Methods for Cleaning Painted Surfaces* in Aberdeen, organized by International Academic Projects. The five-day workshop was held at the conservation laboratories of the beautiful Marischal College and was attended by a limited number of 15 conservators. Richard Wolbers, the tutor of the course, is a world-renowned conservator and Professor in the Art Conservation Department at the University of Delaware, Winterthur Museum. His research has mainly concentrated on developing cleaning systems for fine art surfaces.

The first three days were dedicated to **aqueous gels** for cleaning painted surfaces. The morning lectures included general theory and concepts of pH, basic and acidic materials, buffers, solubility products of salts and conductivity, as well as the chemistry of chelation and surfactants.

In the afternoon practical sessions we made different mixtures for surface cleaning. Starting with just distilled water and a buffer, we raised and lowered the pH to see how it affected the removal of dirt. Then we added chelators like citric acid, EDTA, and surfactants like Triton XL80. Some of the buffers we used were Tris base, diethanolamine and triethanolamine.

The two main factors to consider in each mixture are pH, which should be always kept between 5.5 and 8.5 (not higher than 7 for surface cleaning) and conductivity, which should never be higher than 5mS (milliSiemens). All these water-based mixtures can be thickened and made into a gel with methyl cellulose.

Some of the advantages of using aqueous gels are:

- They are especially formulated for each painting, adjusting the pH for optimum results. For example, using water in acrylic films will normally swell many of their components, but if we lower the pH below 6 and match the conductivity with the painting surface, they won't be affected.
- Their penetration is also lower than other common used surface cleaning agents like Triammonium citrate. A 2.5% solution of Triammonium citrate, for example, has a conductivity higher than 20mS, when 5mS is the maximum recommended by Richard Wolbers.

- Aqueous gels are harmless for the conservator. They are normally used for surface cleaning, but in cases where the varnish has become very oxidized and highly polar, aqueous gels can even be used for removing varnishes.

Other topics covered in this part of the course were the use of emulsions and enzymes. All the information presented is contained in Richard Wolbers' recently published book *Cleaning Painted Surfaces: Aqueous Methods*.

The last two days we had a general overview of **solvent gels** for varnish removal. These gels were already presented by Wolbers in Australia in a workshop held at the National Gallery of Victoria in 1990. Solvent gels are a mixture of the solvent itself, a surfactant (Ethomeen), a gelling agent (Carbopol) and a few drops of water.

Some of the advantages of using solvent gels compared to free solvents are:

- When a surfactant is added to a solvent, it increases the action of the solvent. In this way it is possible to pick up large polymers that would not be dissolved by the solvent itself.
- Solvent gels have a very low penetration.
- The amount of solvent used per painting is considerably lower, therefore they are less harmful for the painting and for the conservator.
- As gels increase the action of the solvent, weaker solvent mixtures can be used.

In regard to the controversy presented by the potential effects of gel residues on the surface of paintings, Wolbers presented a summary of the recently finished research project done by the Getty Conservation Institute in collaboration with the Winterthur Museum. The Getty publication, *Solvent Gels for the Cleaning of Works of Art. The Residue Question* presents the methodologies, data and results of the project. The conclusions of the study were very favorable, and proved that any residues of Carbopol and Ethomeen left, were only in the order of 60µg/cm² and even in bigger quantities they could never affect the chemistry of the paint.

The course proved to be very useful and practical. After returning to work I ordered all the materials needed and I

can say that I have been successfully using gels for the last few months for both surface cleaning and varnish removal. The same workshop will be held in London in July 2005, so I would strongly recommend it to any paintings conservator who has the opportunity to attend.

For more information about the course visit www.academicprojects.co.uk or contact me on Mar.Gomez@qvmag.tas.gov.au



Richard Wolbers demonstrating how to prepare gels

AICCM Objects SIG Symposium & Workshop

Polymers and Synthetic Materials & other general conservation sessions

Symposium: 22nd – 24th August, 2005

Workshop: 25th – 26th August, 2005

Melbourne Museum

Carlton Gardens, Melbourne

Symposium sessions –

The Key Speaker is Thea van Oosten, Conservation Scientist from the ICN, Amsterdam and Co-ordinator of the ICOM-CC Modern Materials and Contemporary Art Working Group. Thea has researched and published widely on the deterioration and conservation of contemporary and historic plastics.

The symposium session will cover 3 days of papers including sessions on:

- Plastics and Synthetic Materials
- Indigenous and Ethnic Art Issues
- Research, Analysis and Education
- Ceramic and Glass conservation

Workshop: Conservation of Plastics –

Thea van Oosten will lead a 2 day workshop program on the conservation of modern and historic plastics in museum collections. The aim of the workshop is to acquaint conservators with the current state of knowledge regarding identification, degradation, conservation and preservation of plastics in cultural heritage collections.

The workshop program will cover:

- Introduction and history of plastics and rubber
- Manufacturing of plastics
- Properties of plastics
- Degradation of plastics and rubber

- Identification techniques
- Preventive conservation practices
- Restoration of plastics
- Packaging materials

Registration information –

It is expected that registration forms will be available in June at which time early-bird registration will also commence.

Registration fee guide:

NB. Registration fees listed below are provided as a guide and are subject to change. Fees will be confirmed as-soon-as-possible.

Symposium:

AICCM member early-bird	\$300.00
AICCM member	\$350.00
AICCM student/concessional member	\$250.00
Non-member	\$420.00

Workshop:

AICCM member	\$350.00
Non-member	\$400.00

New lights on ancient materials - First European training school on the synchrotron analysis of museum objects

14th-18th December 2004

Synchrotron SOLEIL, Saint-Aubin, France

Deborah Lau

Analytical and Conservation Scientist, CSIRO

SOLEIL is the new French synchrotron facility. It is located at Saint-Aubin, on the Plateau de Saclay, 20km south-west of Paris. It is scheduled to open in 2006 and training workshops are already underway. This training school was designed for scientists with experience in dealing with archaeological and cultural heritage materials who already had experience with diffraction and spectroscopy using infra-red, UV, visible and X-ray radiation.

So what is a synchrotron? It is an extremely large circular machine designed to generate and house a beam of electrons and maintain their speed close to the speed of light. It helps to think of it as a large tube made of a series of short straight sections (a polygon) with a circular building around it. Electrons are produced in the centre ring with an electron gun and accelerated close to the speed of light with a linear accelerator (linac). The beam is then directed into the outer storage ring.

As the beam of electrons in the outer ring is bent from its straight trajectory at the corners of the polygon using bending magnets, vast quantities of electromagnetic radiation (light) are released. These photons can be captured, manoeuvred and focussed into what are known as beam-lines. At the end of a beam-line is a work-station, also called an experimental hutch. Different beam-lines are



Australian synchrotron 2004



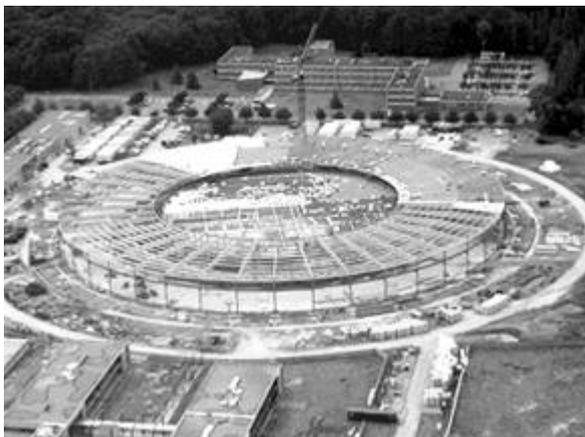
Australian synchrotron

1. electron gun
2. linac
3. booster ring
4. storage ring
5. beam-line
6. end station

designed to house specific wavelength bands and work-stations contain instrumentation for experiments with that particular bandwidth. SOLEIL will have 12 beam lines operational in 2006, 24 lines in 2009 and a final target of 43 into the future.

The principal advantages of synchrotron radiation are high brightness, high flux, low divergence and polarisation. This results in performance much higher than that obtained with sources in laboratory based instruments. Experiments can be performed with far greater spatial resolution in much smaller time frames. Many experiments that would typically take hours or days can be done in minutes and the high flux vastly improves counting statistics.

Presenters were beam-line scientists from SOLEIL, Daresbury synchrotron in the UK, the European Synchrotron Radiation Facility (ESRF) in Grenoble and scientists who have used synchrotron radiation in their work on archaeological and cultural heritage materials.



Synchrotron SOLEIL 2004

The workshop program covered the theory behind synchrotron radiation, some information on beam-line optics, theory of some techniques and a number of case studies where synchrotron radiation had been used. Current challenges regarding the study of ancient metal, ancient pigments and organic materials and how they may be overcome using synchrotron techniques were the focus. With the development of synchrotron techniques over the last 10 years, material characterisation is rapidly

advancing, resulting in improved sensitivity of spectroscopic and diffraction techniques, coupled characterisations, 2D imaging and 3D micro-tomography. Throughout the workshop the case studies demonstrated the powerful potential of the technique for the unique questions posed by these types of materials; in particular micro-samples and non-destructive testing.

Access to synchrotron facilities worldwide is decided through the process of project proposal with regular deadlines. Proposals are evaluated on the basis of scientific merit, and it is highly recommended that potential users engage in discussion with beam-line scientists to discuss the experimental procedure and limitations. Since beam-time is limited, it is absolutely critical to have the experimental procedure prepared ready to make best use of the time available.

The opportunity to attend the workshop is much appreciated and I was very grateful to be selected as a participant. The workshop was particularly relevant as the Australian synchrotron, Boomerang, will be operational in 2007 and there is no doubt there will be an increased local focus on the application of synchrotron experiments for archaeological and cultural heritage materials.

Position Vacant

Head of Painting Conservation Unit

Studio for Conservation and Restoration, Singapore

We seek a professionally trained painting conservator to become Head of the Painting Conservation Unit at a leading conservation studio working primarily for the private market and institutions in Southeast Asia. Join a team of professionals to become part of a growing company based in Singapore with outreach to Indonesia, Malaysia, Hong Kong, Thailand and the Philippines. We need a dynamic, responsible individual who is attracted to living in the tropics and who is motivated to help the business grow. The Studio is centrally located in a villa surrounded by green urban environment with easy access to transportation.

Qualifications and Requirements:

- Professional training
- Minimum of 5 years experience as a painting conservator after training
- Experience with clientele from the private sector (not just institutions) is essential
- Being able to work independently as well as being team-orientated is important
- Excellent English speaking, writing and communication skills are essential
- Excellent social skills to live in a multicultural society required
- Willing to understand and work within the culture of Asian business
- Ready for the challenge of a change

Starting date: April or May 2005-02-13

Salary: Commensurate with experience

Send CV and list of references immediately to conservation@pacific.net.sg

Special Interest Group Co-ordinators

Antarctic Heritage

Janet Hughes
Ph: 02 6273 1755
j.hughes@student.canberra.edu.au

Book and Paper

Vicki-Anne Heikell
vickih@tepapa.govt.nz

Conservation Picture Framers

June Anderson
Ph: 02 9564 5576
Fax: 02 9564 5578
asaframers@bigpond.com.au

Conservation Science

Deborah Lau
Ph: 03 9252 6403
Fax: 03 9252 6244
Deborah.Lau@csiro.au

Education

Julie O'Connor
julie_oconnor_au@yahoo.co.uk

Gilded Objects Conservation

Holly McGowan-Jackson
Ph: 03 8620 2125
holly.mcgowan.jackson@ngv.vic.gov.au

Objects

Amanda Pagliarino
Ph: 07 3842 9296
Fax: 07 3844 8865
amanda.pagliarino@qag.qld.gov.au

Paintings

Gillian Osmond
Ph: 07 3840 7294
gillian.osmond@qag.qld.gov.au

Photon

Detlev Lueth
Ph: 03 9881 6812
detlev.lueth@naa.gov.au

Preventive Conservation

Sarah Slade
Ph: 02 9976 5763
alexsarah@netspace.net.au

Textiles

Abigail Hart
Ph: 03 9348 5748

Education

In mid 2004, the AICCM Education Special Interest Group (EDSIG) was developed to meet the needs of approximately forty AICCM members. It aims to "promote the growth of conservation education in Australia through professional exchange between conservators and education special interest group members in order to make recommendations and facilitate professional development programmes that follow AICCM policy".

At the National Council meeting on 27th September, two project proposals were presented. The first was to initiate a report into conservation education in Australia since the Pigott Report. The second was to investigate the possibility of an annual conservation scholarship funded by trivia nights.

The EDSIG Homepage on the AICCM website was updated in December with the assistance of Emma Dutton from Secretariat Australia. Members are welcome to contact the convenor in regard to the EDSIG projects or any other matters related to the SIG.

Objects

CALL FOR EXPRESSION OF INTEREST in attending the workshop:
Conservation of Plastics
25 - 26 August, 2005
Melbourne Museum

The facilities and delivery mode of this workshop is dependent on the number of participants. Therefore, if you are interested in attending this workshop please forward an email to Amanda Pagliarino by 1st April 2005. A response to the expression of interest will help the committee to arrange facilities, equipment and materials for this program. (Please see the Symposium and Workshop notice in this newsletter for full details)

Paintings

AICCM Paintings SIG & Queensland Art Gallery presents:
Mastering Inpainting
2-5 August 2005
Brisbane, Queensland

Planning is underway to host a four-day hands-on workshop presented by James Bernstein, conservator of paintings and

mixed media in private practice in San Francisco, and previously Co-Director of Conservation at SFMoMA. James is known for his knowledge of artist materials and skilful treatment of hybrid modern works. Previous four-day courses have involved a combination of lectures, discussion and hands-on work including inpainting criteria; a survey of pigments and their properties; isolation and fills; wet and dry inpainting media; simulation of patina and age effects; and application methods and tips.

Course fee is yet to be confirmed, but is likely to be around \$1100 for the workshop, including most materials. It is expected that registration forms will be available in March, with payment and confirmed registration required by May 2005. Contact Anne Carter, Queensland Art Gallery, PO Box 3686, South Brisbane 4101. anne.carter@qag.qld.gov.au

Textiles

The Textiles Special Interest Group held its second biennial symposium in November 2004, at the National Gallery of Victoria. The thirteen papers presented were published as preprints to provide delegates, and those unable to attend, with a lasting resource. The symposium was organised by Sarah Clayton, Kate Douglas and myself. Many thanks to Sarah, Kate and those who assisted with editing papers. Suzanne Chee has reviewed the symposium for this edition of the newsletter. The textile conservation lab at Artlab has kindly offered to organise the next symposium in Adelaide in 2006/7.

After 4 years as convenor, I stepped down at the Symposium. Abigail Hart expressed interest in taking on the role and was elected Textile SIG convenor at the symposium AGM. I would like to thank Abigail for taking on this role, and adding another responsibility to her busy schedule.

Bronwyn Cosgrove
Ex-Convenor TSIG

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Contributions are welcomed and should be sent to:

Jude Fraser, Editor
The Centre for Cultural
Materials Conservation
University of Melbourne
Melbourne VIC 3010
Australia
Tel: (03) 9348 5700
Fax: (03) 9348 5656
j Fraser@unimelb.edu.au

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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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AICCM NATIONAL COUNCIL 2003 – 2004

President

Eric Archer
Ph: 02 6208 5036
Fax: 02 6208 5299
e.archer@nma.gov.au

Vice-President

Anne Carter
Ph: 07 3840 7742
Fax: 07 3844 4827
anne.carter@qag.qld.gov.au

Secretary

Jenny Dickens
Ph: 0403 978 440
Fax: 03 9415 4433
JennyD@melbpc.org.au

Treasurer

Kim Brunoro
Ph: 02 6288 6837
kim_brunoro@hotmail.com

Membership Services Officer

Stephanie Baily
Ph: 08 9492 6730
Fax: 08 9492 6734
stephanieb@artgallery.wa.gov.au

Publications Officer

Alice Cannon
Ph: 0402 042 064
acannon@tpg.com.au

SIG Convenor

Bronwyn Cosgrove
Ph: 03 8620 2106
Fax: 03 8620 2555
bronwyn.cosgrove@ngv.vic.gov.au

Accreditation Officer

Janet Hughes
Ph: 02 6273 1755
j.hughes@student.canberra.edu.au

Public Officer

Rowena Jameson

State Representatives

ACT – Rowena Jameson
Ph: 02 6262 1597
Fax: 02 6273 4535
rjameson@nla.gov.au

NSW

– Sarah-Jane Rennie
Ph: 02 9339 9908
Fax: 02 9358 1852
rennie@netspace.net.au

QLD

– Liz Wild
Ph: 07 3842 9296
Fax: 07 3844 8865
liz.wild@qag.qld.gov.au

SA/NT

– Joanna Barr
Ph: 08 8207 7520
Fax: 08 8207 7529
Barr.Joanna@saugov.sa.gov.au

TAS

– Linda Clark
Ph: 03 6323 3751
Fax: 03 6323 3770
Linda.Clark@qvmag.tas.gov.au

VIC

– Helen Privett
Ph: 8341 7235
hprivett@museum.vic.gov.au

WA

– Stephanie Baily
Ph: 08 9492 6730
Fax: 08 9492 6734
stephanieb@artgallery.wa.gov.au

Bulletin Editor

Marcelle Scott
Ph: 03 8344 0091
mmscott@unimelb.edu.au

Web Editor

Karina Palmer
karina_palmer@hotmail.com

AICCM Secretariat

Ph: 02 6295 9074
Fax: 02 6295 9277
secretariat@aiccm.org.au

AICCM Home Page

www.aiccm.org.au

All correspondence should be addressed to:

AICCM Inc.
GPO Box 1638
Canberra ACT 2601
Australia