

FROM THE EDITORS

Thanks to all the people who have contributed to the Newsletter this year. We look forward to hearing lots more from you in 1987, starting with the March issue. Merry Christmas to everyone.

Deborah Breen, Bob Hyndman, Jackie Millard and Trish Stokes — Editorial Committee.

NATIONAL COUNCIL NEWS

An extraordinary general meeting was held in Canberra, on Wednesday 26 November, to elect a "Professional Membership" panel. The panel, which has 7 members, has the brief of drawing up guidelines for professional membership categories for the ICCM. The elected panel members are: Jennifer Edwards (Australian War Memorial, Canberra), James Elwing (Westpac Archives, Sydney), Anne I'Ons (Australian War Memorial, Canberra), Kerry McInnis (Private Conservator, Canberra), Bridget Pears (Art Gallery, Perth), Kay Soderlund (Private Conservator, Sydney) and Bernard Kertesz (Australian War Memorial, Canberra).

The panel will be soliciting comments and opinions from members on this very important issue. If you would like to contribute and cannot contact a panel member direct, please pass on your comments to your divisional representative.

COMING EVENTS

NATIONAL

The Aust. Association of Maritime History and the Aust. Institute for Maritime Archaeology Joint Conference "Sailing Ships and Sailing People", 14-21 January 1987, Perth, WA. For more information: The Director, "Sailing Ships and Sailing People", Uni Extension, Uni of WA, Nedlands, WA 6009.

ICCM NSW Divisional Meeting "The Role of the Museums Association in NSW regional conservation" (Speaker: Sharon Towns), 22 January 1987, 6-8pm, Stage I Theatrette, Powerhouse Museum, Sydney.

Library Council of Victoria, "Microforming in Libraries and Archival Institutions", 29-30 January 1987, Melbourne, Victoria.

The aim of the seminar is to provide a forum for representatives from libraries and archival institutions to discuss issues relating to the present and future use of microforms, including co-operative programmes between institutions, the development of national standards, and alternative storage methods. The fee is \$100, and accommodation is available for \$35/night. For more information: Ms Deidre Wilmott, Newspaper Librarian, State Library of Victoria. Ph: (03) 669 9803.

ICCM NSW Divisional Meeting "Conservation of Basketry" (Speaker: Thurid Clark), 18 February 1987, 6-8pm, Art Gallery of NSW Theatrette, Powerhouse Museum, Sydney.

ICCM NSW Divisional Meeting "Archival Conservation" (Speakers: Kay Soderlund and Antony Gribble), 19 March

1987, 6-8pm, Stage I Theatrette, Powerhouse Museum, Sydney.

ICOMOS (Aust.) Inc "Built in Wood", 1st Australian Conference on the Conservation of Timber Structures, 10-15 April 1987, Brisbane, QLD. For more information: Richard Allom, PO Box 431, Fortitude Valley, Q 4006, Australia.

First National Paper Conference, 15-18 May 1987, Centre for the Arts, Hobart, TAS.

The conference will provide the first opportunity in Australia for all those interested in the field of papermaking to share their diversity of experience and knowledge. For further information:

Chris Milton, Tasmania University Research Company, GPO Box 252C, Hobart, TAS 7001. Ph: (002) 202048.

ICOM 8th Triennial Meeting, Committee for Conservation, 6-12 September 1987, Sydney, NSW.

The International Council of Museums (ICOM) is a professional organisation which focuses on the improvement and advancement of the world's museums. The ICOM Committee for Conservation 8th Triennial Meeting will be held at the Hilton International Sydney Hotel, and will be only the second ICOM meeting held outside Europe and the first in the southern hemisphere.

This is an important international meeting and all interested people from Australia, New Zealand and the Asia-Pacific region are encouraged to attend. It should be noted that delegates do not have to be members of ICOM to attend this meeting. However, if anyone would like to join, they can do so by contacting Tom Campbell, National Museum of Australia, Canberra.

If you are presenting a paper at the meeting, you can obtain author instruction from Sue Walston, Australian Museum, Sydney. For further general information: Dulcie Stretton Associates, 70 Glenmore Rd, Paddington NSW 2021. Ph: (02) 357 6862 or (02) 331 5258.

INTERNATIONAL

University of London-Institute of Archaeology "Recent Advances in the Conservation and Analysis of Artifacts", 6-10 July 1987, London.

The conference is being convened to celebrate the 50th anniversary of the founding of the University of London Institute of Archaeology and the teaching of conservation of objects within the Institute. The theme of the conference emphasises research and case studies in the conservation and analysis of artifacts, particularly archaeological material. For further information: Jubilee Conservation Conference, Institute of Archaeology, 31-34 Gordon Square, London WC1H OPY. Ph: (01) 387 9651.

International Symposium On Newspaper Preservation and Access, 12-15 August 1987, London.

The symposium will gather together all those concerned in the task of maintaining and preserving newspaper collections. Numbers will be limited, so if you are interested, write immediately for further information: Valerie J. Nurcombe, Information Consultant, 8 Kingfisher Drive, Over Winsford, Cheshire CW 7 IPF, UK.

LETTERS TO THE EDITOR

How do you define provincialism? Read the editorial in the September 1986 National Newsletter.

The opinion and comments expressed by the Editor were possibly relevant if they had been written in 1971. However, since the formation of the ICCM there has been an active group of committed conservators who with that "hope" have developed and achieved an enormous amount in the past thirteen years.

The projects continue, an Australian Museums Commission is yet to be established, the National Collections are yet to be protected. From my experience and observation there has been a consolidated commitment from National Councils and the NSW Division on all issues promoting the conservation of cultural material.

Surely we are now comfortable on the world conservation stage where we have obviously been accepted — ICOM 1987, — and can graciously accept the experience and humour offered by people such as Tim Padfield and Bob Futernick, in Adelaide and Sydney 1986.

How sad if professionals such as they were barred from our lives by Victorian faction fighters. How frustrating if funding bodies were to read that editorial and thought it represented the state of the ICCM. I as an ICCM member shall continue to endeavour to bring out speakers for conferences and workshops, having experienced the benefits with my friends and colleagues.

We must raise the awareness and promote the professionalism of conservation in Australia.

This will be achieved more quickly and effectively if we not only communicate nationally, but internationally.

Rosemary Peel, NSW Representative to National Council.

(We welcome debate on any opinions expressed in the Newsletter. The previous editorial was not advocating isolationism, but a more positive approach to reaching our goals. This kind of analysis is rarely misplaced, and never out-of-date. Ed.)

CAPTION COMPETITION

Due to her own talent and everyone else's apathy, Nancy Mills Reid is the winner of the record voucher for the caption competition. Nancy has taken up the position of Information Officer for CSIRO at the Lucas Heights Research Laboratories. Her description of the three photographs (published in September issue of the Newsletter) reads: AUSTRALIAN SCHOOL OF CONSERVATION MIME — Due to recent cutbacks in government funding, Australian conservators will now undergo intensive training on imaginary artifacts." Hard luck to all of you who had lots of witty ideas but forgot to send them in. Happy listening Nancy.

PEOPLE AND PROJECTS

Comings and Goings

- Karen Coote and Sue Walston have just returned from the CCI symposium "The Care and Preservation of Ethnographic Material". The day after, Sue held an ontology the many participants.

interim meeting of the ICOM Conservation Committee Working Group on Ethno-graphic Materials. Ruth Norton led the discussion on the Ethnographic Conservation Bibliography, the first 600 listings of which were distributed at the meeting. Sue also visited the Getty Conservation Institute, and Karen went on to the British Columbia Provincial Museum and others on the west coast of USA.

- Thurid Clarke has returned to the Australian Museum for 1 year to work on the more complex Pacific artifacts.
- Julian Bickersteth has left MAAS to set up Campbell Conservation, part of the Cambell group of companies which specialises in offering complete museum packages. Sue Frost will be establishing the Textiles section for the group also.
- Helen Price has been appointed Paper Conservator by the Library Association of Australia, NSW branch. She is the fourth conservator to join the "Conservation on the Move" project.
- Rowena Hill is to join QLD Museum in early 1987 as Conservator. Trained at the British Museum, Rowena has had extensive experience with ethnographic materials.
- Leo Hornak, formerly of Victoria and Albert Museum, has joined MAAS as Furniture Conservator.
- Tamara Lavrencic has taken over as secretary of ICCM, QLD division. Thanks to outgoing secretary Neville Agnew for his dedication and hard work.
- Judy Dunlop has left QLD Art Gallery, and was last heard of carousing around London and marvelling at the differences between there and Brisbane!
- Bernard Kertesz accompanied AWM's POW exhibition to QLD for a POW reunion in October.
- Jan Begg of Queen Victoria Museum and Art Gallery, Launceston, plans to return to Canberra in early 1987. Her position will not be advertised for several months, but enquiries are welcome on (003) 265 347.
- The Hon. Mr Barry Cohen officially opened National Museum of Australia's Visitor Centre at Yarramundi on September 18. Public response to the centre has been very favourable.
- The State Library of Victoria has several additional staff for the summer, including CCAE students Maggie Rozanski, Karen Caldwell and Jennifer Lloyd.

PROJECTS

NSW

- NSW Division has completed Stage I of Conservation on the Move. 500 folders containing information on the project and a survey were posted in the Sydney metropolitan area requesting information on collections and their requirements for 1988. Thanks to Diane Schultz for contacting the many participants.
- David Horton-James, Sue Walston and Steven Zounis are currently working on a Polymer Research Project, looking at suitable tests for selection of resins which will be used on ethnographic objects.

- Three CCAE students will be employed at the Australian Museum over the vacation to work on 1988 Pacific Exhibition. Material from New Caledonia, and the Gogodala and New Ireland regions of PNG have already been treated.
- Sue Gatenby is working on a disaster plan for the Australian Museum. She is also investigating fumigation.

QLD

- Neville Agnew and Christine Ianna joined QLD Museum's 1986 Pandora expedition in October. This year's expedition is using Operation Raleigh flagship Sir Walter Raleigh. Jon Carpenter of WA Museum is providing assistance in handling and on-site treatment of artifacts.
- John Hook (Art Gallery) has been carrying out x-ray, infra red and ultra violet analysis of a 17th century Italian painting.
- Robert Sheey (Fryer Library) is working on some 19th century atlases badly affected by insect attack and "Tragic Tape" as it is known up north!
- Warwick Peberdy and Chris Bakewell (Australian Archives) are working on a number of marine projects including ships' logs, plans of QLD ports and ships' passenger lists.
- Tamara Lavrencic is completing work on Moreton Bay Plans and is contemplating upgrading storage for 6000 railway plans all of which are 2-3 metres long.

TASMANIA

- Romek Pachuki and Erica Burgess (Tas. Museum and Art Gallery) are near to completing a Bicentennial Project restoring ten plaster reliefs of Tasmanian Aborigines by Benjamin Duterraeu.
- Jan Begg and Corinne Clark (Launceston) have been working through a hectic exhibition schedule which has included drawings, watercolours, etchings, engravings, photographs and a variety of contemporary and historic labels for an exhibition entitled "All in the Wrapping".
- Linda Clark and Kim Kurznarski have moved to the Rocherlea Annexe of Queen Victoria Art Gallery and Museum. Linda is working on material from the Chinese Joss House Collection and Kim is helping prepare the Colonial Art of Tasmania Exhibition.
- Gina Cook is continuing work on historic costumes and has been joined by CEP worker Leonie Denman, who is receiving training in basic textile conservation techniques.

ACT

- Transfer of the National Ethnographic collection is proceeding with some 500 objects already in their new home at the Mitchell repository of the National Museum of Australia.
- The new conservation laboratory at the National Library of Australia is complete, and staff should be moving in soon.

- AWM staff are preparing items for the Naval Gallery, an exhibition on Sir Henry Chauvel, and works to be loaned to Government House.
- ANG staff have been involved in preparing exhibitions marking the 4th birthday of the Gallery in October. Work has continued on textile and ethnographic objects for inclusion in the new Non-European Gallery. Aboriginal barks from the 50's and 60's are being prepared for the "Spirits and Ancestors" exhibition in early 1987.

- Australian Archives are working on storage for the varied items which form the Parliament House collection.

Something to look forward to — more divisional news in the March '87 issue, including (we hope) contributions from WA, SA and VIC.

TECHNICAL NOTES

Plastic Bags: Biological specimens in museum collections are sometimes indefinitely stored in clear plastic bags in Ethanol (75-95%). Over long periods of time (8 years or less), the plastic bags were found to be brittle and yellowing. The resealable bags were made from polyethylene. According to the manufacturers, polyethylene is not stable to Ethanol for more than a few days. A suitable alternative is polypropylene, which offers far greater stability with Ethanol, can be used to make plastic bags (however, **not** resealable), and has a similar clarity to polyethylene.

David Horton-James, Australian Museum, Sydney.

Reminder: Dr Colin Pearson is co-ordinating the Australian component of the ICCROM International Conservation Research Index. If you are undertaking research, please send details of the project to: Dr Pearson, Conservation of Cultural Materials, CCAE, PO Box 1, Belconnen, ACT 2616.

Vacuum Relining Tables: Information from Willards Developments Ltd (England) indicates that their Vacuum Relining Tables which were manufactured before 1981 were made with an insulating board containing asbestos. The insulating board was sold under the trade name of "Asbestolux", and from 1977 onwards was coated with aluminium heat resistant paint. Willards have been in contact with the Health and Safety Executive in England, who have advised that Asbestolux panels which were coated with aluminium heat resistant paint should not be a health hazard. Owners of the tables should check to see what material was used for insulating the table. There are two options: The Asbestolux panels can be recoated with aluminium heat resistant paint, or can be removed and replaced with an asbestos-free insulating material such as "Masterboard". Willards recommends the second option.

The company also recommends that the asbestos tape which was bonded to the top of the heat chamber should be removed and replaced with an asbestos-free alternative. They recommend a woven glass fibre tape which can be bonded on with Estovick contact adhesive.

The Willards Company are intending to contact all their clients to give them further information. However any conservator who is concerned about this matter should contact the Willards Company direct: Willards Development Ltd, Industrial Estate, Chichester, Sussex, PO 19 2Ts, UK.

Two Developments in Paper Making: Trials are being carried out on the use of a quick growing member of the Hibiscus family, Kenaf, as a paper making fibre. It produces a strong paper when mixed with wood pulp, and as it contains less than half the lignin of normal wood pulp it will yellow very little with time.

The second development is the isolation of an enzyme from a white rot fungus that breaks down lignin. This will enable paper manufacturers to use less chemicals in paper bleaching resulting in a more stable paper and less pollution in the manufacturing process. (Taken from The Bulletin, 11-11-86)

Tensile Testing of Picture Hangers: For a number of years the Art Gallery of South Australia has been using picture hangers made from 3mm square section steel bar, bent into an elongated S-shape, to support its larger paintings. These hangers have performed satisfactorily for many years without any sign of failure. However, it was decided that a test of the tensile strength of the material, as well as the shear stress of the hooked ends, would produce useful information for determining the load carrying capability of the hangers.

The State Conservation Centre's Scientific and Technical Services Branch undertook the testing arrangements, using a consultancy laboratory to carry out the actual testing programme.

All the tests were carried out on a grade 'A' Avery Universal Testing Machine, the parameters tested being the load to failure and tensile strength of the steel bar and the shear strength of one of the hooks. The latter was measured at the curve of the hook 5.0 mm from the centre line of the shank of the hook.

The following results were obtained:

Tensile test (mean of 4 tests on one hanger)
force to fail = 6654 N
tensile strength = 688 MPa

Shear test
force to fail = 1080 N

Analysis of the fractured section showed the material to be cold rolled, or drawn, mild steel.

The results of the tests show quite plainly that there is a marked difference in the strength of the hook shank and the hook itself, the latter being slightly more than six times weaker than the former. Thus, although the metal bar requires a force of 6654 Newtons, or a load of 668 kilogrammes, to break it in a stretching mode, the hook only requires a force of 1080 Newtons, or a load of 110 kilogrammes, to pull the hook completely open — thus allowing anything held by it to slip off!

Because both results are **failure** figures, a generous margin of safety is required to guarantee that the operating loads are within the elastic region of the stress curve for the material and thus below the elastic limit of the material i.e. within the stretch and recovery zone. Allowing a 30% safety margin in the present case means that each hanger should not carry a load greater than 75 kilogrammes or two hangers should be used with a painting weighing not more than 150 kilogrammes.

Note The tensile strength of the material is a useful guide to the effect of increasing the size, of crosssection, of

the material in order for it to carry a prescribed load. In the present case the tensile strength of 688 MPa (megapascals) is equivalent to a loading of 70 kg/mm² when failure occurred. Thus a 4mm square bar of the same material should fail under a load of 1120 kg (approximately).

David Tilbrooke, State Conservation Centre of S.A.

INFORMATION WANTED

The Philipps-Universitat, Marburg, West Germany, is planning a 2 day Colloquium on PARCHMENT in September 1987. The object is to compile expertise from scientists, historians and conservators with the aim of producing a publication which can be used as a reference tool. The organisers are interested to hear from Australian conservators re the following questions: Is parchment still produced in Australia, and for what purpose; and is anyone carrying out research into its structure and quality (eg depending on food and climate). Anyone who can help, contact: Dr P. Ruck, Philipps-Universitat, Wilhelm-Ropke-Strasse 6C, Marburg, West Germany.

The Queensland State Archives would like to know if anyone has information regarding conditioning and specifications for time-capsules, and on the subject of consolidation for charred documents. Also, has anyone found an Australian facility which can carry out large-scale freeze-drying? Anyone who can help, please contact : Tamara Lavencic, Qld State Archives, 162 Annerley Rd, Dutton Park, Q 4102.

Editors Note:

An information brochure on time capsules is being prepared by CCAE Conservation students. More information can be obtained from: Dr C. Pearson, Conservation of Cultural Materials, Canberra College of Advanced Education, PO Box 1, Belconnen, ACT 2616.

CAVAL (Co-operative Action by Victorian Academic Libraries) is exploring ways in which it can assist in the co-ordination of a disaster planning programme. CAVAL is intending to provide an example of a Disaster plan for other institutions to use, and initiate a network of available recovery resources. If you are doing work in this area, or would like to know more, please contact: Max W. Borchardt, CAVAL Ltd, 10 Prospect Hill Rd, Camberwell, Vic 3124. Ph: (03) 813 3844.

Treatment of Mural Paintings: In 1965, the Royal Insurance Offices in Collins St, Melbourne changed hands. Proposed renovation plans for the building threatened the survival of a large wall mural by Napier Waller. The mural "Australian Symbols" was made up of two sections, each measuring approximately 2m x 3.6m. The Royal Insurance Company realized the importance of the mural and decided it should be saved. Consequently, arrangements were made for Napier Waller to remove the mural and reattach it to a large wall in the Architecture Library at the University of Melbourne. During this operation, some paint was lost and these areas were repainted by the artist.

The mural was painted on sailcloth, and adhered to a slightly concave wall. With time, cleavage and flaking has

occurred, and the sailcloth had begun to delaminate from the wall. Furthermore, in the event of a disaster, there was no way of moving the mural to safety. For this reason, it was decided to carry out major conservation of the mural.

Treatment so far: Cleavage and flaking were set down with a heated spatula, and the work faced with facing paste and tissue. The wall, comprising 5 sheets of 1cm thick plasterboard glued together, was removed by the Maintenance section of the University. This was done by pinning the wall to support it, cutting around the mural and lifting each section down onto a bed of Fomecor. This in itself

was no mean feat, as each section weighed approximately 500 kilograms.

Work has now commenced on the removal of the composite layers of plasterboard. It is then proposed to place the murals on sheets of Alucobond with a fibreglass interface using Beva 371 as an adhesive. It may however be necessary to perform a penetrating lining in order to provide added stability to the paint layer. If anyone is interested in discussing this project, or if anyone has experience with the use of Plexisolve as a paint consolidant, I would be delighted to hear from them. Please contact: Robyn Sloggett, Melbourne University. Ph: (03) 344 5148.



The maintenance unit of Melbourne University helping in the removal of the mural.

Kay Soderlund would like to hear from anyone who has information concerning conservation of architectural plans. She can be contacted at: Council of Sydney Archives Repository, 39 Jones St., Ultimo. Ph: (02) 660 8509.

Sharon Towns (MAA, NSW) is to form a conservation sub-committee to rationalize regional conservation issues. She would like to hear from anyone with any ideas, interest or matters relevant to this.

Lee Sturma (QLD Art Gallery) is looking for details on how country/ regional conservators have been funded with a view to establishing a similar position in QLD.

Dara Rome (Australian War Memorial, ACT) would like to know if anyone is considering buying an ultrasonic welder. She can be contacted by phoning (062) 416122.

It has been suggested that a Conservation Booth be set up at the next Sydney Easter show, to provide illustrations of work done by conservators and information about the conservation profession. Cheryl Jackson would be interested in some feedback on this idea. Contact her at CCAE, Ph: (062) 522 369.

The State Library of Victoria is planning to commence treatment of a number of damaged and dirty plaster busts early in 1987. If anyone has experience or information on the cleaning and repair of plaster busts, please contact Ms Chollie Garcia, SLV Conservation, 328 Swanston St, Melbourne 3000. Ph: (03) 669 9024.

If people are successful in their quest for information, can they let us know so we can share the knowledge. Thanks — Ed.

EQUIPMENT AND SUPPLIES

Fine sewing needles are available only from Milwards in the UK, in bulk. Sharps needles, size 12 - £8.40 per 100; Tapestry needles, size 26 - £18.10 per 100. These prices include despatch by post. Remittance in the form of a Sterling cheque should accompany the order to: Henry Milward and Sons, Arrow Works, Studley, Warwickshire, B80 7A5, UK.

Jennie Barnett, State Conservation Centre, SA.

Shirley Developments markets a full range of textile testing equipment. Of particular interest to conservators is their range of Shirlastain Fibre Identification Stains:

Shirlastain A — cotton, wool, and other natural fibres.

Shirlastain C — for better distinction between natural cellulosic fibres, eg cotton, flax, hemp, jute.

Shirlastain D — cotton and spun viscose rayon.

Shirlastain E — nylon, terylene and other synthetic polymer fibres.

Shirlastain F — for better distinction between cotton and spun viscose rayon.

Also available is a multi-fibre fabric strip containing the following fibres: cotton, viscose rayon, wool, silk, cellulose secondary acetate, Nylon 6.6, Nylon 6, Terylene, Acrilan 1656, Courtelle, Orlon 42. This is to be used as a comparison with unknown fibres to be identified.

Shirley Developments Ltd have agencies in Australia at: Maytex Trading Co. Pty Ltd, PO Box 6421, St. Kilda Rd, Melbourne 3004; or PO Box 202, Alexandria, Sydney 2015.

Jennie Barnett, State Conservation Centre, SA.

Selby Scientific Ltd. supplies a useful tool for paper conservators. Called an insect dissecting needle, this small, sharp, wooden handled probe has a 1cm long spear shaped blade which is ideal for tearing and bevelling paper. Available at approximately \$10 for a pack of 5. The catalogue number was 170240 but check when ordering.

The 3M company have, in their occupational health and safety range, two products that can be of great use to conservators.

The first is a disposable face mask that contains an activated carbon layer that not only filters out dust but also chemical vapours such as are associated with solvents, photographic chemicals and most pesticides. Excellent for working on objects too large for a fume cupboard or for quick tasks when you do not want to use a full respirator. Reusable and cheap at less than \$4.00 each the 3M #9913 mask is available from safety equipment retailers.

The second product available from 3M is the organic vapour monitor #3500. This is a personal detector similar to an X ray monitor badge. It is designed to be worn for one work shift and will provide a record of exposure to the designated chemicals for that day. The monitor is sent back to 3M after exposure for analysis and therefore the company need to know what type of chemicals you have been exposed to, i.e. solvents in painting conservation, pesticides if you have been fumigating. To this end they advise that a company representative calls to explain the monitor and obtain details of the chemical usage in that environment under examination.

With OHS becoming more of an issue in the work place this service can be invaluable in recording exposure levels

possible toxic agents during the performance of conservation tasks. It should be seriously considered by conservators who routinely use solvents and pesticides in inadequate conditions. For more details contact the 3M agency in your state.

Jackie Millard, State Library of Victoria.

David Button is now the agent in Australia for the full range of Atlantis boards and papers. For further details, he can be contacted on (08) 390 1754.

I.C.A.S. is a New Zealand based company that is producing archival quality board in a range of colours. It is available in sheet form or precut into archival storage boxes, legal document files etc; they will also cut to your design. They are also going to produce other archival storage aids such as polypropylene bags. For more information please contact Mr. Victor Stevens, P.O. Box 79 Paraparaumu, Te Roto Industrial Area, Paraparaumu, NZ, tel (058) 87 038.

WHAT'S IN A NAME?

Thanks to the QLD Division, who have suggested ICCMOZ as our new name. Well truly folks it was a contribution even if it wasn't serious. A more considered suggestion, also from QLD, is that we have a map of Australia (including Tasmania) outlining the logo of ICCM. Does anyone have any other ideas?

REVIEWS — CONFERENCES AND SEMINARS

Pre-Conference Seminar on the Management and Organisation for Travelling Exhibitions, South Australia, August 1986.

A total of twenty-two people participated in the pre-conference seminar at Mintaro representing a multi-professional interstate gathering of such areas as registration, art administration, exhibition management and of course conservation. We were addressed by two excellent key speakers Mr. Storry Walton, Executive Director of The International Cultural Corporation of Australia (ICCA) and Mr Ashley Sinclair, Spokesman for the Insurance Council of Australia (ICA) and State Manager for the Tokio Marine and Fire Insurance Co. Both speakers gave interesting and informative talks on various aspects of managing and insuring travelling exhibitions of cultural property.

All those present have been currently involved in the management of travelling exhibitions across Australia. They came prepared to voice their opinions and observations as to our progress thus far, and to determine through cross-disciplined discussion which areas we most urgently need to move forward in. In addition we sought to identify areas within the management and organization of travelling exhibitions which could be standardised.

Four working parties were formed to examine conservation procedures in relation to major touring exhibitions, registration, and minimum travelling requirements incorporating standards applicable to interstate and regional networks. The following general recommendations were drawn up by the seminar group as suggestions towards a joint effort amongst various areas of museum professionals to co-ordinate standard procedures regarding travelling exhibitions.

1. That a sub-committee of ICCM be formed to address the issues raised by the seminar participants.
2. That this committee be chaired by A.V. Cotter-Ross with representatives from each state to assist and to be responsible from each state for co-ordination of material and projects amongst the interested museum professionals of their state.
3. The projected time frame for presenting co-ordinated material should synchronize with the ICOM conference in Sydney, September 1987. Dr Jan Lyall has agreed to contact ICOM on the committee's behalf

to request permission for us to present our progress as part of their proposed documentation working group. This has in fact already been done and we are waiting for an official response to confirm. All material selected must be presented in written format to ICOM and must meet a January deadline.

At present we are still in the process of formulating the material, and are planning to distribute this before the end of December for comment. We are interested in more input from such states as Western Australia, Tasmania, and Queensland as we do not presently have representation from interested professionals. If there are any conservators who would be prepared to contribute some time co-ordinating their material for their states etc; we would like very much for them to contact us: Anne V. Cotter-Ross C/o the National Gallery of Victoria (03) 618-0258, or Andrew Durham C/o the Australian National Gallery (062) 712-411.

The Management of Small Collections of Sound Archives, Melbourne, 22 October, 1986.

On Wednesday, 22/10/86, the Australian Branch of the International Association of Sound Archives (IASA) held an all day seminar on this topic and brought together at LaTrobe University a number of people with responsibilities for sound collections in order to generate interest and discussion in this area.

The morning sessions began with a brief introduction to the types of sound carriers and why we should collect them — (their unique capability of reproducing the atmosphere of a previous event, amongst others) and continued with an examination of the issues involved in information management and the differences between creating a catalogue and creating a discography. This presentation was made by Mary McMullen of the National Film and Sound Archive, who has just completed an overseas tour specifically to look at discography.

The afternoon session on technical management was given by Ian Gilmour of NFSA, Canberra. This was a fascinating session with Ian explaining many of the methods he uses to treat sound carriers and the very sophisticated electronic processes used in transferring sound to a new, accessible medium.

The papers presented at the seminar will be published in 'The Australian Sound Archive', the journal of the IASA in this country. If anyone is interested in further information about the IASA, or anything to do with sound collections, contact:

Dr Jeff Brownrigg (Editor 'IASA'), RSD 1 Flowerdale Rd, Kinglake West, Vic 3757. Ph: (057) 86 5528; or Frank van Straten, Performing Arts Museum, Melbourne Arts Centre, St. Kilda Rd, Melbourne, 3004.

Felicity Martin, Australian Archives, Melbourne.

PUBLICATIONS

New releases from Butterworths

Conservation and Exhibitions, by Nathan Stolow. This new book answers the increasing demand by all cultural institutions for a definitive work on the care, handling and

conservation of works of art and museum objects in transit or on exhibition. Available from March 1987, price to be announced.

Conservation of Library and Archive Materials and the Graphic Arts, by Guy Petherbridge. This new reference covers recent studies and developments in the preservation of books, documents, photographs and works of art on paper. Available from January 1987, price to be announced.

Conservation of Works of Art and Antiquities, Vol 1 by Hermann Kuhn. The first of three volumes in a new series for conservators, this book is concerned with works of art and artifacts made entirely or in part from organic materials. Available from February 1987, price to be announced.

The International Journal of Museum Management and Curatorship, edited by Dr P and C. Cannon-Brookes. A quarterly journal which provides an international forum for the exchange of information between museum professionals. Annual subscription \$A199 (institutional).

The Life of a Photograph — Archival Processing, Matting, Framing and Storage, by Laurence E. Keefe and Dennis Inch. A concise guide to the care, storage and preservation of photographs. Available at \$A70.

Manual of Curatorship — A Guide to Museum Practice, by the Museums Association (UK). The first of its kind to be produced in English, it examines the key functions of museums: the management of, and research on, the collections and the most effective presentation of these collections to the public. Available at \$A120.

Museum Documentation Systems, by D.A. Roberts, R.B. Light and J.D. Stewart. An authoritative introduction to systems and procedures used to document collections in museums. Anyone involved with developing a documentation system, manual or computerised, will find this book a useful reference source. Available at \$A105.

The Museum Environment, by Garry Thomson. The 2nd edition of this definitive work expands on earlier research, including sections on electronic hygrometry, new fluorescent lamps, buffered cases, air conditioning systems, data logging and control within historic buildings. New appendix gives a summary of museum specifications useful for conservators. Available from January 1987, price to be announced.

Organic Chemistry of Museum Objects, by John S. Mills and White. A survey of the structure and chemistry of the organic materials found in museum and art gallery objects. The fundamental chemistry of paper, wood, natural fibres and skin products is covered, as well as paint media, varnishes, adhesives, dyes etc. Available from February 1987, price to be announced.

The Textile Conservators Manual, by Sheila B. Landi. This practical text offers thorough coverage of the basic techniques and materials available to the conservator. Available from February 1987, at \$A150.

EMPLOYMENT WANTED

Rosanna Orange is a conservation technician employed at the National Archives, New Zealand. She is looking for employment in Australia, particularly in Canberra. She has been working in the National Archives since 1984, and is trained in the conservation of library-archival materials. However, she is also interested in ethnographic-archaeological conservation. Prospective employers may contact Rosanna at the following address for more information: 105 Mortimer Tce., Brooklyn, Wellington 2, New Zealand.

POSITIONS VACANT

STATE CONSERVATION CENTRE OF SOUTH AUSTRALIA

PAINTINGS CONSERVATOR \$20,110 - \$28,390

To assist the Senior Conservator and be responsible for the examination, repair and conservation of a wide range of paintings on fabric, wood panel and other supports, painted in various media. Candidates should have at least three years practical experience following completion of a relevant qualification, which should be in the Conservation of Paintings and/or a similar degree. Knowledge of Art History, Physics and Chemistry, Paintings Methods and Materials, and the ability to draw and paint are advantageous.

The State Conservation Centre is located adjacent to the University of Adelaide and the South Australian Institute of Technology and the position offers an outstanding opportunity for professional career development. The Paintings Laboratory primarily services the needs of the Art Gallery of South Australia, but also, from time to time receives requests from a wider range of clients.

This is a permanent position in the South Australian Government which is an Equal Opportunity employer. Starting salary according to qualifications and experience.

Applications, including curriculum vitae, candidate's statement of suitability for the position, the names and addresses of three referees, should be sent to:

Ms. Anna Patsouris,
Management Services Officer,
Department for the Arts,
GPO Box 2308,
ADELAIDE S.A. 5001

by the close of business on 21 January, 1987. Interviews will be held on or about Wednesday 4 February. The successful applicant will be expected to take up the appointment at the beginning of April 1987.

For further information contact Robert Wilmot, Senior Conservator (08) 223-1766, or write to:

State Conservation Centre of South Australia,
70 Kintore Avenue,
ADELAIDE S.A. 5000.

The ICCM National Newsletter is issued quarterly and is available free to all members. Membership enquiries should be directed towards the Secretary, ICCM Inc., GPO Box 1638, Canberra, ACT 2601, Australia.

Contributions and correspondence should be typed with double spacing and addressed to: The Editors, ICCM Inc. National Newsletter, PO Box 20465, Melbourne, Vic. 3001, Australia. Telephone enquiries can be directed to: Debbie Breen, (03) 669 9024. Final deadline for copy for the next issue is February 11, 1987.

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